



# **CreatOrg Workshop**

From doubt to drive: A reflective journey to unleash creative confidence by illuminating the creative cultural values in your organisation

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*In memory of my grandmom*

# Preface

Dear reader,

Thank you for dropping by my report! A warm welcome to you! I can't believe how time flies. For you, this might be your first time getting to know about my project, while for me this could be a farewell and a goodbye. All the past months, the interaction with stakeholders, the study at our faculty... felt so unreal. Once, the faculty was filled with a great amount of people, but now it is already empty. My interest in the topic "creative confidence" sparked since November last year and now it is almost another autumn. It is always a time to say goodbye and embrace the new life.

I'm happy that I took the course Creative Facilitation, and from Katrina, I got the chance to know about the Connected Creativity Lab, and by chance participated in my first conference "Connect2Create". After the conference, I reached out to Milene: "I want to do something about creative confidence." But she warned me: "We don't have available projects right now so you need to craft your own project." I did, later it took me two months to figure out my topic "creative confidence in organisation", and then another two months to find the right companies.

I have to say crafting my own 6-month project is not an easy job. There were so many moments that my applications and messages went nowhere, and I didn't know where my project was going. In those "dark ages", I have to thank Tanai Mathur, my SPD roommate, who taught me how to connect to people from companies online and advertise my project proposal. If it wasn't him, I wouldn't be able to find Rabobank and PostNL as my case study to work with. Also, there is a gang of graduation friends who had supported each other throughout the graduation period. Being one of them, talking to each other had become the greatest fuel that kept me going.

Within the project, I couldn't thank my supervisor team more. Milene has a lot of knowledge in the topic of creative confidence so I could receive a lot of feedback on the theory and design part. Ufuk is more research orientated, and I got inspired by her about my research methodology and evaluation plans. I was super happy to introduce her to some creativity-related topics :) Since we were the first time working together, we had some moments exploring the way of coaching together, which gradually worked out well. I liked the expectation they stated: "This is your own project, you are taking the wheel. We are just here to check on your research goals and give you the warning sign if you are bumping into a dangerous direction." Since it was also based on case studies, I had a lot of freedom to explore and design.

I would also like to thank two of my company connections: Liz Sophie de Bruijn (Rabobank) and Caren Biemond (PostNL). They were the first persons I got in contact with when I was pitching my brief. With their influence, I could spread my messages to their teams within

their innovation departments more easily and recruit as many company participants as I want. I understand that everyone's time is precious, so I couldn't be more grateful to those who participated in my project. Once there was also a small accident that happened in front of the PostNL office, in which I got a head injury. It was those kind people at the reception desk who took care of me and drove me to the hospital in Den Haag, I will never forget.

I'm also writing to send my gratefulness to two of my friends, Ragini Karki and Nivedhitha Sathish Kumar, who helped me facilitate the co-design workshops in Rabobank and PostNL. I understood that every graduating student had a tough time and a tight schedule for their own projects, where preparing and managing the facilitation with stakeholders from companies is definitely a challenging task. They were still willing to help me out and spend their time on my project.

Nevertheless, I have to say thank you to you all who had involved. Without you, my project wouldn't happen! Creativity is such a fascinating topic. When I tried to approach it as a designer, it became even more interesting :) But no matter who you are, it is for everyone. I'm sure you will find your part of being creative somewhere! Maybe not here in this thesis, but somewhere in your life. Enjoy reading :)

Cheers,

Yilin Quan  
August 2023

# Summary

Creativity is becoming increasingly essential in today's workplaces and organisations. However, though everyone is believed to be creative, not everyone feels confident enough to express their creative ideas. The organisational culture plays a remarkable role in shaping the creative climate. If its core cultural value does not support and encourage creativity, employees may experience a lack of creative confidence. Therefore, to address creative confidence in organisations, it is crucial to study the organisation's creative culture and implement interventions that are culturally sensitive. For this project, Rabobank and PostNL were selected as the organisation cases, specifically their innovation project teams within the innovation departments as the project focus.

The project was carried out qualitatively to study the innovation contexts of Rabobank and PostNL, in which the main participants consisted of the innovation coaches and coachees from the innovation project teams. By analysing and mapping out the creative cultures of these two companies, several key cultural values were identified. These include: high power division, reverence for company history and traditional way of working, adherence to clear rules and aversion to uncertainty, emphasis on group connections and collaborations, and a drive for success and achievement.

To help the innovation coaches in fostering greater creative confidence in the coachees, an intervention called "CreatOrg workshop" was designed. It is a templated journey (a workshop with 4 activities) that encourages coaches and coachees to reflect on their previous coaching and workshop experiences together. The workshop aimed to increase sensitivity and awareness towards the creative cultural values of 'care' and 'fun', while inspiring participants to generate potential ideas for fostering creative confidence in future coaching and workshop settings.

Later the concept was evaluated with respondents from Rabobank and PostNL, as well as other relevant stakeholders from different organisations. The results indicated that CreatOrg workshop effectively increased participants' creative confidence and enhanced their sensitivity and awareness towards both 'care' and 'fun' creative cultural values. Participants also found it inspiring and acknowledged its potential for long-term use.

Rabobank and PostNL could directly benefit from CreatOrg workshop and the insights from their creative cultures. Other organisations might also find it helpful to reflect on their own creative cultures by studying the demonstrated creative cultural values of Rabobank and PostNL. However, further communication and follow-up validation within Rabobank and PostNL is needed. Future research could utilise the combined cultural model proposed in this project to explore organisation/culture-related subjects. Additionally, the intervention itself could be experimented with more types of organisations in the future.



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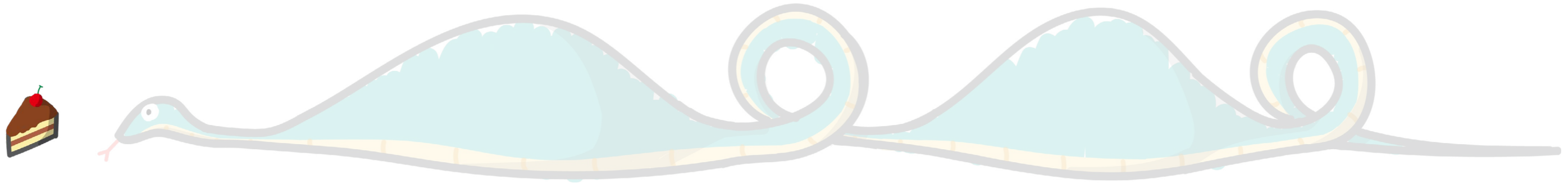
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# Chapter 1: Project Introduction

This chapter provides a general introduction to the project, explaining the importance of creative confidence for organisations, presenting the company cases (Rabobank and PostNL), and providing the research question for this project.



- 1.1 Creative confidence in the organisation
- 1.2 Why should organisations care?
- 1.3 Gap of knowledge
- 1.4 Selection of cases for this project
- 1.5 A glimpse of the innovation structure in Rabobank and PostNL
- 1.6 The research question



## 1.1 Creative confidence in the organisation

Creativity is a growing demand in today's dynamic and competitive workplaces (Baer & Oldham, 2006). The organisation's ability to re-engineer, innovate (Amabile, 1988) and improve processes, products and services can be enhanced by developing creative mindsets, reinforcing creative confidence, and building creative commitment in employees (Phelan & Young, 2003). Creative confidence refers to the belief in one's ability to think or behave creatively in and across specific performance domains (Karwowski, Lebuda & Beghetto, 2019). Acquiring creative confidence has a profound impact on the regularity of engaging in creative activities in daily practices (Kelley & Kelley, 2012), in which the effects have been shown to bring benefits by enhancing employees' emotional well-being in the workplace (Conner, DeYoung & Silvia, 2018; Rasolzada & Dackert, 2009; Wright & Walton, 2003). Although everyone has the potential to be creative (Kirton, 1976; Runco, 2003; Runco, 2004), not everyone has the confidence to behave creatively.

Creativity-related training programs are taking place and it is increasingly vital for organisations to understand how to foster and encourage creativity in the workplace (Mathisen & Bronnick, 2009; Phelan & Young, 2003). However, encouraging creativity can be a tricky and challenging task (Ford, 1996). Creative performance could be influenced and limited by social norms (Perry-Smith, 2006; Deng, Wang, & Zhao, 2016) and cultural habits (Amabile, 1988). Tierney & Farmer (2011) revealed in their six-month creativity tracking study that creative performance is not stable and it can change with relevant influences such as job characteristics and social context. Phelan & Young (2003) also suggested that cumulative training in creative self-leadership might take more than one year to raise employees' creative confidence.

## 1.2 Why should organisations care?

Nowadays, organisations cultivate their own innovation departments and unique working cultures. The climate for creativity can be influenced by the way leadership styles are executed (Derecskei, 2016) and how organisations are structured and operated (Tesluk, Farr & Klein, 1997). Criticising new ideas is often regarded as a way to enhance professional growth in many organisations, but that might be a killer of creativity (Amabile, 1998). If organisations fail to invest in encouraging creativity, it could negatively affect employees' innate drive to create and innovate, which would hinder their personal growth and development. The consequence could also be a lack of innovation, leading to long-term detrimental effects on the organisation like losing competitive advantage in the market (Urbancová, 2013). In order to recognise and foster creative values within the organisation's culture, it is crucial for organisations to develop appropriate climates and environments (Mumford & Simonton, 1997) for creativity and empower employees with the confidence to think and express themselves creatively.

## 1.3 Gap of knowledge

Creativity and the creative climate (Mumford & Simonton, 1997) can be greatly influenced by the organisational context and culture (Ali Taha, Sirkova & Ferencova, 2016). The organisation's creative culture has the potential to profoundly impact employees' creative confidence. However, due to different cultural values among different culture groups (Boeijen & Zijlstra, 2020), there are currently no studies analysing and identifying the key creative cultural values that could empower creative confidence within organisations.

Furthermore, it is crucial to align any changes in the creative climate with the organisation's core cultural values to avoid potential failures (Tesluk, Farr & Klein, 1997; Burkus, 2014). Unfortunately, existing creativity and creative confidence training programs often overlook the importance of addressing the organisation's creative cultures.

Hence, there is an emerging need to study organisations' creative cultures, identify the creative cultural values they hold, and develop creative confidence interventions that are related to those cultural values. This approach could pave the way for fostering a more nurtured creative confident atmosphere within organisations.

# 1.4 Selection of cases for this project

Rabobank and PostNL were selected as the research case subjects in this project, as they are able to bring valuable organisational expertise and insights to this study. These two companies belong to different industries, which allows for a comparative analysis of creative cultures across sectors. PostNL operates in the postal and logistics industry, while Rabobank is a prominent player in the banking and financial services sector. Studying creative confidence in two diverse industries could provide valuable insights into how this concept manifests and impacts employees across different organisational contexts.

Both Rabobank and PostNL are large Dutch domestic companies with significant market presence in the Netherlands. Choosing well-established and prominent organisations ensures that the research findings could have a broader impact and relevance in the business community. Meanwhile, both of them have shown a commitment to innovation. They recognise the importance of staying competitive in the rapidly evolving business landscapes and they are actively investing in innovations and initiatives. Moreover, they are interested to explore the strategies and approaches used to empower creativity and innovation.

Furthermore, different countries and regions may have distinct approaches to foster creative confidence and the organisational culture. By studying companies in the Dutch context, it is possible to explore how their cultural factors and societal norms influence creative confidence in organisations. Additionally, PostNL and Rabobank employ a large number of individuals across various jobs and functional levels. Exploring creative confidence within these organisations allows for understanding how this concept applies to different roles and positions within the companies. The findings can potentially be translated to similar Dutch business environments.

# 1.5 A glimpse of the innovation structure in Rabobank and PostNL

Innovation projects in these large companies have their own matured process. Despite their innovation focus, whether internal or external, B2B or B2C, their ultimate goal for innovation projects is to generate more customer revenue with their new businesses, products, or services. At **Rabobank's** innovation department, there are several layers of management (see Figure 1). Innovation leads locate at the first layer, who are responsible for connecting with problem owners from various business lines. With the market's evolution, new needs and problems from the business emerge, leading to requests for innovations and changes. The innovation leads manage and oversee the entire innovation project to ensure that it receives sufficient resources and support.

The next layer consists of the innovation consultants and innovation team managers, who

act as a bridge between the innovation leads (where the innovation problem originates) and the innovation coaches. There are various innovation teams, consisting of different relevant stakeholders from the sides of the problem owners. Each team is assigned with one innovation coach who provides coaching and guidance to the team through different project stages. It is possible for one person to be both an innovation consultant and an innovation coach. In the rest of the report, the team members who are coached by the innovation coach/manager are called the **"coachees"**.

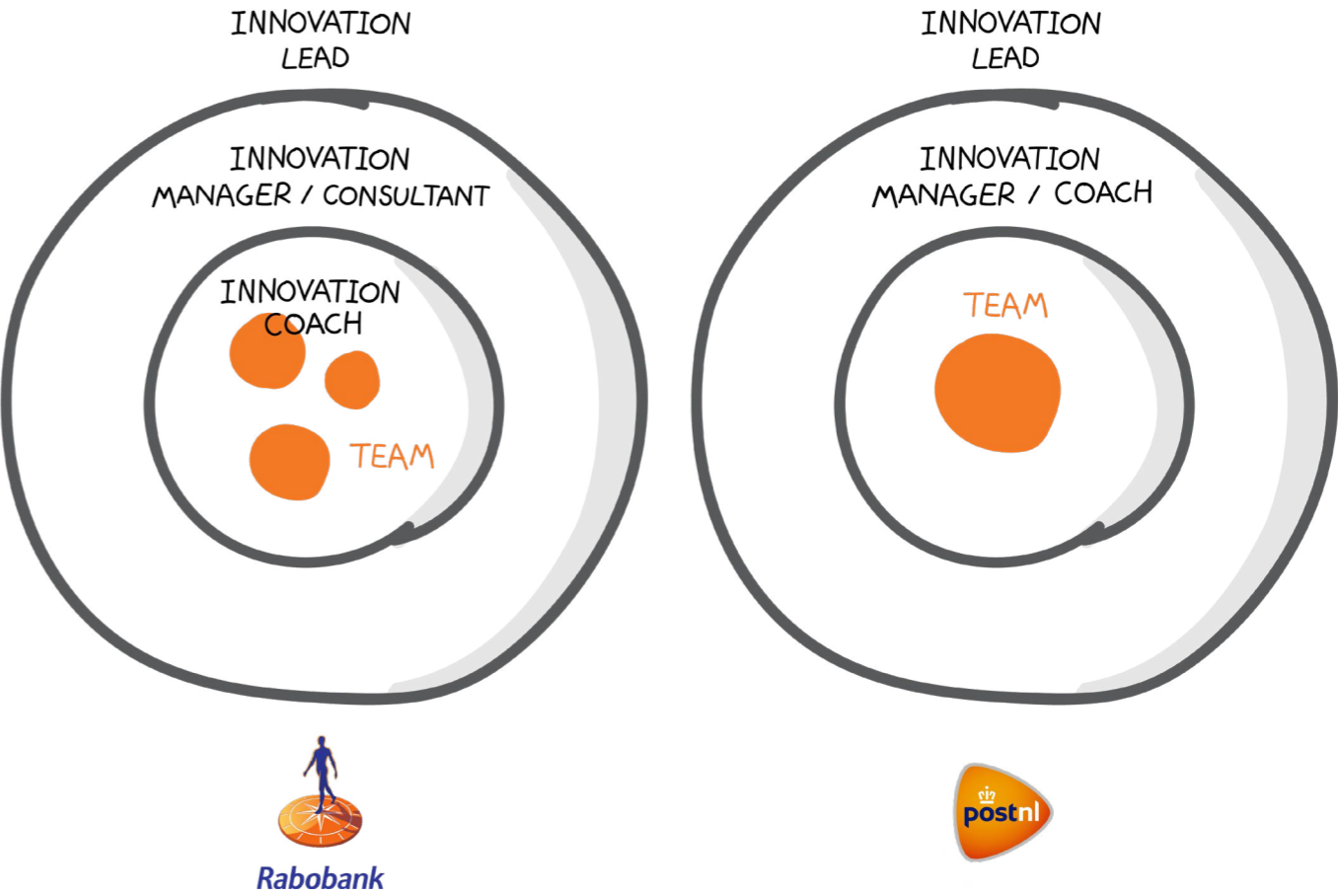


Figure 1. The innovation layers in Rabobank and PostNL

In **PostNL**, the structure for innovation is relatively simpler compared to Rabobank. It includes innovation leads, innovation managers, and an extensive innovation team (Figure 1). Similarly, the innovation lead gathers the innovation requests and supervises the innovation projects. Unlike Rabobank, there is no separate role designated as an innovation coach. Instead, the innovation manager takes on the responsibility of directly coaching the team. The innovation team comprises individuals from various innovation-focused domains, such as business development, marketing, e-commerce, and more.

# 1.6 The research question

Before diving into the exploration, the research question of this project needed to be defined. To narrow down the focus, a mindmap was created (Figure 2) to illustrate some of the potential factors that could influence creative confidence in the organisation.

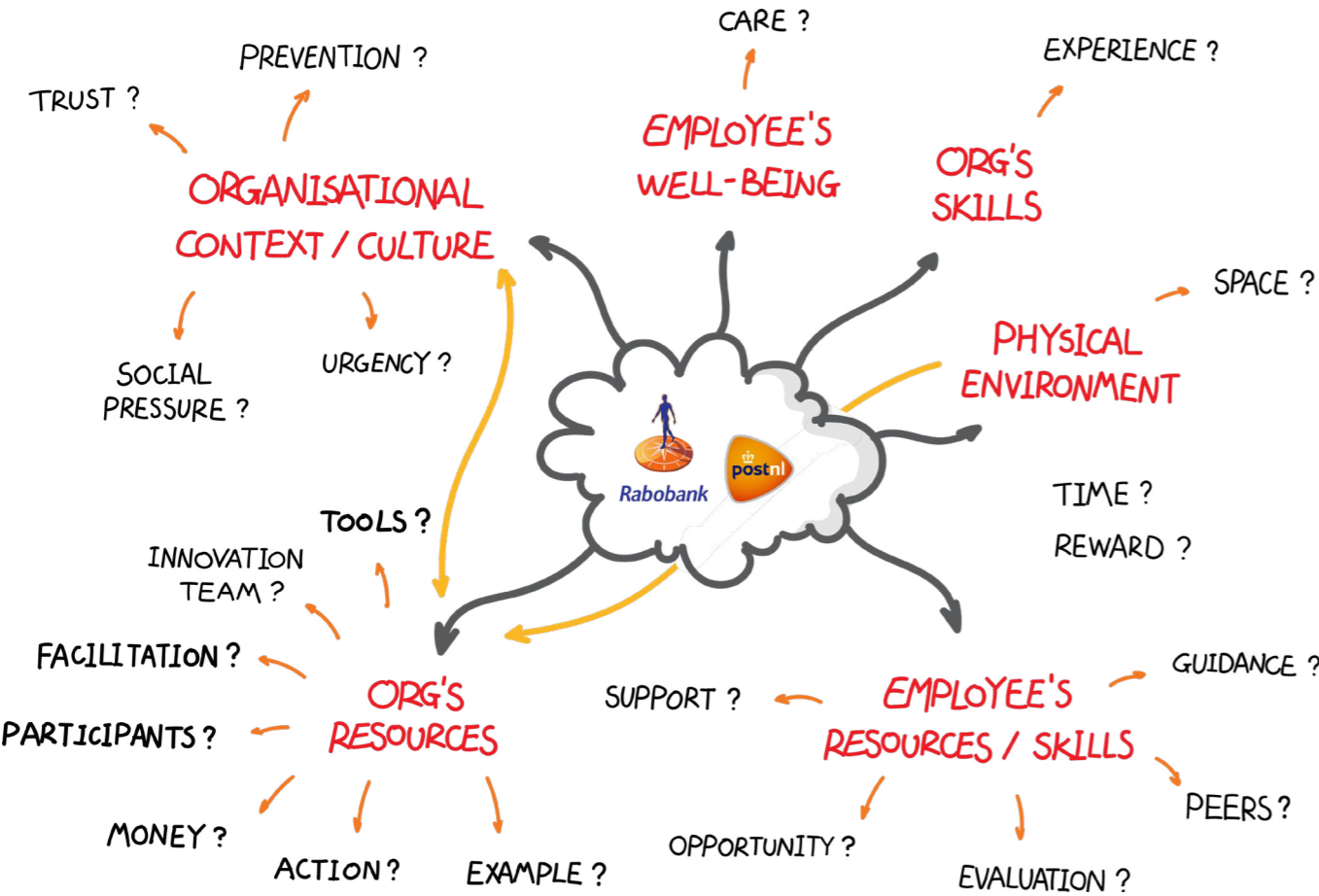


Figure 2. Mindmap to scope down to the research domain: what could influence creative confidence?

There were some elements that could correlate with the organisational culture, such as the organisation's resources, the physical environment, or the employees' skills. Factors like trust, social pressure, or the urgency of innovation in the organisational culture could influence creative confidence. Tools and support—whether human, financial, or material—covered by the organisation's resources could also play a role in shaping employees' creative confidence. Meanwhile, since different individuals may have varying learning approaches toward creative thinking and creative behaviours (Saima, Iram & Ruqia, 2020), the levels of guidance or support could also be influential.

Within the innovation department, the innovation coach/manager has the potential to make a positive impact on coachees' creative behaviours and foster creative confidence among teams. Although coaches possess more knowledge about innovations and creative

techniques compared to their coachees, it is possible that certain aspects hindering creative confidence might inadvertently be overlooked during their daily interactions. Meanwhile, their interactions (e.g., coaching styles, activities, approaches, techniques) could also reflect back to the companies' cultures and contexts. It presented a valuable opportunity to explore Rabobank's and PostNL's creative cultures by studying the interactions between coaches and coachees.

Therefore, the target group was scoped down to the innovation project teams, with the innovation coaches and coachees being the two main stakeholder groups. Consequently, the research question was defined as follows:

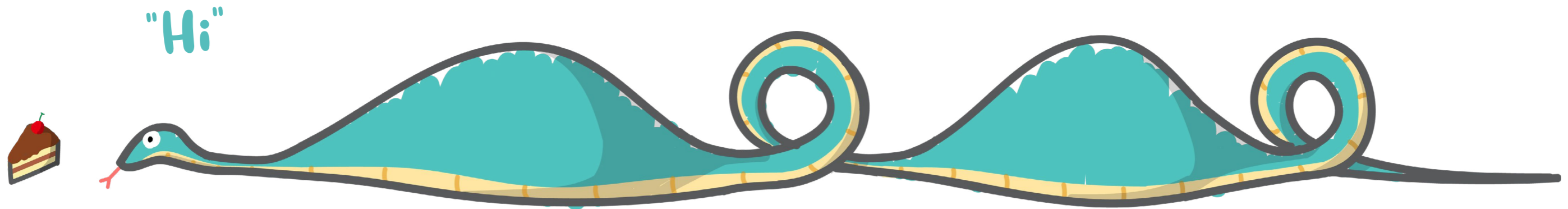
**“How to map out the creative cultures of Rabobank and PostNL and to help the innovation coaches/managers empower creative confidence of the coachees?”**

## Chapter takeaways:

- This project aimed to address creative confidence at an organisational level. To achieve this, the project aimed to delve into the organisation's creative cultures, with a specific focus on identifying potential creative cultural values that could be leveraged by the design to foster creative confidence. The two organisation cases were selected as Rabobank and PostNL.
- The innovation layers of Rabobank and PostNL were explained. Rabobank was found to have multiple innovation teams, each with its own coaches, whereas PostNL appeared to have one large innovation team led by one innovation manager. The team members receiving coaching from these innovation coaches/managers were referred to as "coachees".
- The project's main focus scoped on the innovation project teams. The research question was formulated as: "How to map out the creative cultures of Rabobank and PostNL and to help the innovation coaches/managers empower creative confidence of the coachees?"

# Chapter 2: Design Process & Methodology

This chapter provides a discussion of the overall design process, the project procedure, and the methodologies employed.



- 2.1 The unique design process
- 2.2 Project procedure
- \*2.3 Metaphor of the snake
- 2.4 Contextmapping methodology (context research)
- 2.5 Co-design & co-creation approach (Ideation & evaluation)
- 2.6 Creative facilitation techniques (Ideation)



## 2.1 The unique design process

This project adopted a unique design process (figure 3) from the inspiration of the Double Diamond model (Design Council, 2023). It consisted of three main stages: context research stage, concept design stage, and concept evaluation stage. The context research stage locates in the first diamond, which involved “field research” to diverge and “mapping context” to converge. The second stage, concept design, occupying the second diamond, consists of “ideation” to diverge and “concept development” to converge. Lastly, after the two diamonds, it was followed by the concept evaluation stage.

Meanwhile, fast iterations were incorporated in the converging phases of the two diamonds, drawing inspiration from the Agile design approach (Jongerius & Vanhoucke, 2012). This approach emphasises fast-paced reviews and iterations based on evolving feedback and continuous reflection-on-action (Schon, 1984). It could potentially add more flexibility and adaptability to this project.

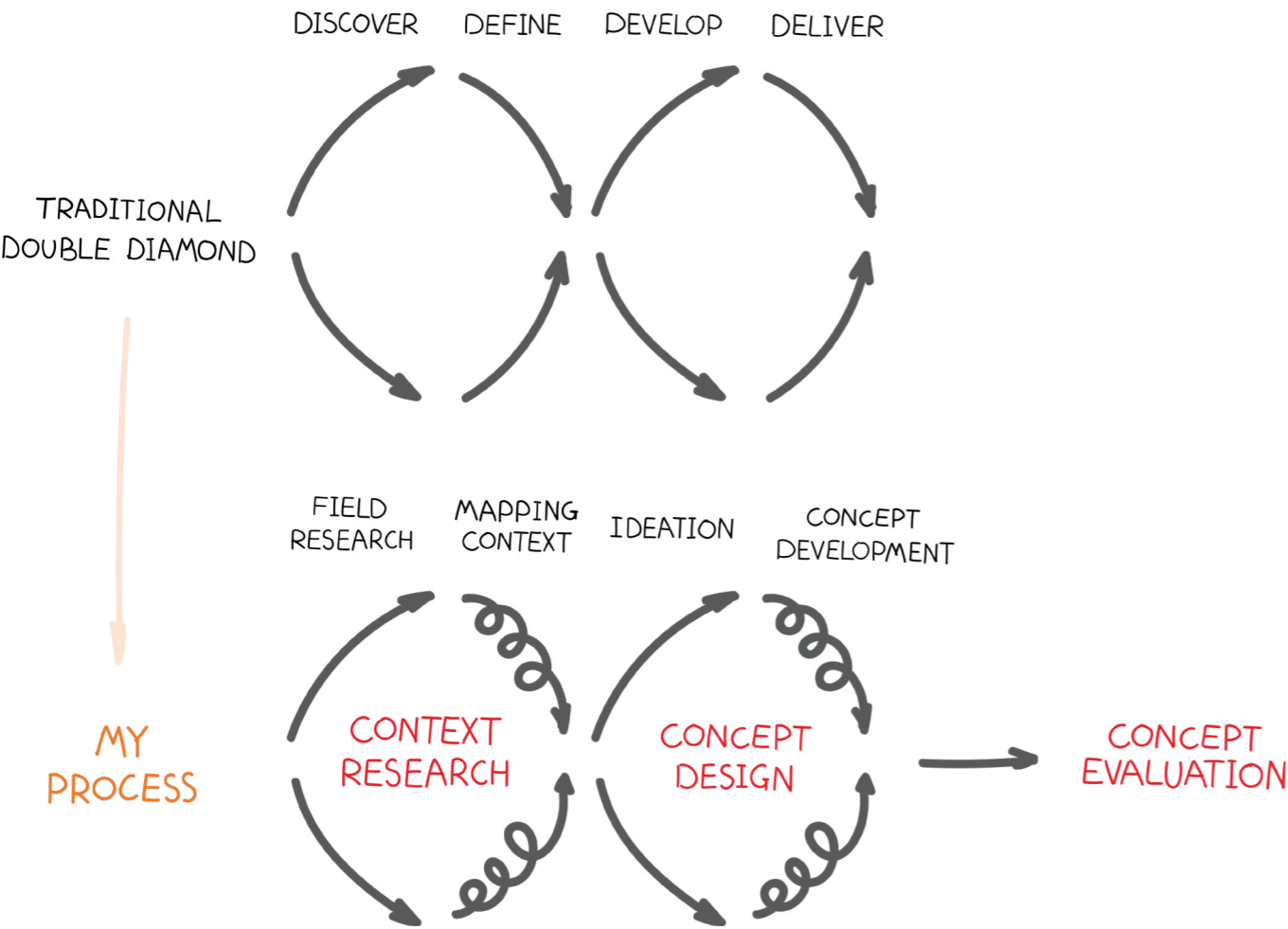


Figure 3. The unique design process (my own model)

## 2.2 Project procedure

The overall process can be illustrated in the figure on the next page. In the first stage, the project started with literature reviews, followed by field research guided by the contextmapping methodology (Sanders & Stappers, 2012; Visser et al., 2005). Then, data analysis was conducted, multiple creative cultural context frameworks were developed and refined, leading to the emergence of creative cultural values and design direction. Following that, the ideation workshops were conducted in a co-design manner, with the creative workflow being facilitated through the use of various creative facilitation techniques. Through continuous developments and iterative prototyping on the generated ideas and concepts, the final concept “CreatOrg workshop” was crafted and refined. To communicate the project results and to evaluate the final concept, an event was hosted at TU Delft, where participants from different organisations (including Rabobank and PostNL), with different stakeholder roles, co-created together to provide feedback and evaluations. The following sections will provide a brief introduction to the methodology, approach, and techniques that were involved in the process.

Flip this page to see!



# \*2.3 Metaphor of the snake

The choice of a snake-shaped process metaphor originated from the method of “guided mastery”, in which Bandura (1977) conducted an experiment to help people with snake phobias build up their self-efficacy. By slowly exposing individuals to incremental challenges, people with snake phobias gradually overcame their fears and developed confidence in touching the snake by the end of the experiment. The effects of this experiment were found to be long-lasting as well. Later on, the snake metaphor became popular in self-belief and creative confidence topics (Kelley & Kelley, 2013).

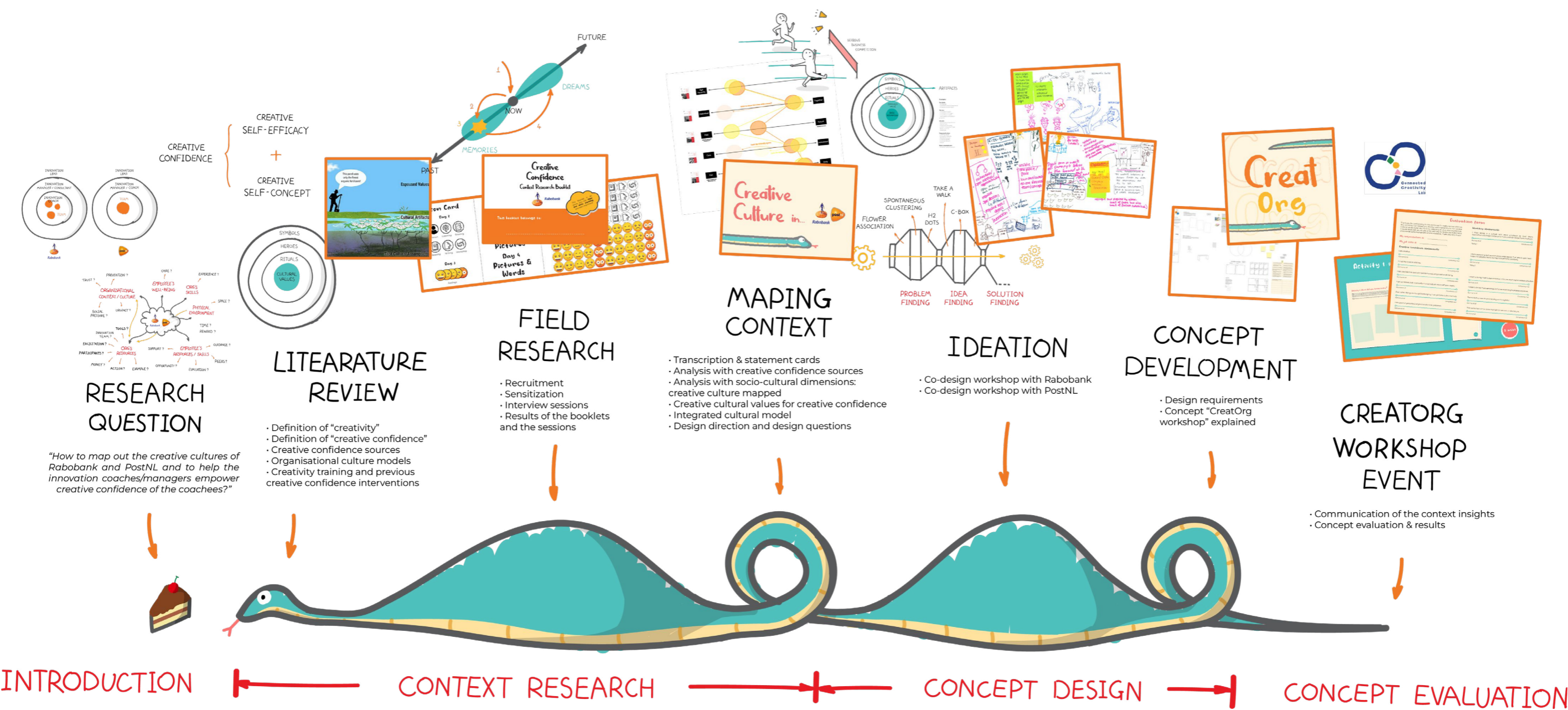


Figure 4. The project procedure in an overview

# 2.4 Contextmapping methodology (context research)

## Why & What

Examining the context can facilitate a designer’s empathetic understanding of the individuals affected, and prevent fixation on preconceived notions (Visser et al., 2005). In the field research, contextmapping skills and generative research techniques were used as the main approach. By exploring the company’s innovation context, employees’ needs, motivations, and behaviours in a qualitative way, contextmapping would help to uncover deep and latent knowledge (Sanders & Stappers, 2012) about their work environment, creative confidence challenges and opportunities. Additionally, contextmapping provides a holistic perspective into not only work context, but also social, cultural, and organisational factors that could influence creative confidence. It helps to understand the larger ecosystem in which employees operate and how it impacts their ability to think and behave creatively.

Furthermore, generative research highly values individuals’ expertise in which everyone is believed to be the expert of their own experience (Sanders & Stappers 2012). These techniques are particularly valuable in generating rich qualitative data. Given that creative confidence is a psychological and abstract term, this data played a crucial role in uncovering nuanced insights and patterns that may not have been achieved through standard qualitative sessions alone. Moreover, contextmapping supports consistent iterations by continuously refining and evolving the understanding of the research context. The insights gleaned from contextmapping research can potentially contribute to a valuable company context with high validity.

## How

Visser et al. (2005) identified several key steps (Figure 5) for the contextmapping process: preparation, sensitization, sessions, analysis, and communication. Sensitization could help employees become more sensitive to the topic of creative confidence, and support memory recall and experience in their innovation and creative practices. This can then encourage and assist them to share their latent knowledge during the sessions. After the sessions, data analysis would be conducted, followed by the communication of context insights. Traditionally, all stages occurred during the context research stage (Sanders & Stappers, 2012). However, in this project, a slight change was made to place the communication step at the very end, along with the concept evaluation (Figure 6).

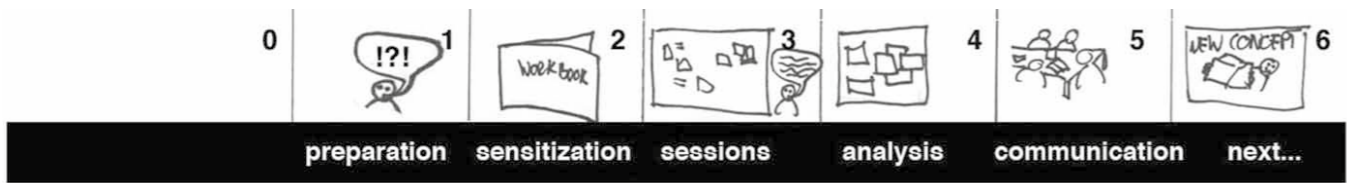


Figure 5. The key steps of a contextmapping process (Visser et al., 2005)

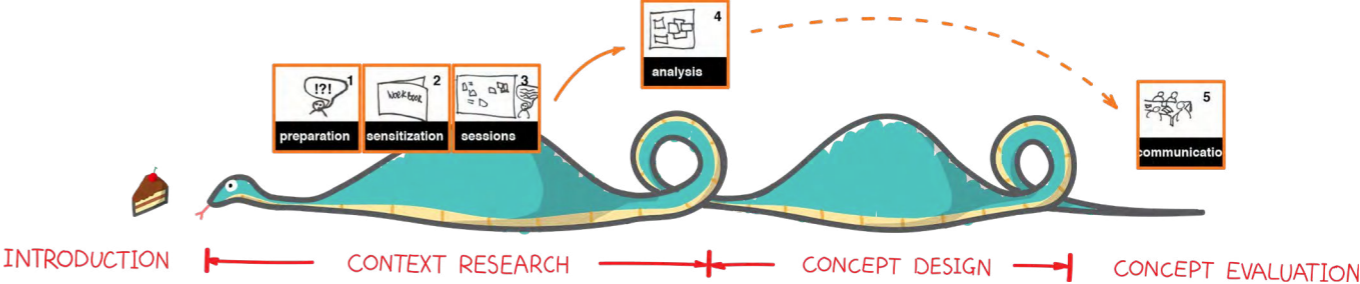


Figure 6. The alignment of contextmapping steps on the project process

# 2.5 Co-design & co-creation approach (Ideation & evaluation)

## Why & What

Involving users and stakeholders in the design process allows designers to gain support and relevant knowledge, leading to better design solutions (Sanders & Stappers, 2008; van Rijn & Stappers, 2008). Since individuals are recognised as experts of their own experiences, their participation in idea generation and concept evaluation could be very valuable.

## How

The co-design with Rabobank and PostNL took place during the ideation phase. It involved two ideation workshops where the designer (myself) collaborated with company stakeholders to generate ideas and concepts. During the evaluation phase, stakeholders from different organisations participated in the CreatOrg workshop event, contributing to the co-creation process by actively engaging in the workshop activities, and providing feedback and evaluations.

To ensure efficient stakeholder involvement in co-design and co-creation, several actions were taken. In each session, clear expectations and goals were communicated throughout the process, as this is crucial for participants to make meaningful contributions (Sanders & Stappers, 2008; van Rijn & Stappers, 2008). Additionally, the co-design and co-creation sessions were both facilitated in an open and physical setting, fostering direct connections and interactions among participants. This could as a result facilitate the sharing of experiences and ideas, making the collaborative process more fruitful (Patricio et al., 2020; Sanders & Stappers, 2008; van Rijn & Stappers, 2008).

## 2.6 Creative facilitation techniques (Ideation)

### Why & What

It is crucial to provide appropriate tools and guidance for participants to express their creativity effectively, especially if participants are not used to expressing creativity like designers (Visser et al., 2005). Meanwhile, the working dynamic of the workshop should be well managed so that participants practice equal contributions and interactions. Thus, to create a creative workflow for the co-design workshop, creative facilitation techniques (Heijne & Meer, 2009) were used.

An effective creative session requires three principles: role rigidity, clear problem statement, and rules & mindsets for each creative diamond (Heijne & Meer, 2019). The role rigidity identifies three primary roles in a creative session: the problem owner, the facilitator, and the resource group. The problem owner is the individual with an unresolved problem seeking professional assistance to address it. The facilitator serves as the organiser and leader of the session, responsible for ensuring that the creative process runs smoothly and efficiently. They do not necessarily participate in the content creation itself. The resource group is comprised of the session's participants, who contribute their knowledge and expertise to develop and solve the problem. It is their responsibility to collaborate, share ideas, and provide insights toward achieving the session's objectives.

### How

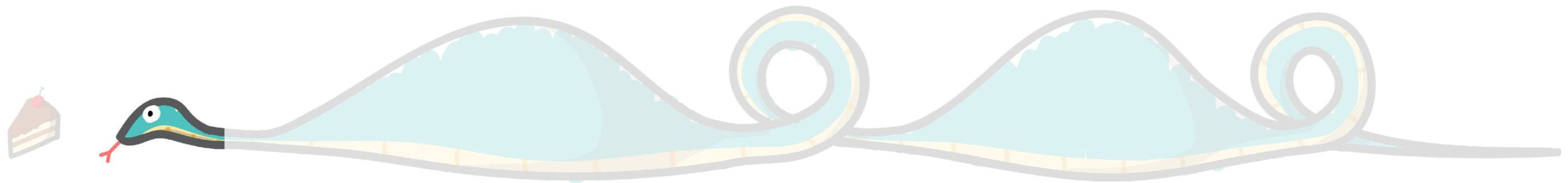
Differentiating between the roles of the problem owner and facilitator is essential to avoid detrimental outcomes (Heijne & Meer, 2019). As the sole researcher in this project, in order to co-design, I should play as one of the participants in the resource group, contributing to the ideas directly. However, to effectively facilitate the workshops, it was necessary to have a dedicated individual in the role of facilitator. To this end, two previous Creative Facilitation course students performed as facilitators for the workshops. By having separate facilitators, the integrity and effectiveness of the creative workflow could be ensured. More workshop details will be discussed later in the Ideation chapter.

### Chapter takeaways:

- The design process in this project was a unique and structured approach, comprising three main stages: context research, concept development, and concept evaluation. The process drew inspiration from the Double Diamond model (Design Council, 2023) while incorporating the nature of fast iteration from Agile design (Jongerius & Vanhoucke, 2012).
- An overview of the project procedure was created, with the involved methodologies explained. Contextmapping methodology (Sanders & Stappers, 2012; Visser et al., 2005) was used in the context research stage to lead the qualitative research. Co-design workshops took place during the ideation phase, where the creative workflow was facilitated by creative facilitation techniques (Heijne & Meer, 2019). Lastly, co-creation occurred during the concept evaluation stage, where stakeholders actively engaged in CreatOrg workshop activities, providing feedback and evaluations.

# Chapter 3: Literature Review

This chapter delves into the definitions of the key term “creativity” and “creative confidence”. It explores the creative confidence sources, the role of creative culture in organisations, and some relevant examples of previous interventions.



- 3.1 What is creativity?
- 3.2 What is creative confidence?
- 3.3 Creative confidence sources
- 3.4 Organisational culture
- 3.5 Some intervention studies on creativity



### 3.1 What is creativity?

The foundation of this project is the belief that creativity applies to everyone. Creativity extends far beyond the traditional realm of artistic fields, encompassing a much wider range of possibilities that are applicable to many areas of life (Kelley & Kelley, 2013).

Throughout time, research studies have been frequently carried out and various attempts were made to define 'creativity'. According to the 4P theory developed by Rhodes (1961), creativity could be described by four different aspects: process, product, press (environment), and person (personality/mindset). Amabile (1996) defined creativity as a staged process which leads to original and valuable solutions to given problems, while Runco (1991) and De Bono (2015) realised creativity as a cognitive process to produce ideas. Creativity was also considered as an end-product from the intersection of resources, techniques and motivation (Amabile, 1988). From the perspective of press (environment), Tanggaard (2013) defined creativity as an everyday phenomenon which results in continual processes of creation.

Kirton (1976) perceived creativity from the person perspective and discovered two main creative personality types: adaptors and innovators. Adaptors tend to excel by enhancing established procedures and approaches within established guidelines. On the other hand, innovators are inclined to challenge the underlying assumptions of the current paradigm as part of addressing the problem, and they endeavour to effect change by restructuring the system.

Since the main research focus of this project was within the organisation's innovation departments, which could consist of many formats of innovation resources, processes/activities, or context, the definition of creativity would largely rely on the characteristics of process, product and press from 4P. Therefore, the working definition of creativity in this project is:

**“Creativity is a process which leads to original and valuable solutions to given open problems, where it is influenced by organisational/individual resources, environments, techniques and motivations.”**

### 3.2 What is creative confidence?

Early literature suggested that “creative confidence” is built upon the application of self-efficacy to creativity. Self-efficacy refers to the belief in one's ability to successfully perform a specific task (Bandura, 1977; Bandura, Freeman & Lightsey, 1999), where the level of self-efficacy can either enhance or hinder performance (Bandura, 1977). High self-efficacy is associated with greater persistence in overcoming obstacles and learning from setbacks, as individuals use performance feedback to improve rather than judging their ability (Bandura, 1986).

Accordingly, Phelan & Young (2003) perceived creative confidence as creative self-efficacy which is the belief in one's ability to competently create or produce envisioned changes. Similarly, Kelley & Kelly (2013) believed that individuals with creative confidence have higher beliefs in their abilities to make better choices, explore new directions easily, find solutions to difficult problems, see possibilities, collaborate, and approach challenges with courage.

However, Karwowski, Lebuda & Beghetto (2019) argued that creative confidence consists not only of creative self-efficacy, but also creative self-concept (Figure 7), in which these two are often mixed up. Creative self-efficacy beliefs are highly adaptable and future-oriented, and are shaped by a variety of factors related to both social cognition and the environment (Bandura, 2012). On the other hand, creative self-concept is more trait-like: it pertains to a more enduring, comprehensive, and reflective evaluation of one's ability to express creativity within and across various areas (Beghetto & Karwowski, 2017). Individuals possessing high creative self-efficacy belief would anticipate future success in creative tasks, whereas those with creative self-concept beliefs perceive themselves as having inherent creative abilities over time. In a word, creative self-efficacy is more dynamic while creative self-concept is more stable, in which self-efficacy could be served as the antecedent to self-concept (Bong & Skaalvik, 2003).

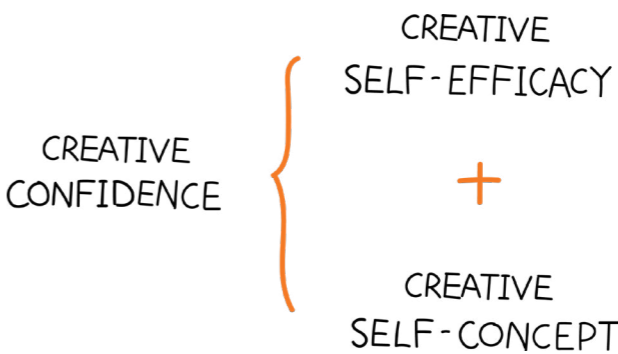


Figure 7. Creative self-belief categories (Karwowski, Lebuda & Beghetto, 2019): creative confidence consists of creative self-efficacy and creative self-concept

Although measuring creative self-concept in this project proves challenging due to its reliance on a comprehensive assessment of past experiences (Beghetto & Karwowski, 2017), it is important to encompass both creative self-efficacy and creative self-concept components in defining creative confidence. Consequently, the working definition for creative confidence in this project aligned with Karwowski, Lebuda & Beghetto's definition (2019):

**“Creative confidence is the perceived belief in one's ability to perform creatively in and across specific contexts.”**

## 3.3 Creative confidence sources

### 3.3.1 Learning styles

Although this project's scope focused on the innovation project teams at a group level rather than the individual level, it is worth noting that personal learning styles have been shown to significantly influence employees' (Saima, Iram & Ruqia, 2020) creative thinking and behaviours. By understanding the characteristics of learners in innovation projects, organisations can better coach and facilitate employees to become more creatively confident.

Learning styles can vary depending on the situation/environment (Moussa, 2014; Pashler, 2008), and they generally fall into three basic types: visual, auditory, and kinesthetic (Syofyan & Siwi, 2018). Visual learners process information best through visual images, like business drawings, while auditory learners interpret information through listening and cues like pitches. Kinesthetic learners learn better through physical activity and prefer hands-on approaches that involve direct interaction with their environment. Workshops are an example of activities that organisations sometimes do to involve employees in kinesthetic interactions.

### 3.3.2 Bandura's self-efficacy sources

Self-efficacy beliefs can be influenced by various domains and factors (Bandura, 2012). Bandura (1997) identified four primary sources of self-efficacy: mastery experience, vicarious experience, social persuasion, and physiological/affective states, in which these sources could play a crucial role in shaping an individual's creative confidence.

**Mastery experience**, also known as the successful completion of tasks or challenges, reinforces the belief that similar future endeavours can be accomplished (Bandura, 1986; 1997). In the workplace context, this means that if employees perceive their creative attempts as successful and are able to complete creative tasks, it boosts their confidence and encourages sustained efforts in the future. Conversely, perceived failure can lower confidence and undermine self-efficacy.

**Vicarious experience** involves observing the actions of others to gain information about one's own potential abilities (Bandura, 1997). When individuals witness colleagues or co-workers achieving success in creative tasks through sustained effort, it significantly enhances their creative confidence beliefs regarding their own ability to achieve similar creative goals. On the other hand, witnessing the failure of others despite great effort may adversely affect one's creative confidence beliefs, reducing confidence in carrying out creative tasks.

**Social persuasion** refers to the expression of confidence, encouragement, and support for an individual's ability to succeed in a challenging task or situation (Bandura, 1997). Persuasions and feedback from innovation coaches, colleagues, and co-workers can positively or negatively influence employees' creative confidence. When someone believes in and encourages another person's ability to succeed in creative tasks, it can lead to increased self-belief in their

own capacity for success.

**Physiological and affective states** encompass an individual's emotional conditions, such as excitement, stress, anxiety, and mood, which can impact how they perceive their competence in a particular situation (Bandura, 1997). Employees assess their bodily arousal across varied situations as a measure of their own competence. Intense emotional responses can provide valuable insight into their success and failure. For example, if employees experience a certain level of anxiety and stress towards creative tasks during coaching or workshops, it has the potential to undermine their creative confidence.

Bandura (1997) highlighted that during a cognitive processing stage, information from each source is integrated, with different weights assigned to each source. Among the four sources, mastery experiences tend to be considered the most influential in creative confidence development as they provide authentic indicators of one's capabilities (Bandura, 1997).

### 3.3.3 Goal orientation

In addition to Bandura's self-efficacy sources, some organisational training research has revealed that goal orientation can also serve as a source of self-efficacy (Bell & Kozlowski, 2002; Howardson & Behrend, 2015; Schmidt & Ford, 2003). Goal orientation refers to the adoption of either a learning or performance orientation when approaching tasks (Dweck, 1986). A **learning orientation** determines the drive to enhance one's abilities by acquiring new skills and conquering unfamiliar situations, while a **performance orientation** signifies a motivation to showcase one's competence to others and seek positive evaluations.

Bell & Kozlowski (2002) found a significant and positive correlation between learning orientation and individuals' self-efficacy, particularly among high-ability individuals compared to low-ability individuals. Performance orientation was found to be positively related to the self-efficacy of high-ability individuals while negatively related to that of low-ability individuals. In the workplace, this could imply that employees who perceive a higher drive to learn (learning orientation) and who possess high abilities might be more likely to have greater creative confidence. On the other hand, for low-ability employees, orientations that emphasise achieving specific performance outcomes might decrease their creative confidence. They may feel inadequate or discouraged when faced with performance-related tasks and goals.

A study by Howardson & Behrend (2015) examined both Bandura's self-efficacy sources and goal orientation, finding that self-efficacy can be influenced by both sources. They suggested that goal orientation, negative emotional arousal, and vicarious experience might be considered by organisations as the main sources of self-efficacy.

Collectively, these diverse sources play a role in shaping an individual's creative confidence beliefs, influencing their perception of their ability to participate in and excel at creative endeavours, consequently impacting their motivation and creative performance in the workplace.

## 3.4 Organisational culture

Combining creativity with the appropriate organisational structure, style, and approach is essential for leveraging the value of creatives (Pitta, Wood & Franzak, 2008). The role of organisational culture in nurturing employee creativity is crucial, as it indirectly influences the organisational structure, practices, and ultimately, the climate for creativity (Tesluk, Farr & Klein, 1997). Modifying the climate for creativity is relatively easier, while changing the deeply ingrained norms, values, and beliefs that shape organisational culture, influencing creativity-related behaviour, practices, and routines, is a challenging and time-consuming endeavour (Tesluk, Farr & Klein, 1997; Burkus, 2014). In order to foster employee creativity effectively, it is important for organisational culture and climate change to be aligned, as a lack of consistency between climate change efforts and cultural values is likely to result in failure (Tesluk, Farr & Klein, 1997; Burkus, 2014).

### 3.4.1 The Onion model

When considering culture from a broader perspective, the Onion model (Hofstede, Hofstede, & Minkov, 2005) emerges as a frequently cited and comprehensive framework for comprehending cultures in a common context (Van Boeijen & Zijlstra, 2020). This model could serve as a foundation for understanding organizational culture. It consists of three layers (Figure 8). The outermost layer encompasses symbols, which could refer to tangible artefacts, habits, behaviours, and media that a cultural group employs to express their values. Moving inward, the next layer involves heroes who act as role models and representatives of the cultural value. These heroes can be real-life or fictional, dead or alive, who held/hold specific significance for the culture group. Lastly, the innermost layer entails rituals, which stands for stereotyped sequences of activities or routines performed in specific situations, times, and places. These rituals are repeated over time and are practised to reinforce shared social values. Within these three layers, cultural values and practices are concealed. They represent the broad tendencies within the group, wherein certain states of affairs are preferred over others. They are more subjective and intangible, which are acquired gradually through social practices.

In order to foster a creative culture within an organisation, Pitta, Wood & Franzak (2008) emphasise the importance of cultivating a collaborative corporate culture. Organisational cultures characterised by segmentalism are often perceived to have significant power distance within hierarchical structures and a lack of supervisor support and encouragement (Kanter, 1983; Pitta, Wood & Franzak, 2008). In contrast, organisations that exhibit less segmentalism tend to have integrative structures, open communication channels, and collaborations among diverse team members, thereby creating an environment that facilitates trust-building among teams and managers (Pitta, Wood & Franzak, 2008).

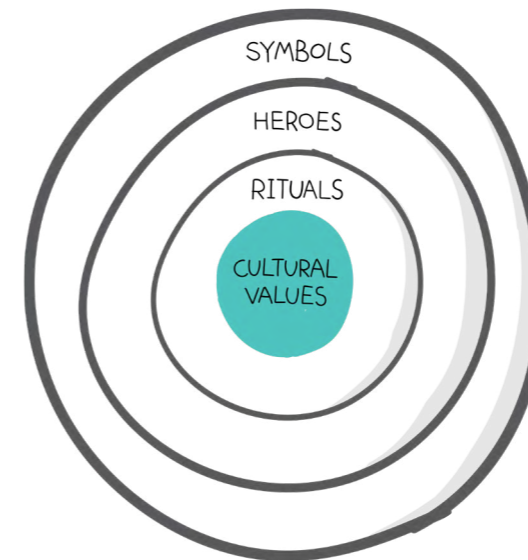


Figure 8. The Onion model (Hofstede, Hofstede, & Minkov, 2005)



Figure 9. Three levels of organizational culture: Cultural Artifact, Espoused Values, and Cultural Assumptions (Schein, 2017)

### 3.4.2 Three levels of organisational culture

In the latest edition of “Organizational Culture and Leadership” by Schein (2017), the structure of organisational culture is described through three levels: artifacts, espoused beliefs and values, and basic underlying assumptions. According to Schein (2017), the artifacts encompass the visible products of the organisation, including its physical environment, language, technology, artistic creations, style, myths, published values, observable rituals, and the overall climate of the organisation. Espoused beliefs and values, typically expressed by leaders and founders, represent the company's stated principles that may not yet be fully reflected in actions. Once these actions become ingrained and accepted as natural practices, they form the foundation of the organisation's basic assumptions (Schein, 2017). The organisation is supposed to recognise the creative culture in its core basic assumption value before it could spread creative beliefs and activities into its daily work routines. Burkus (2014) suggested several examples of the core values: sharing ideas openly, allowing for limited risk-taking, and celebrating failures as learning opportunities.

In the study on company creative culture, Andriopoulos and Gotsi (2002) proposed four principles. Firstly, fostering a collaborative relationship based on trust is crucial, with leadership styles that promote open exchanges of ideas and priorities, along with providing opportunities for employees to express their opinions and concerns. Secondly, the company should embrace a culture that allows for mistakes and cultivates a climate of fearlessness in innovation and creative experimentation. Thirdly, employees should be encouraged to venture into unfamiliar territories, fostering self-reliance in navigating ambiguity, thereby avoiding fixation on their expertise and past experiences. Lastly, the organisation should nurture a cultural environment that values individual personality and diversity, granting employees creative autonomy over their work.

### 3.5 Some intervention studies on creativity

Creativity training is proven to be effective and it provides benefits to a diverse range of individuals regardless of their ability levels (Scott, Leritz & Mumford, 2004). However, depending on the performance domain and framework used to understand creative behaviour, the training strategies applied are usually different: some training is based on general models (Basadur, 1997), while others tailor the techniques to the specific domain (Baer, 1996). According to the research done by Scott, Leritz & Mumford (2004), the success of creativity training significantly relates to the development of cognitive skills. By guiding individuals through cognitive approaches, they can acquire a set of heuristics or techniques that enable them to effectively utilise their existing knowledge. (Mumford, Baughman & Sager, 2003). Scott, Leritz & Mumford (2004) also recommended that training materials should be based on real-world cases and contexts instead of a fixed set.

Insights into creative confidence interventions could be gleaned from previous research that has conducted experimental interventions aimed at training and enhancing creative self-efficacy. One example of the training intervention could be seen from one previous quasi-experimental study conducted by Mathisen and Bronnick (2009), where they developed a three-component creative course consisting of creativity lectures, creative problem-solving, and creative facilitation sessions. The results of the study revealed that the intervention had a lasting impact on the self-efficacy levels of the employees, as the observed increase in self-efficacy persisted for a period of two months following the intervention. Tang & Werner (2017) introduced a two-week intensive program to increase the creative self-efficacy level of young professionals. They found the group sustained high self-reported creativity even one year after the program. Moreover, Beghetto & Karwowski (2019) recommended that researchers should adopt dynamic approaches to investigate creative expressions, as they found that creative thought and action stem from dynamic and emergent processes.

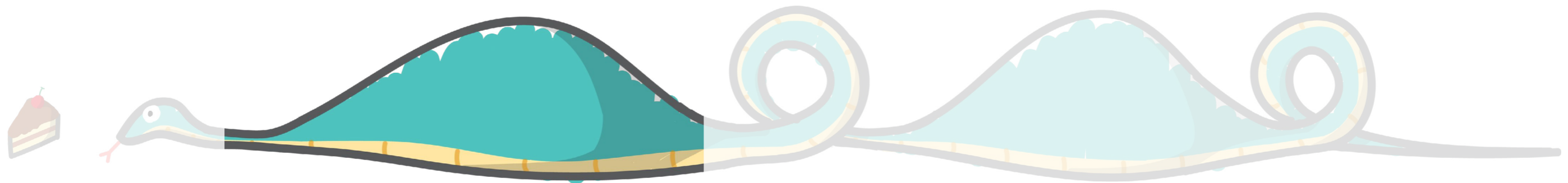
These intervention examples might provide some implications for the concept design stage of this project. It might be important to emphasise the development of cognitive skills, provide real-world cases and contexts, and adopt dynamic approaches in order to effectively foster creative confidence.

### Chapter takeaways:

- The definition for “creativity” in this project is: “Creativity is a process which leads to original and valuable solutions to given open problems, where it is influenced by organisational/ individual resources, environments, techniques and motivations. (Amabile, 1988; Amabile, 1996; De Bono, 2015; Runco, 1991; Tanggard, 2013)”
- The definition for “creative confidence” in this project is: “Creative confidence is the perceived belief in one’s ability to perform creatively in and across specific contexts (Karwowski, Lebuda & Beghetto, 2019).”
- Some potential creative confidence sources were discussed. They were: individual learning styles (Syofyan & Siwi, 2018), Bandura’s four self-efficacy sources (Bandura, 1997), and goal orientation (Dweck, 1986).
- Employees’ creative confidence could be influenced by the creative culture prevalent in the organisation. Thus, it is important to consider the organisational culture when fostering creative confidence. The Onion model (Hofstede, Hofstede, & Minkov, 2005) and Schein’s three levels of organizational culture (2017) were explained to facilitate a comprehensive understanding of the layers comprising organisational culture.
- Previous intervention studies provided some examples and insights for the later concept design stage of this project. Emphasising cognitive skill development, real-world applications, and dynamic approaches might be effective to foster creative confidence.

# Chapter 4: Field Research

As the first part of context research, this chapter examines the research direction, recruitment process, material arrangements, and interview session procedures for the field research.



- 4.1 Field research direction
- \*4.2 Initial insights
- 4.3 Recruitment for the field research
- 4.4 Sensitization
- 4.5 Interview sessions
- 4.6 Results of the booklets and the sessions



## 4.1 Field research direction

Up to this point, some key terms and relevant literature were addressed. Given the different business and industrial backgrounds of the two companies, the working structure and activities of their innovation projects could vary as well. To answer the research question, the first step should aim to understand how innovation departments function in Rabobank and PostNL, and map out their innovation work contexts.

Therefore, the main objective of the field research was:

**“To understand the daily activities and the work context of coaches and coachees within the innovation department.”**

## \*4.2 Initial insights

Prior to the recruitment, during the initial briefing meetings with the innovation coaches at Rabobank and the innovation manager at PostNL, some preliminary insights had already emerged. In PostNL, the innovation manager displayed a positive attitude towards fostering creative confidence within the innovation team. However, potential difficulty was acknowledged for employees to develop creative confidence outside of the team.

In Rabobank, the innovation coaches mentioned a common struggle with creative confidence among employees. They observed that many team members feel uncomfortable engaging in creative tasks since being creative is not considered a major part of their job responsibilities.

Additionally, as mentioned by both companies, the innovation coach/manager plays a pivotal role in overseeing the innovation projects they coach. They possess the influential ability to foster innovation and creativity through regular interactions with coachees, such as coaching and workshop sessions. More insights will be discussed in the Mapping Context chapter.

## 4.3 Recruitment for the field research

Recruitment was conducted among the innovation departments of Rabobank and PostNL, resulting in five participants selected from each company to join the research. All participants had agreed to the consent agreements before participating. In the case of Rabobank, four of the participants were innovation coaches, while one served as the experiment lead. For PostNL, the participants consisted of two business development managers, one marketing professional, one innovation E-commerce expert, and one trainee. The participant statistics are displayed on the right.

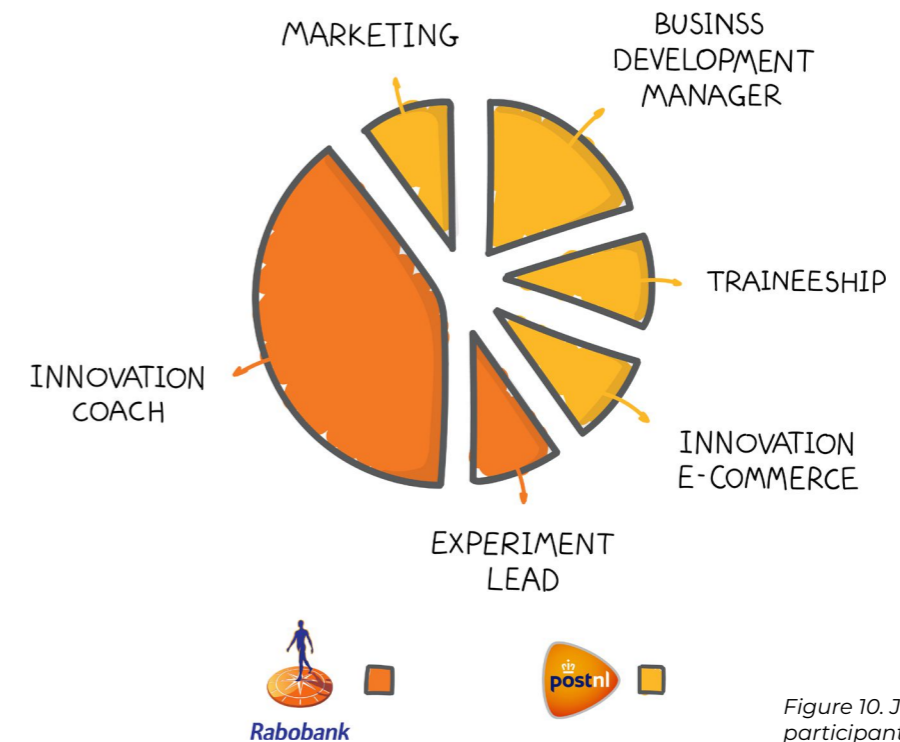


Figure 10. Job titles of the participants in the field research

Overall, the coach vs. coachee ratio for the research stood at 4:6. As mentioned earlier in the first chapter, the innovation structure within Rabobank and PostNL differs slightly. Rabobank has smaller innovation teams with one innovation coach per team, while PostNL has one large innovation team comprising members from various innovation sectors, who are managed and coached by the innovation manager. These job title distinctions played a role in determining the selection of participants.

In the case of Rabobank, the focus was on involving innovation coaches as participants. These individuals, being intimately familiar with the innovation processes and frameworks within the organisation, were well-positioned to provide valuable insights into the coaching experience and different coaching approaches. On the other hand, the experiment lead, who played a role in driving innovation experiments, was included as a participant in the research to gain an understanding of their perspective as coachees and their insights into the organisation's innovation practices.

For PostNL, the decision was made to include a diverse range of roles within the innovation team. By involving diverse coachees, the research aimed to capture insights from various perspectives and expertise areas. This approach acknowledged the importance of considering business implications and commercial viability alongside the innovation process. The participation of business development managers, in particular, might provide some strategic and financial aspects associated with implementing innovation initiatives.

By incorporating participants with different roles and responsibilities, the research benefitted from a holistic understanding of innovation, encompassing both the coaching and coachee perspectives, as well as diverse business considerations. This approach would support a comprehensive and well-rounded analysis of the innovation practices within both companies.

## 4.4 Sensitization

Following the contextmapping process, the subsequent step is sensitization. When conducting generative research, it is vital to follow “the path of expression” to explore present, past, and future experiences (Sanders & Stappers, 2012). Initially, participants are encouraged to reflect on their current experiences before the session. Simultaneously, they are also guided to contemplate and select their past memories, bringing these observations to the session. During the session, a comparison and discussion of present and past experiences take place. Through the sharing of experiences, participants gain valuable insights into their latent values and needs (Sanders & Stappers, 2012). This process aids in the exploration of their aspirations for future experiences.

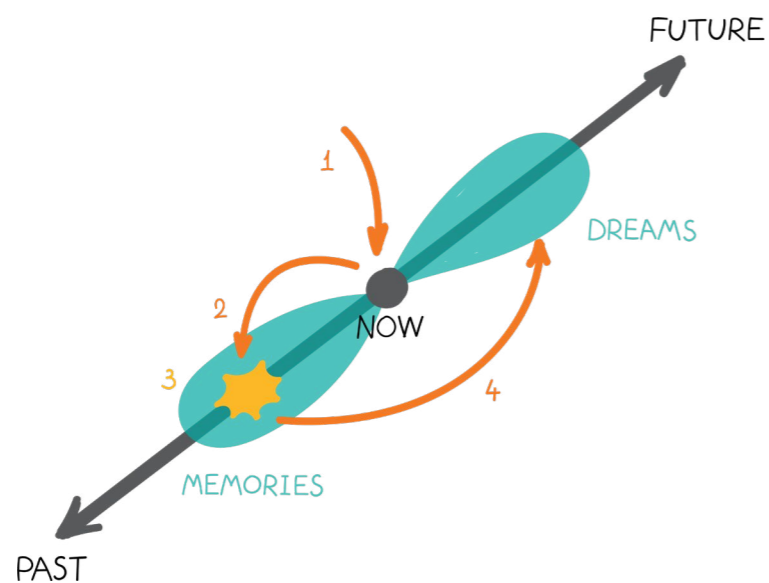


Figure 11. Path of Expression

The primary role of sensitization within “the path of expression” is to provide participants with appropriate tools that facilitate their reflection on present and past experiences, while also enabling them to document those experiences. As a result, sensitization should aim to stimulate participants’ sensitivity to their present and past experiences, as well as make it easier for them to collect and bring those experiences to the session. Therefore, when designing sensitization materials, it is important to ensure that they assist innovation coaches and coachees in gathering their experiences and reflecting on their daily coaching and innovation activities/practices.

The decision to use booklets for sensitization was driven by various factors. Booklets are easy to instruct, providing clear guidelines for participants to follow during the sensitization process. Moreover, the booklet format facilitates effective documentation, allowing participants to systematically record their experiences and reflections. Meanwhile, booklets provide flexibility and portability, which allow participants to engage in reflection and documentation at their own convenience.



Figure 12. Sensitizing booklet kit

When the sensitizing exercises are overly specific, individuals may come prepared with predetermined responses during the session, leading to less intuitive engagement (Visser et al., 2005). Therefore, the topic addressed by the sensitizing material should be more extensive than the subject discussed during the sessions.

Thus, the main goal of the sensitizing material was:

**“To outline the work-life of the innovation coaches and coachees while gaining insights into their perspectives on innovations and creativity.”**

In order to answer this question, the sensitizing booklet was designed with four exercises: “Day 1: Learning style”, “Day 2: My network”, “Day 3: Yesterday at work”, and “Day 4: Where did creativity go”. The goal for each exercise is listed as follows:


- Day 1:** What are the learning styles innovation coaches/coachees like and currently do?
- Day 2:** What is the network like for the innovation coaches/coachees?
- Day 3:** What is a typical day like for the innovation coaches/coachees?
- Day 4:** How do the innovation coaches/coachees define creativity and creative environment?

The participants were suggested to work on one exercise per day in sequential order from Day 1 to Day 4. By prompting individuals to consider their daily routines over a small period of time, the sensitization enhances reflection and fosters increased awareness of one’s experiences (Visser et al., 2005). The exercise sequence was designed to follow “the path of expression”. The exercises on Day 1 and Day 2 were centred around the participants’ current experiences, while the exercise on Day 3 provided an opportunity for reflection on past activities. Lastly, the exercise on Day 4 aimed to inspire participants to consider their future aspirations related to creativity. More details will be discussed in the following sections (also see Appendix 1).

## Day 1

As one of the creative confidence sources discussed in the last chapter, the learning styles were selected due to their direct correlation with the innovation resources or tools utilised by innovation coaches/coachees. There were five options: 'Listening', 'Drawing', 'Reading', 'Writing', and 'Workshop', in which the participants choose the ones they like and they do now. By facilitating a comparison between "like to do" and "do now," the exercise is inherently proactive and motivational (Visser et al., 2005). Participants were encouraged to reflect on the underlying reasons why they may or may not utilise specific styles.

**The Researcher**



Hi there!

Yilin Quan

Thank you for taking part in this research. I'm Yilin and I made this booklet for you. It serves as an introduction for me into your experiences, and your perspective on your worklife.

Each page contains an exercise that helps you reflect on an event or experience. Please try to finish one exercise per day. After you've completed all exercises, I will discuss your answers on a deeper level, in a one-on-one interview. Be aware that no answers are wrong, it's about your experiences. Your honesty is all I need!

Eventually, I hope to find out how innovation department works, what people you interact with, what creativity means to you, and also, how creativity confidence can be empowered.

This research, and therefore, this booklet, is mainly communicated in English due to my international identity. You can see me on the left. Feel free to write down your answers in Dutch if that makes it easier for you :)

Have fun filling out this booklet!

**- Day 1: Learning Style -**

I have prepared some learning/communicative styles for you! Which styles do you like and do? Indicate your response by checking '✓' in the **checkbox**! Feel free to explain by writing down your thoughts, but you don't have to.






					
The ones I like:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The ones I do now:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

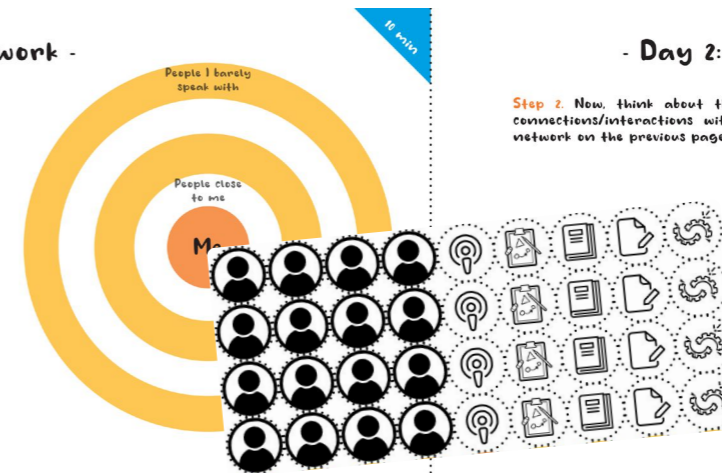
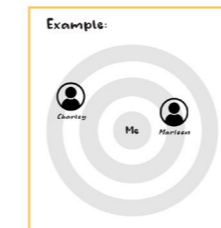
Figure 13. Sensitizing booklet Day 1 exercise

## Day 2

On Day 2 of the exercise, participants were instructed to use some icon stickers to create visual representations of their networks within a typical innovation project they selected. The intention was to explore and understand the various individuals involved in the innovation practices and explore the dynamics of their interactions. As mentioned previously in the literature, one could gain creative confidence from vicarious experience and social persuasion (Bandura, 1997). By gaining an understanding of the close and distant relationships within the network, it becomes possible to identify individuals who may require immediate attention with regard to building creative confidence. Additionally, by recognising potentially influential roles, these individuals could be leveraged to encourage others to develop their creative confidence. The basic interaction stickers were those learning style icons, which served as an easy and direct way for participants to comprehend the variances in their interactions with colleagues.

### - Day 2: My network -

**Step 1.** Think of a typical innovation project you are involved in. Who do you encounter? Stick the person icons somewhere in the map on the right by using the glue stick, and write down their names below.



### - Day 2: My network -

**Step 2.** Now, think about the styles you mostly experience in the connections/interactions with these people. Stick the icons to your network on the previous page.

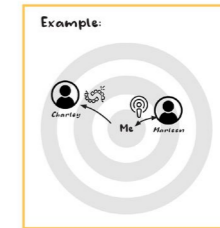


Figure 14. Sensitizing booklet Day 2 exercise

## Day 3

The objective of the Day 3 exercise is to uncover the daily activities of innovation coaches/coachees both during and outside of working hours. Through the use of emotion stickers, participants can reflect on the moments during the day when they feel positive or negative. This is beneficial in identifying potential obstacles to building confidence, as emotions and feelings can serve as indicators of success (Bandura, 1977). Additionally, the activities identified in the day could serve as relevant evidence of the individual's mastery experiences (Bandura, 1977), as they demonstrate whether or not the person has succeeded or failed in certain tasks.

### - Day 3: Yesterday at work -

**Step 1.** Please think about yesterday, when you were working as/with innovation coach. Can you create a timeline for the activities you did in the day? You can use the entire line on this page, and fill in any activities you can think of. Again, no incorrect answers, as long as they're your answers!

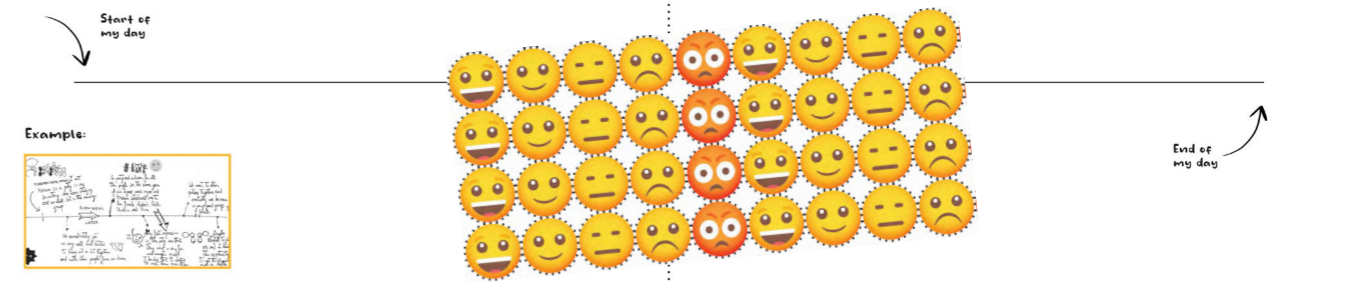


Figure 15. Sensitizing booklet Day 3 exercise

## Day 4

During the Day 4 exercise, participants would explore their perceptions of creativity and what they would like to see in order for creativity to be flourished. The use of animal (metaphorical) stickers and the sheets of various pictures and words, add an element of joy and helps participants recall emotional responses (Stappers & Sanders, 2003). Through creating the “creativity” artefacts, participants could express their unfulfilled needs and aspirations (Visser et al., 2005) related to creativity and envision the future they desire. Later in the session, participants were further asked to share the stories behind their artefacts.

**Step 1.** If creativity is an animal, what does it look like?

Please use the glue stick and the sheet with animal pictures to create an image on this page that represents 'creativity'. The picture doesn't need to be perfectly cut and you can organise this image however you want! Feel free to draw or use the background image as a reference to structure, but you don't have to!

**Step 2.** Please take a moment to imagine an inhabitable place for 'creativity'. What do you feel about this place and what would it look like? Cut the sheet with pictures & words and build a collage around 'creativity' :)

- Day 4 -

- Where did creativity go? -



**TIP**

If creativity to you is "adventurous", which animal represents "adventurous" feeling to you?

**TIP**

You can also cut from magazines or the newspaper if you miss any pictures :)

Figure 16. Sensitizing booklet Day 4 exercise

Animal & collage  
in appendix!

## 4.5 Interview sessions

After the participants had reflected on their experiences and completed the booklets, interview sessions were conducted. A total of 8 interviews took place, with 3 of them being conducted online and the rest being held physically in the company's office. Due to the tight schedules of some participants, two interviews were conducted simultaneously with two interviewees, while the remaining 6 interviews were conducted on a one-to-one basis. All interviews were audio recorded.



Figure 17. Participants were explaining the exercises they did during interview sessions

During the session, the participant's attention was initially directed towards their past experiences through the booklet exercise on Day 3. This exercise aimed to have them explain their daily activities and articulate the positive and negative emotions they experienced during that day. Following this, the focus shifted to their present experiences, by referencing exercise Day 1 to explore innovation resources and the connection between their personal styles and engagement in innovation activities.

Subsequently, exercise Day 2 delved into the participants' interactions within their network and encouraged them to demonstrate the styles they employed when communicating with other colleagues. Additionally, they were also asked to identify possible positive and negative feelings about the network, allowing them to identify potential obstacles within the network and pinpoint individuals who may benefit the most from developing creative confidence.

Finally, after some discussions and reflections on their past and present experiences, exercise Day 4 prompted the participants to articulate their aspirations for creativity. They were asked to explain the artefacts they had created and share their attitudes toward embracing creativity. Additionally, they were encouraged to express their desires for resources, tools, or other elements that would foster creative confidence within the organisation.

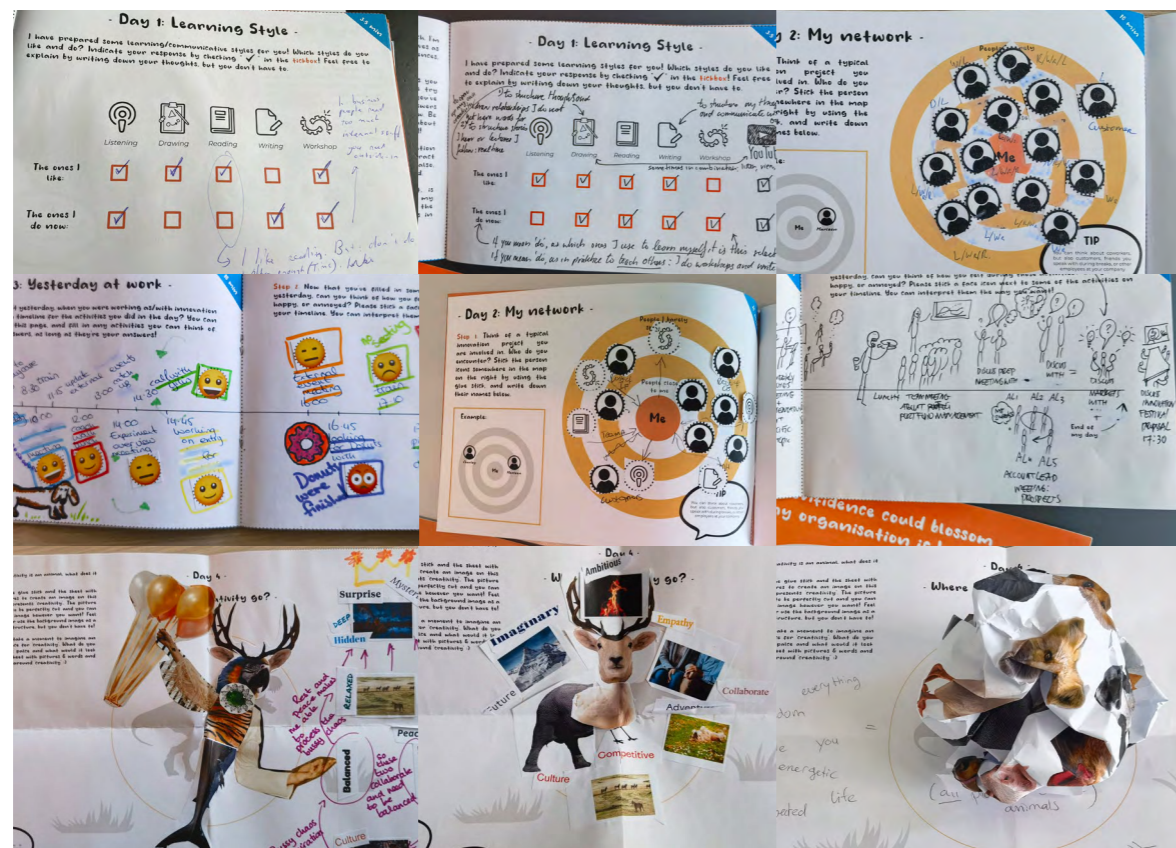


Figure 18. Some showcase of the booklets that were been filled with the participants

## 4.6 Results of the booklets and the sessions

Insights arising from the field research could provide answers to the field research objective. The daily activities of coaches primarily revolve around coaching-related tasks, such as conducting face-to-face coaching sessions with team members and organising workshops for the teams. Coaches may also facilitate workshops outside their own teams. Additionally, coaches are available for consultancy and feedback sessions with coachees who actively seek their guidance. Within the coach group, they engage in weekly or bi-weekly meetings with other coaches to share updates. During breaks and after business hours, coaches often engage in informal discussions with their peers, addressing both professional challenges and personal matters. As for coachees, their daily activities vary based on job titles and the business sector they belong to, but their main interactions with coaches were still coaching and workshop sessions.

Regarding learning styles, it was discovered that certain styles are favoured by individuals but were not being utilised at present, mainly due to a lack of relevant skills, or time constraints. For example, two coaches expressed a preference for drawing, but it is not currently employed because they feel the need for further exploration and development of their drawing skills and knowledge. Similarly, one coachee enjoys the style of workshops but there were not many regular workshop sessions due to time limitations. On the other hand, some styles were being used despite being disliked, often due to the nature of the business ways of working.

For instance, extensive writing and reading are required for communicating some projects.

The network layers within the coaches' and coachees' relationships exhibit similar patterns to the innovation structure discussed in the first chapter. Coaches and coachees share close connections with each other within the project teams. Although coaches have different teams, they also maintain strong ties with other coaches. On the other hand, the outer layer, represented by figures like the innovation leads, appeared more distant from the coaches and coachees. The styles of interaction within the network would vary depending on the purpose. When the interaction primarily involves reporting to the innovation lead at the outer layer, it would mainly entail listening and writing. If the purpose is to deliver a workshop, then the interactions could encompass drawing and workshop activities.

For the definition of creativity, most coaches and coachees perceived it as a combination of diverse animal traits that enable creativity to flourish in various environments. For example, they associated creativity with attributes like a pigeon's ability to fly in the sky, a tiger's agility on the ground, and a fish's adeptness in water. One coach also added human hands to the animal so that creativity could create tangible outcomes. Additionally, features like deer horns and snake tails were seen as protective elements for creativity, with deer horns serving as safeguards against potential threats and snake tails acting as warning mechanisms, similar to a rattlesnake. Respondents also mentioned a balanced lifestyle as the habitat for this imaginative animal, where harmony between a busy and relaxed life is important. The words "culture" and "collaborate" frequently appeared.

In the next chapter, a more comprehensive analysis of the session results will be presented.

## Chapter takeaways:

- The main objective of the field research was: “To understand the daily activities and the work context of coaches and coachees within the innovation department.”
- Recruitments were conducted within the innovation departments of Rabobank and PostNL. A total of 10 participants, including 4 coaches and 6 coachees, were interviewed during the research.
- Prior to the interview session, participants were requested to engage with a sensitizing booklet containing 4 exercises. The booklet’s purpose was to outline the work-life of the innovation coaches and coachees, while also gaining insights into their perspectives on innovations and creativity.
- The main interactions between coaches and coachees were discovered to be coaching and workshop activities. The project team also seemed to have closer connections amongst themselves, than with the innovation lead at the outer layer. The styles they use and experience depend on the purpose of the interactions. Furthermore, through creating animal artefacts, creativity was conceptualised as a harmonious fusion of diverse traits, having the ability to survive anywhere and protect itself from danger. Its inhabitant place is closely related to “balance”, “culture” and “collaborate”.

# Chapter 5: Mapping Context

In the second part of the context research, the field research data was analysed to map out the context and lead to the design direction.



- 5.1 Transcription & statement cards
- 5.2 Analysis with creative confidence sources: Bandura's self-efficacy sources (1997)
- 5.3 Analysis with creative confidence sources: Goal orientation (Dweck, 1986)
- 5.4 Analysis with socio-cultural dimensions: Rabobank and PostNL data combined
- 5.5 Analysis with socio-cultural dimensions: Rabobank and PostNL data separated
- 5.6 Connection between creative confidence sources and the cultural values
- 5.7 Design direction



5.1 Transcription & statement cards

The interview sessions were audio recorded and fully transcribed. To facilitate the process of translating the raw data to information categories, and to knowledge, Sanders & Stappers (2012) developed a tool called statement cards. These cards were designed to make the steps of interpretation and pattern finding more explicit. In this analysis, each statement card consisted of three fields: original quote(s), a paraphrase or explanation of the quote(s), and the researcher’s interpretation colour-coded according to different interviewees.

For example, one of the cards from interviewee ‘orange’ (an innovation coach) included the following quotes: “Innovation is, is not reaching everyone”, “If the whole bank was innovating, then we wouldn’t be trustworthy because you need to take a lot of risks when you’re innovating”, and “it’s part of our business”. The paraphrase of these quotes was formulated as follows: “Innovation department works closely with people who are related to innovation. It’s not possible to ask the whole organisation to innovate, to ask everybody to be innovative, because it’s too risky.” The corresponding interpretation was written as: “The organisation doesn’t expect, and cannot afford everyone to innovate”.



Figure 19. Statement card example: “The organisation doesn’t expect, and cannot afford everyone to innovate”

In total, **119 statement cards** were created. These cards were then grouped together to form clusters and establish relevant categories. For instance, the interpretations “Imperfection leads to anxiety”, “Defects are usually seen in the first place than the creative values”, and “Organisation is afraid of losing reputation if the risk is not analysed” could be clustered to create the category “People are not used to imperfection”. As a result, the clustering process emerged **35 categories**. The full listing could be seen in Appendix 2.



Figure 20. Cluster example: “People are not used to imperfection”

5.2 Analysis with creative confidence sources: Bandura’s self-efficacy sources (1997)

After condensing the data into statement card categories, the next step was to transform them into valuable knowledge. To begin with, the statement cards were mapped based on Bandura’s sources of self-efficacy (1997) to identify any relevant connections

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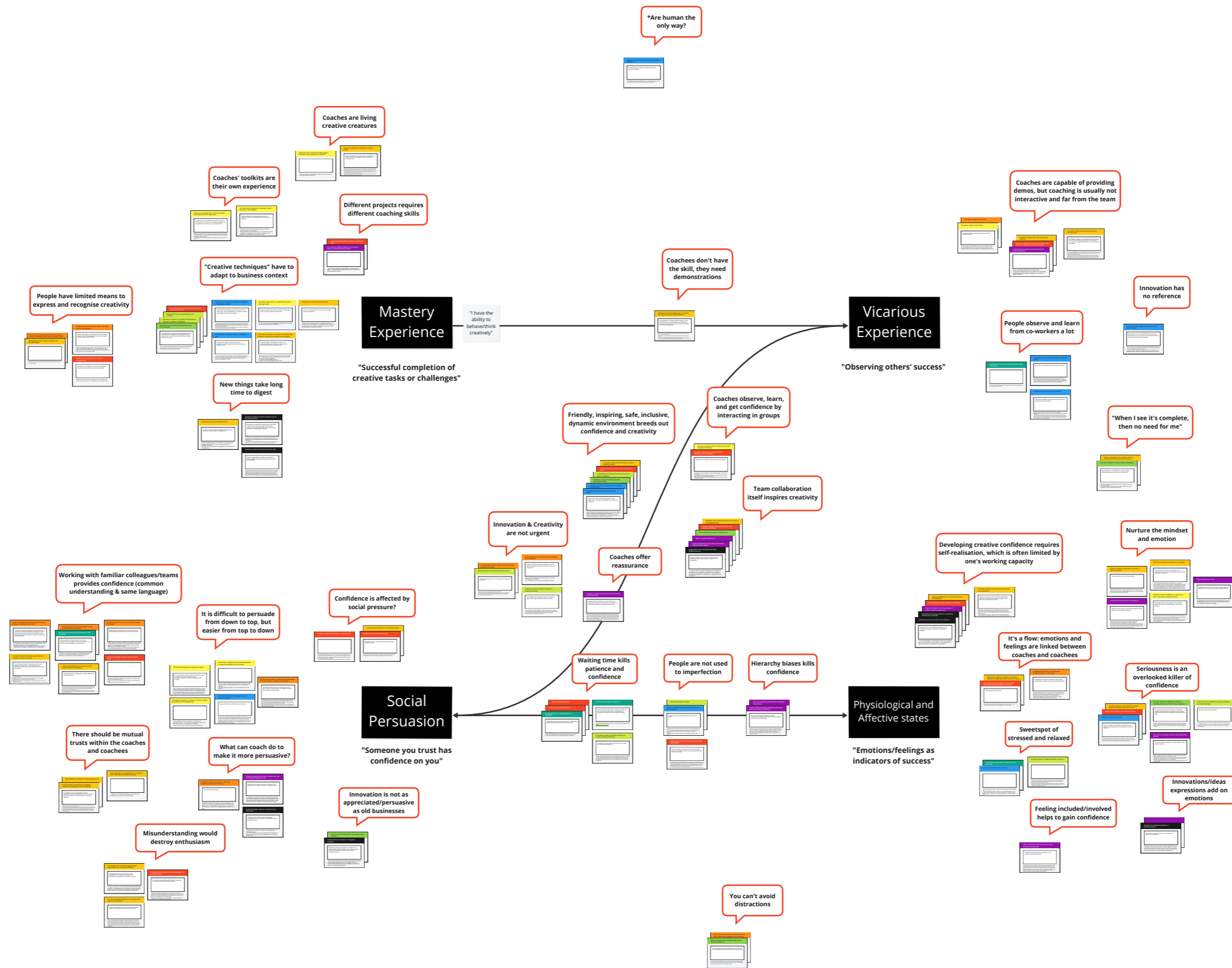


Figure 21. An overview of the mapped statement cards with Bandura's self-efficacy sources (1997)

### 5.2.1 Mastery experience

Regarding mastery experience, the data was discovered related to the creative skills and experiences of the innovation coaches and coachees. Innovation coaches employ flexible tools and techniques based on their experience, while coachees have limited means to express their creativity. Consequently, coachees often require significant time to assimilate new innovations and interventions, for example, to learn or to accept new mechanisms. In addition, in the organisation, innovators are not the predominant group, which means innovation and creative techniques are 'forced' to adapt to the business context so that most people could understand. One coachee had mentioned: *"To make innovation work, that's where you need to have to blend into the business context, you need to have this ability, to come and flash yourself where needed."* Furthermore, the coaching styles and skills vary depending on the different stages of the innovation project. Generally, innovation coaches possess greater mastery experience than coachees in terms of creative confidence.

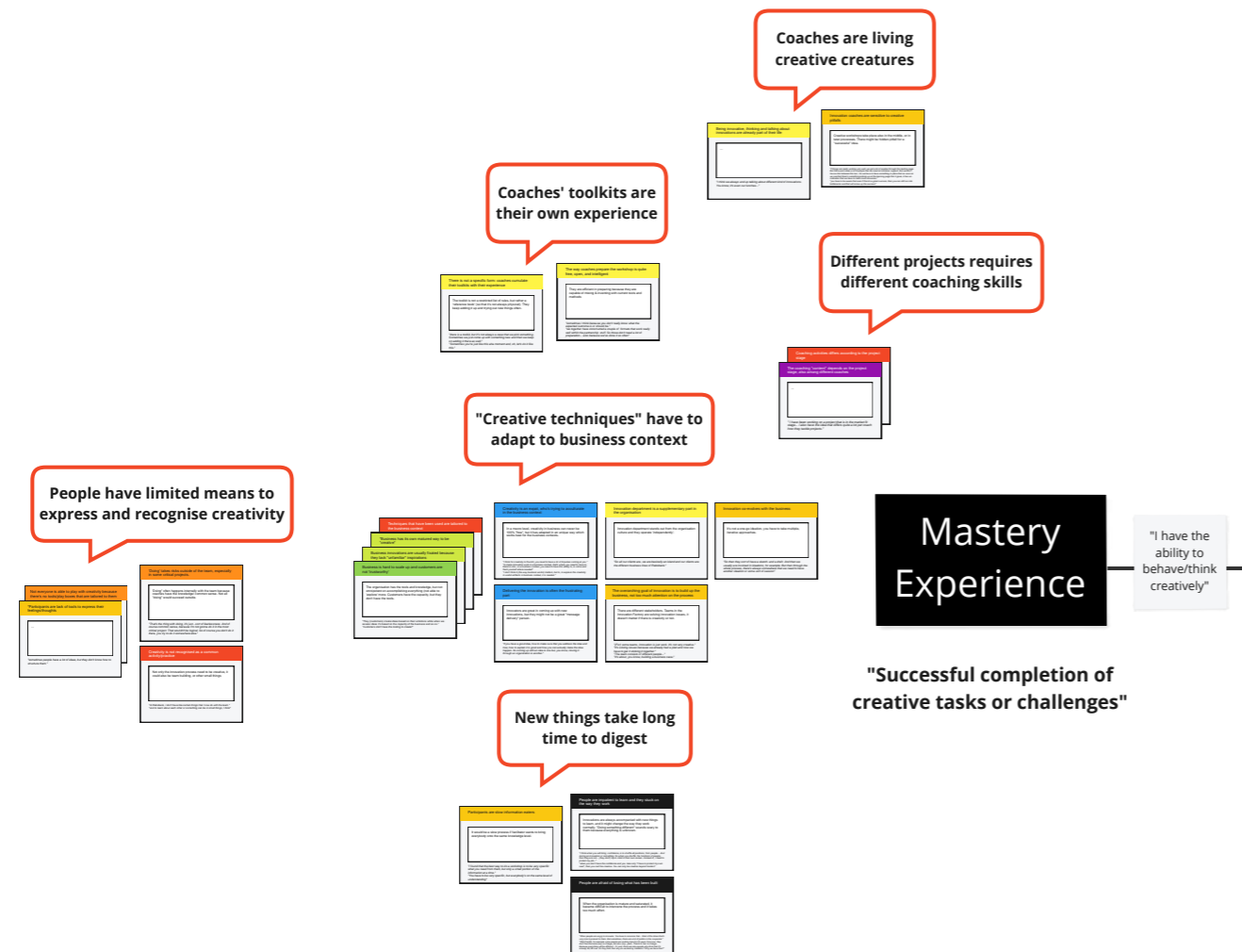


Figure 22. Statement cards mapped around mastery experience

### 5.2.2 Vicarious experience

A lack of experience and skills might result in a need for vicarious experience. It was found that employees learn and observe from their colleagues, in which demonstrations from coaches or co-workers could significantly enhance their confidence in performing similar creative tasks. One quote from the coachee said: *"If you see someone is using a tool, then you can be inspired to use it as well."* Furthermore, it was revealed that coaching is less interactive compared to facilitating workshops, indicating fewer opportunities for providing demonstrations during coaching sessions. One coach commented on the coaching activity: *"As a coach, you can't intervene... I'm just observing basically."*

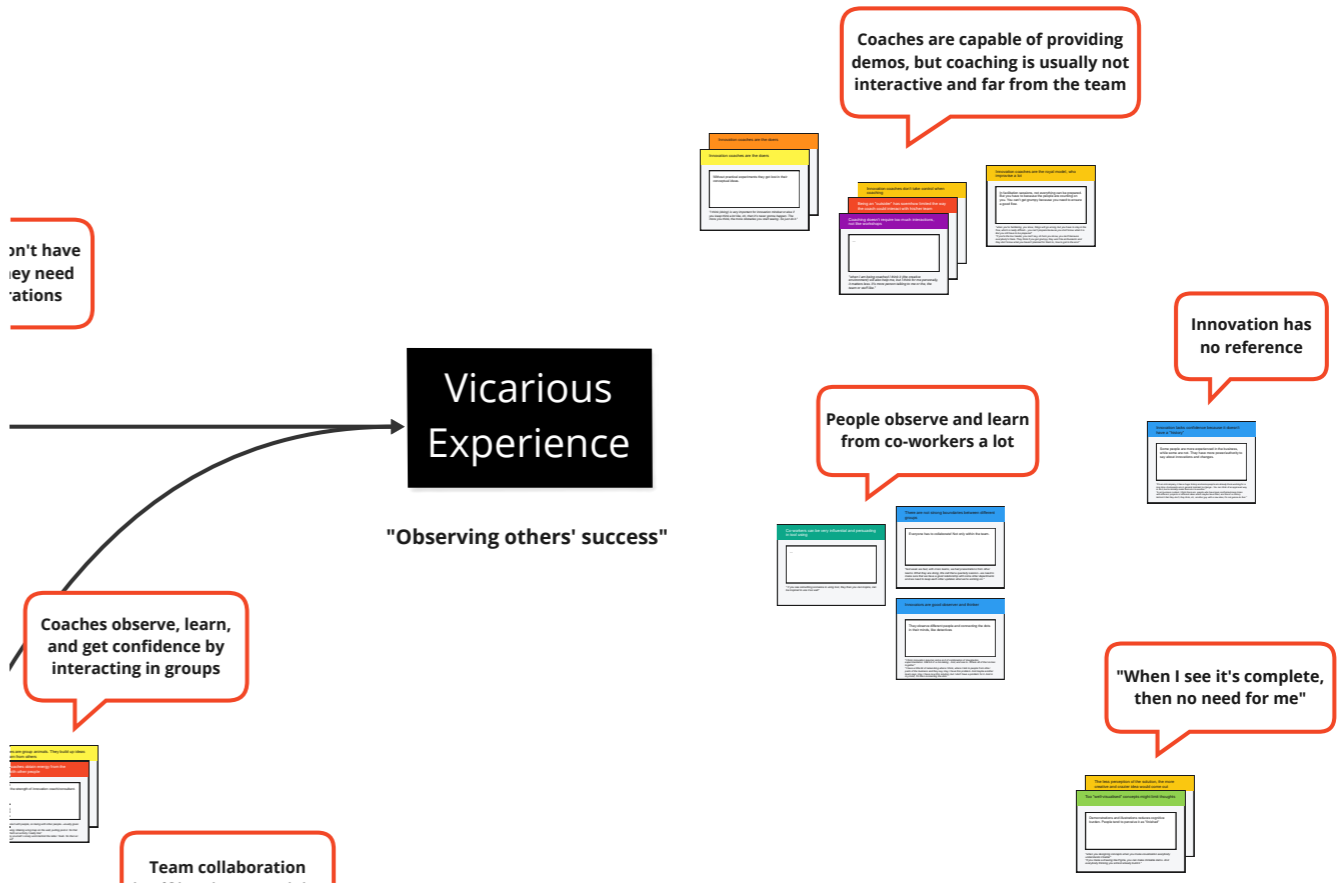


Figure 23. Statement cards mapped around vicarious experience

### 5.2.3 Social persuasion

For social persuasion, it was found that working with familiar team members and colleagues increases confidence due to shared understanding and language. For instance, a quote from the coachee said: *"I think when I'm doing something that's involved with other members outside my team, it's maybe more difficult to be happy. If you're like, something is not going well, you can't do anything about it."* It was noteworthy that top-down persuasion would yield more influential impacts than persuasion from lower levels. Additionally, building mutual trust between coaches and coachees is considered the fundamental step toward empowering creative confidence. One coach emphasised: *"And as a facilitator, you have to get the whole team to that level that they are confident to follow you. That's you're not going to jump, we're going to jump."* Similar to how creative techniques adapt to the business context, the persuasive power of the business itself outweighs that of innovation due to its well-established history and traditional ways of working.

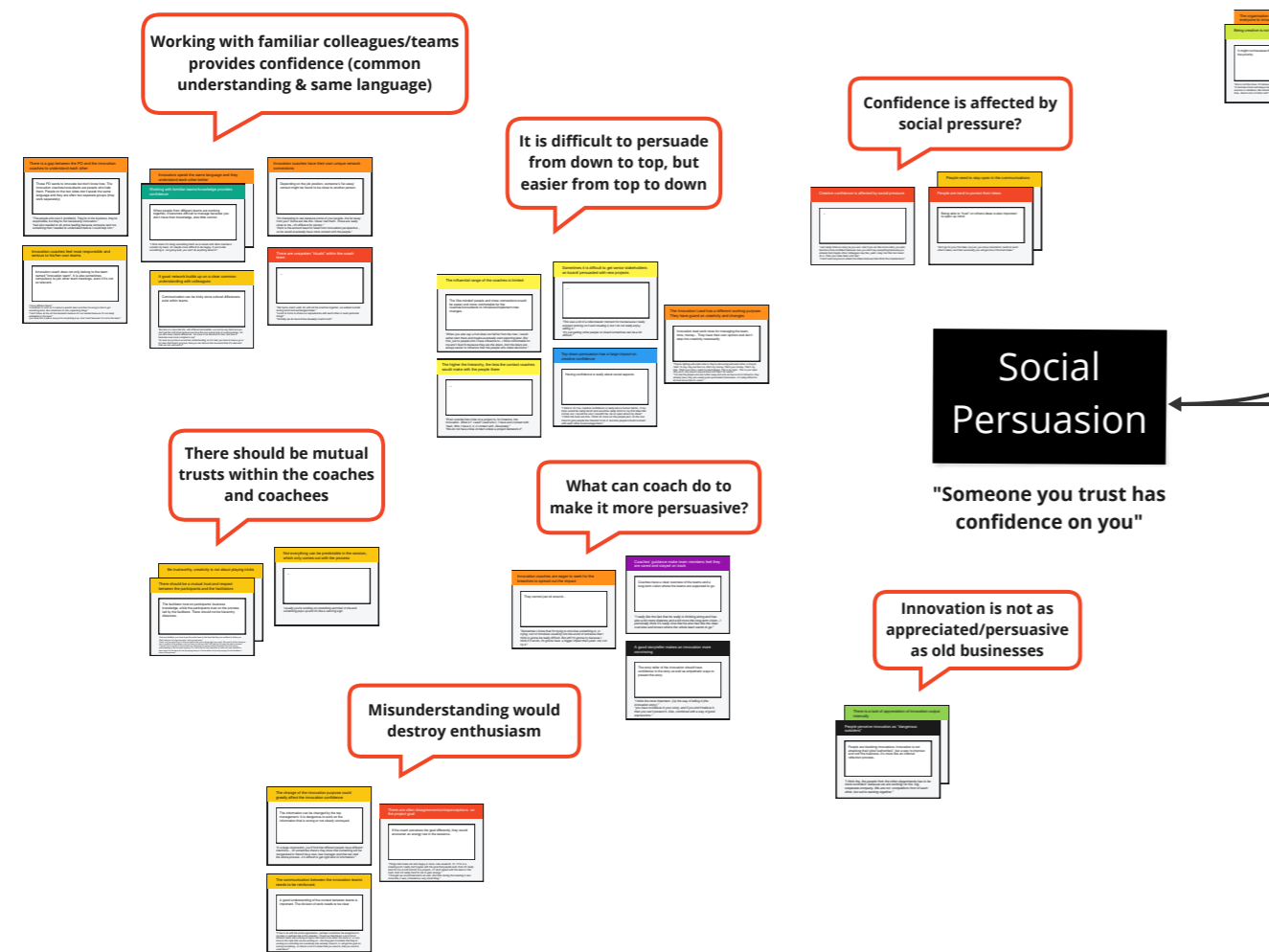


Figure 24. Statement cards mapped around social persuasion

### 5.2.4 Vicarious experience & social persuasion

There were also some statement cards locating between vicarious experience and social persuasion, which could be related to both vicarious experience and social persuasion. It had been frequently mentioned in the context research that the work environment exerts a significant influence on creativity and confidence. A friendly, inspiring, safe, inclusive, dynamic, and collaborative working environment would nurture creative confidence and provides more opportunities for vicarious experience and social persuasion. One coachee said: *"What I find very positive is in my team, we have a lot of encouragement to each other. We often say: Hey, that's a good idea; Hey, I like your work, or nicely done. That kind of things. And that really helps to lift up the spirit. And I think maybe that helps in creative confidence as well."* Nevertheless, it was noteworthy that currently innovation and creativity are not perceived as urgent matters, resulting in fewer practices of vicarious experience and social persuasion.

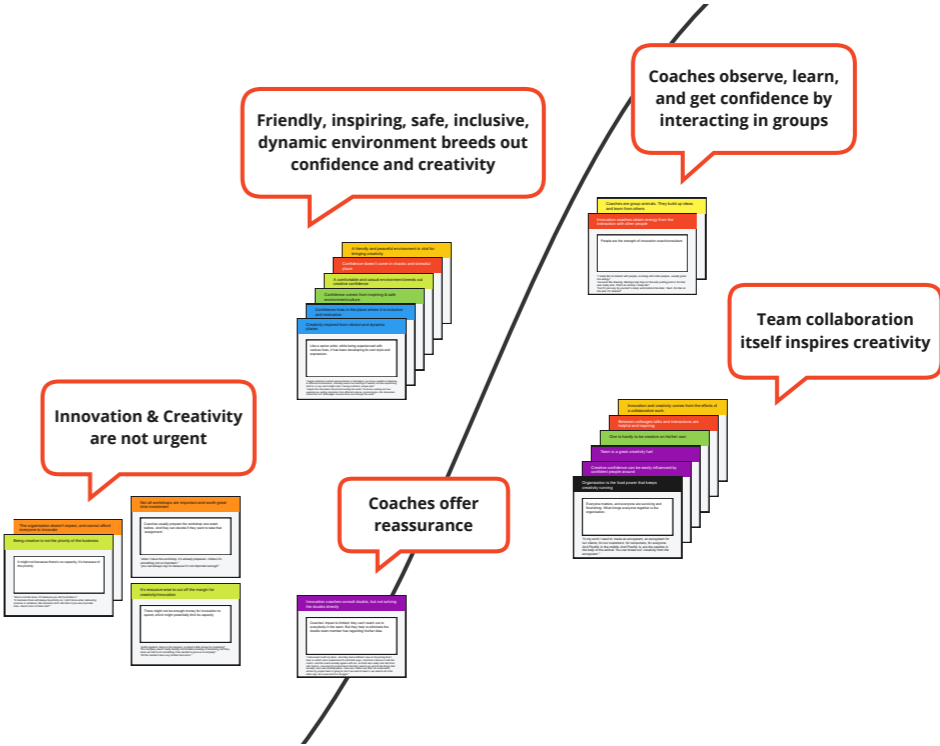


Figure 25. Statement cards mapped between vicarious experience and social persuasion

### 5.2.5 Physiological and affective states

Regarding physiological and affective states, the development of creative confidence was found to be closely linked to the individual's own realisation and reflection. However, daily work commitments often limit the time available for individual reflections. One coach mentioned: *"I was very busy. The issue is that you don't have any time to sort of reflect... because everything needs to sort of, you know, like trickle down."* Additionally, as innovation in businesses is closely tied to resource commitment and return on investment, it is generally regarded as a serious undertaking. Consequently, the seriousness associated with innovation becomes an overlooked confidence killer. Ideas are overly scrutinised with focuses on viability and feasibility, leading to a loss of creative confidence. A coachee said: *"I think a creative environment should be playful. So almost in your head, you need to put off a switch that everything is possible and that there are no limitations."* Being confident requires finding a balance between feeling stimulated and relaxed—having the drive to think/behaviour creatively without being overly stressed and constrained by seriousness.

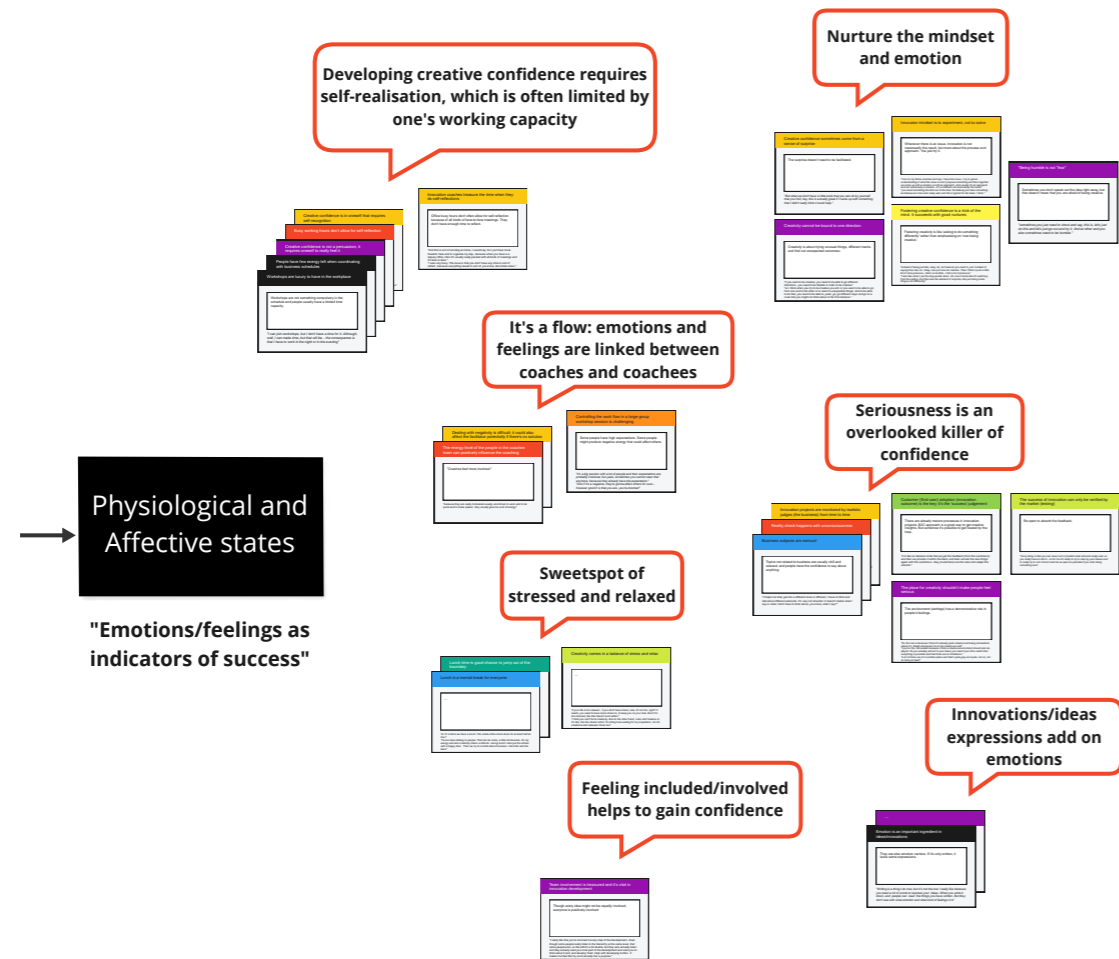


Figure 26. Statement cards mapped around physiological and affective states

### 5.2.6 Social persuasion & physiological states

It also appeared that some statement cards could relate to both social persuasion and physiological states. It was shown that carrying out innovation practices and experiments became time-consuming due to the seriousness emphasised by the company. Innovators yearn to test immediate ideas and changes but are forced to wait, while non-innovators constantly judge and feel anxious about the imperfections of innovation. Both of these emotions could have negative impacts on individuals' creative confidence. One coachee mentioned: *"In the sort of more classical or old school business world, people want to do things first time, right. If that is your approach, it's also bad to fail."* Additionally, the organisation's hierarchical biases could also contribute to the erosion of creative confidence. Opinions from higher levels of the hierarchy are perceived as more reliable, which could potentially exert pressure on creativity, diminishing the influence of social persuasion. One quote from the coachee said: *"There are some people who are really looking into, hierarchy or experience... they might not take me as seriously as they would, from someone, who is working here for a long time."*

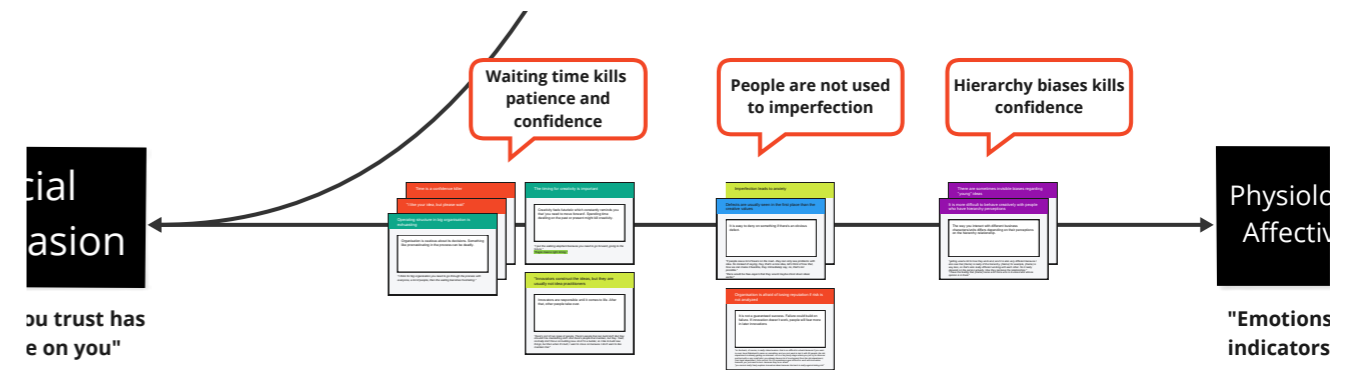


Figure 27. Statement cards mapped between social persuasion and physiological and affective states

## 5.3 Analysis with creative confidence sources: Goal orientation (Dweck, 1986)

Similarly, the statement cards were examined through the lens of goal orientation (Dweck, 1986) to explore potential connections (Figure 28).

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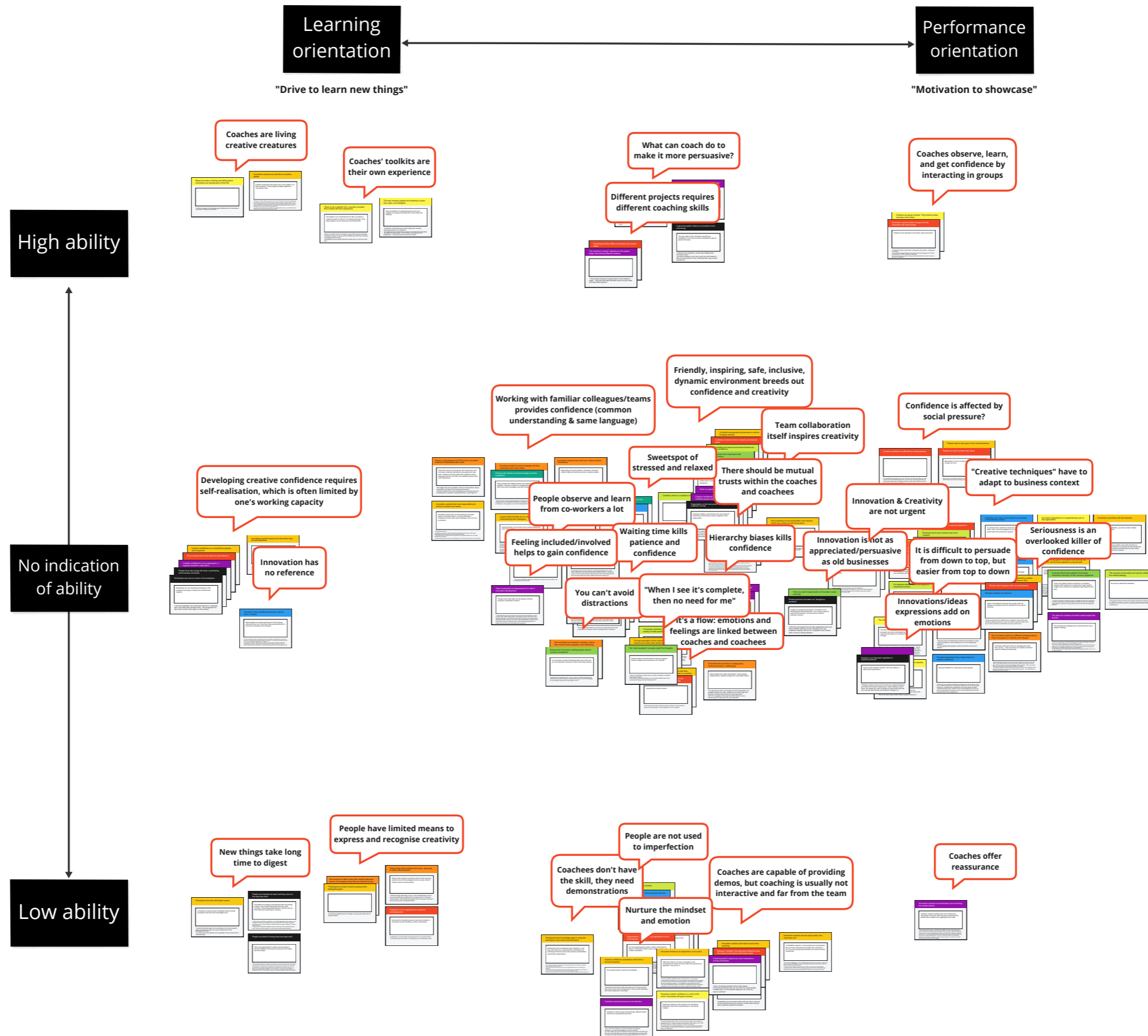


Figure 28. An overview of the mapped statement cards with goal orientation (Dweck, 1986)

### 5.3.1 Learning orientation

Regarding learning orientation, since innovation coaches are more experienced in creative activities, they exhibited a greater drive for learning new things, such as improvising on toolkits and engaging in daily discussions about innovations. In contrast, the coachees displayed lower abilities and, consequently, had less confidence in their learning capabilities. As a result, coachees required more time to comprehend new innovations and actively get involved in creative activities. The cultivation of individual reflections seemed to emerge as a crucial factor for coachees in building confidence and recognising their own capacity to learn.

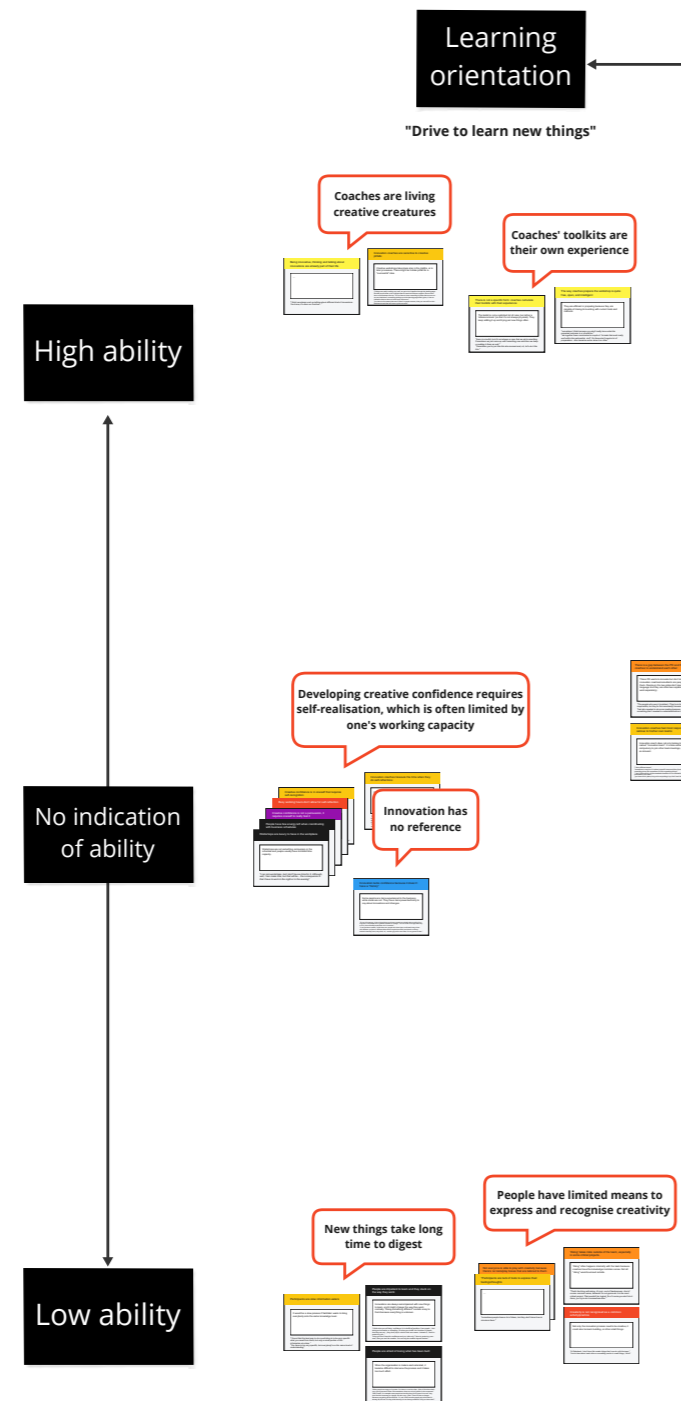


Figure 29. Statement cards mapped around learning orientation

### 5.3.2 Performance orientation

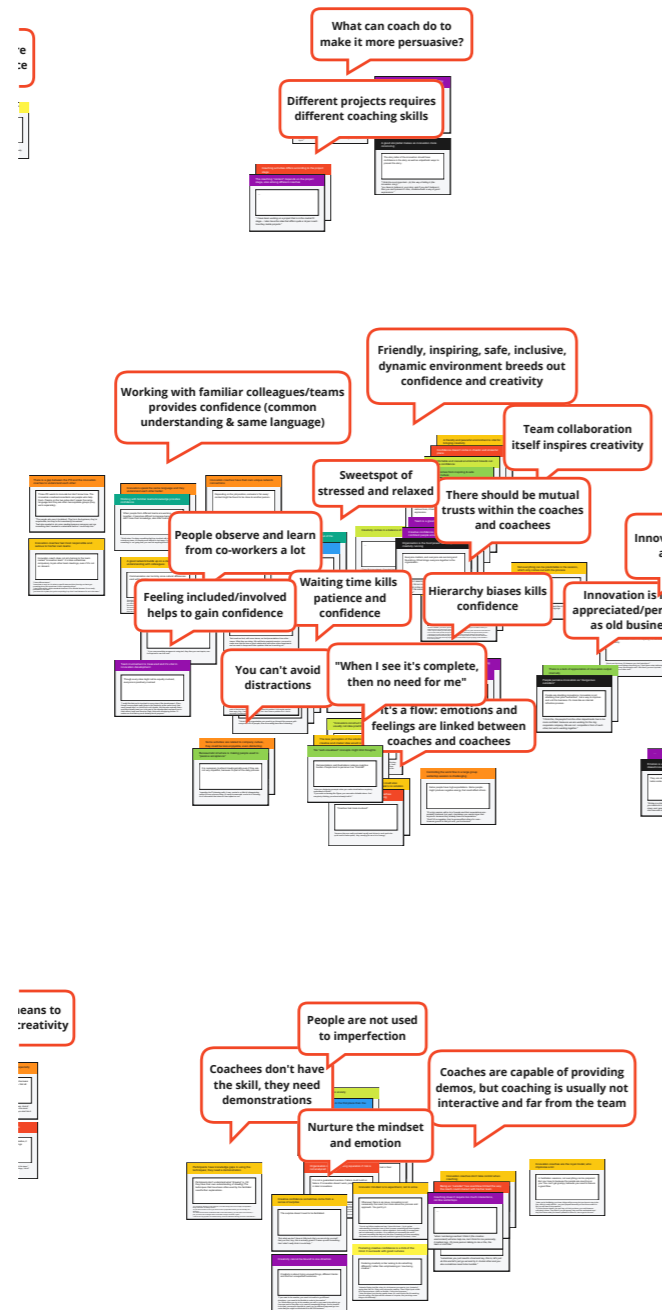
In terms of performance orientation, innovation practices were typically accompanied by a sense of seriousness, often manifested through frequent evaluations and judgments of employees' innovation performance. However, such constant scrutiny can undermine employees' confidence to perform creatively. Coaches could play an active role in mitigating the negative impact of such judgments to increase coachees' confidence. For example, by providing more positive feedback on the creative ideas generated, coachees might be encouraged to showcase their ideas more often.



Figure 30. Statement cards mapped around performance orientation

### 5.3.3 Learning orientation & performance orientation

Several contextual factors came into play that could affect both orientations. Despite the presence of hierarchical structures, it is crucial to foster a friendly, dynamic, safe, and inspiring working environment, which might potentially invite employees to learn and perform more. Recognising that individuals tend to be uncomfortable with imperfections, providing demonstrations to coachees might help to boost their confidence in trying and learning new concepts, guiding them toward enhanced creative performance.



### 5.4 Analysis with socio-cultural dimensions: Rabobank and PostNL data combined

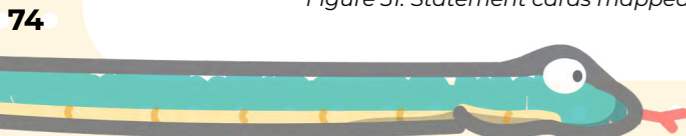
Creative confidence within an organisation is indirectly influenced by its overall creative culture, as it shapes the climate for creativity (Tesluk, Farr & Klein, 1997). To foster creative confidence effectively and achieve lasting impacts, it becomes crucial to align the organisation's cultural values with efforts to cultivate a climate that encourages creativity (Tesluk, Farr & Klein, 1997; Burkus, 2014). Therefore, after analysing the data from the perspective of creative confidence sources (Bandura, 1997; Dweck, 1986), it was time to address the creative culture within Rabobank and PostNL.

To assess the creative cultures within Rabobank and PostNL, the socio-cultural dimensions model developed by Hofstede, Hofstede & Minkov (2005) was employed as the primary framework. These dimensions emphasise the significance of cultural sensitivity (Boeijen & Zijlstra, 2020) in evaluating creative culture, which, in turn, enables the recognition of the diverse ways in which cultures may promote and express creativity. Moreover, this well-established and widely cited model facilitates comparisons between different organisations. By analysing with a comprehensive framework, it allows for a holistic assessment of various aspects of an organisation's creative culture, encompassing values, norms, beliefs, communication styles, power structures, and social interactions (Hofstede, Hofstede & Minkov, 2005).

An initial selection of relevant dimensions was done to prepare for the analysis. The chosen dimensions included hierarchy (high vs. low), identification (individual vs. collective), time (past vs. future), aim (care vs. achievement), and attitude (fun vs. duty). The dimension of 'gender' (separated vs. equal) was excluded since the project did not specifically focus on studying the influence of gender values on creative confidence. Similarly, the dimension of 'space' (private vs. public) was considered less pertinent to the analysis, as the project did not focus on creative space, and the research did not reveal any distinct insights on space either. 'Expression' (neutral vs. emotional) referred to the acceptability of controlling emotions within a cultural group, which was also considered less relevant since no insights were indicated. 'Truth' (absolute vs. contextual) suggested whether individuals believed in contextual factors or absolute statements independently of the situation. Since the data did not indicate truth beliefs during decision-making, 'truth' was also excluded from the analysis.

Once the selections were made, all statement cards created (Rabobank and PostNL) were mapped out again onto the identified dimensions (Figure 33). The key insights derived from each dimension will be discussed in the following sections.

Figure 31. Statement cards mapped between learning orientation and performance orientation



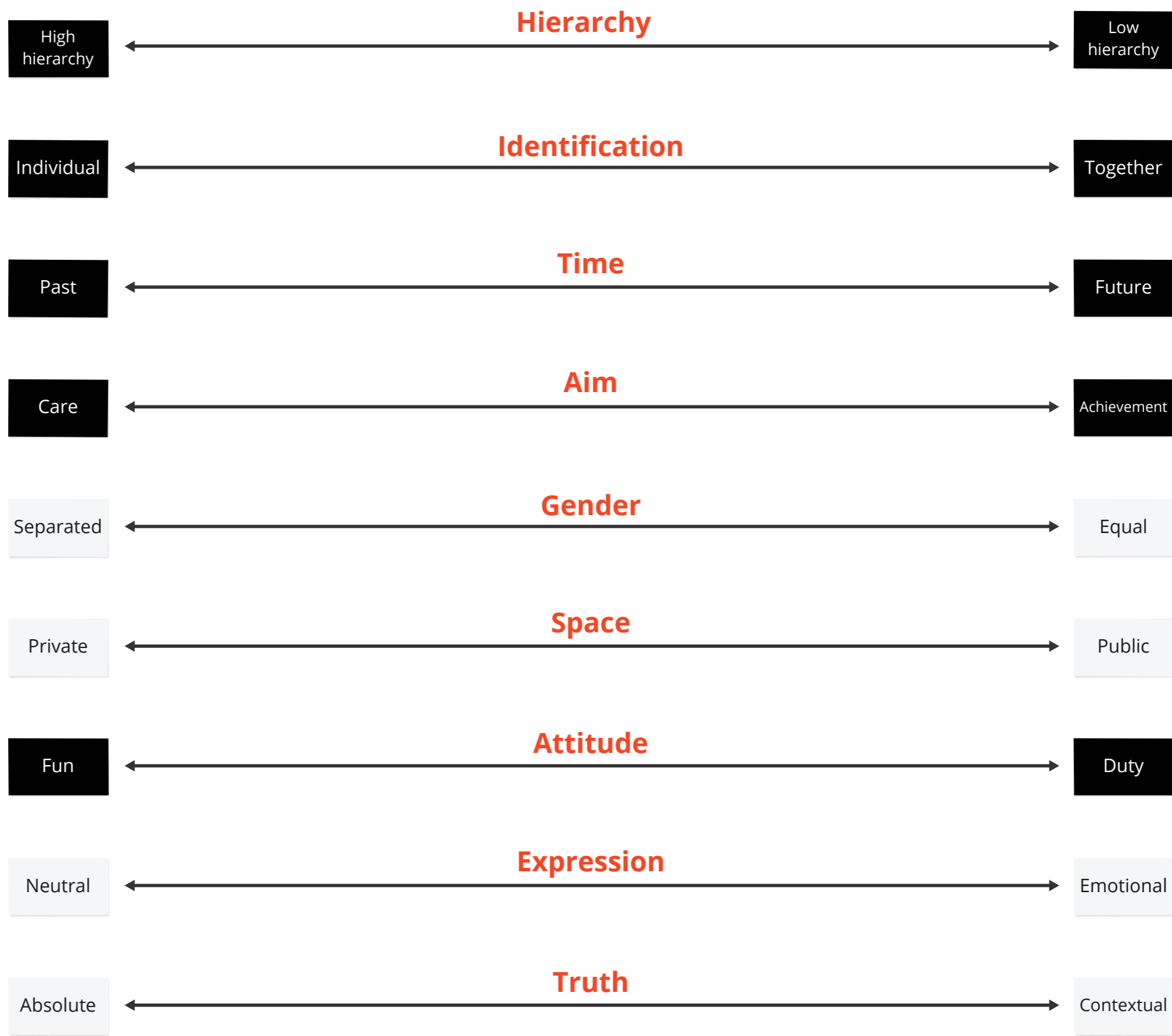


Figure 32. The selected socio-cultural dimensions (Hofstede, Hofstede & Minkov, 2005): hierarchy, identification, time, aim, and attitude

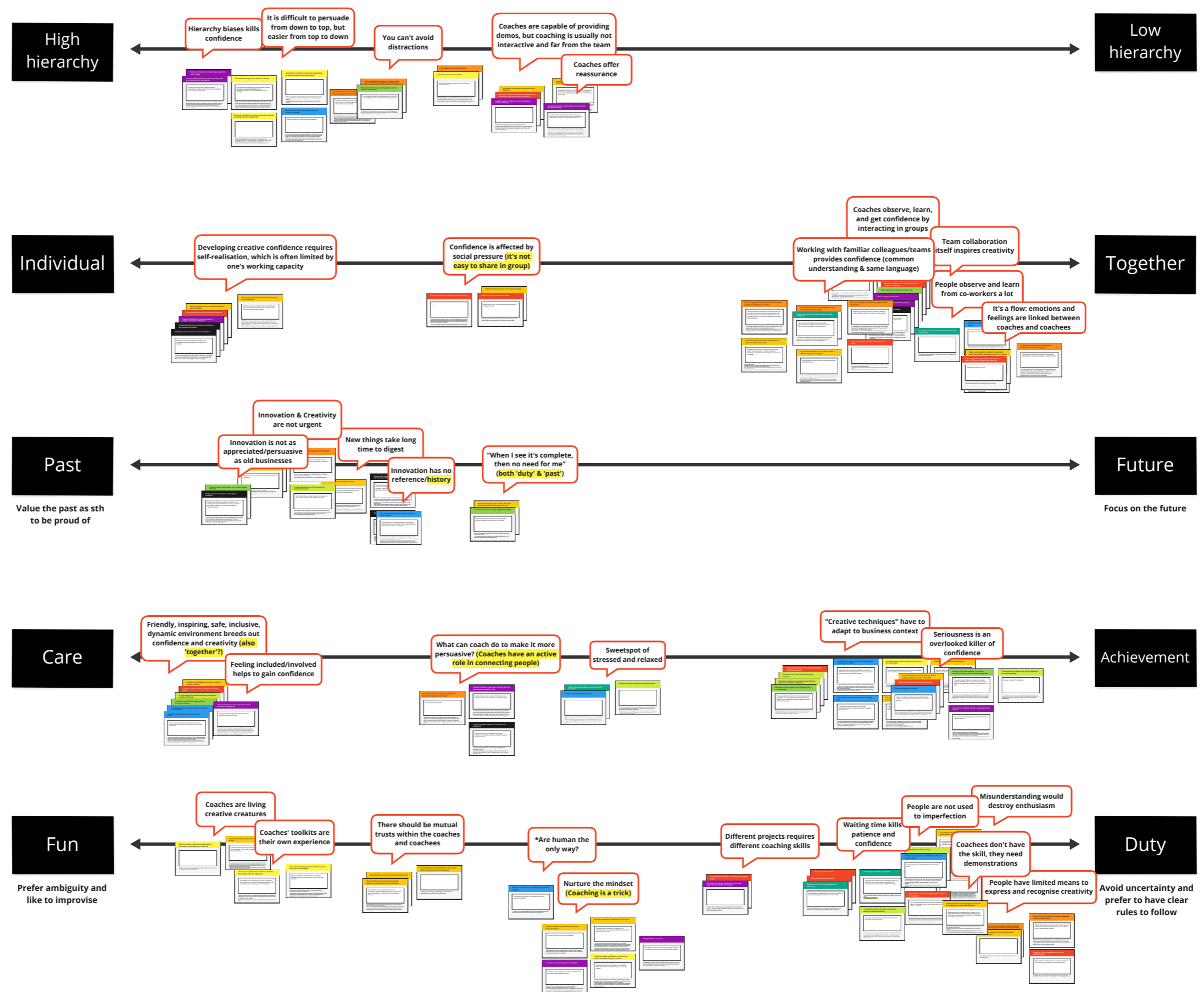


Figure 33. statement cards mapped on the socio-cultural dimensions

### 5.4.1 Hierarchy dimension

In the hierarchy dimension, a medium-high power distance was perceived by the employees within the organisations. There are meetings in the day that may have minimal impact on employees, yet attendance is obligatory. As one coachee remembered: *“Regarding the planning calls, it was neutral, or a little bit disappointing cause it’s more process thing. It’s really bureaucratic and a lot of listening, lot of information that does not has impact on me.”* It might be due to the large size and intricate structures of Rabobank and PostNL, messages tend to be perceived as more powerful and essential when emanating from higher levels, such as leaders and managers. Moreover, coaching sessions often lack direct interactivity compared to workshops, resulting in some coaches feeling distant from their teams. As one coach said: *“The ones I do mainly is listening as a coach because we are not the ones really bringing the content usually.”* Consequently, the coachee team might perceive the coaches as being at higher hierarchical levels above them.

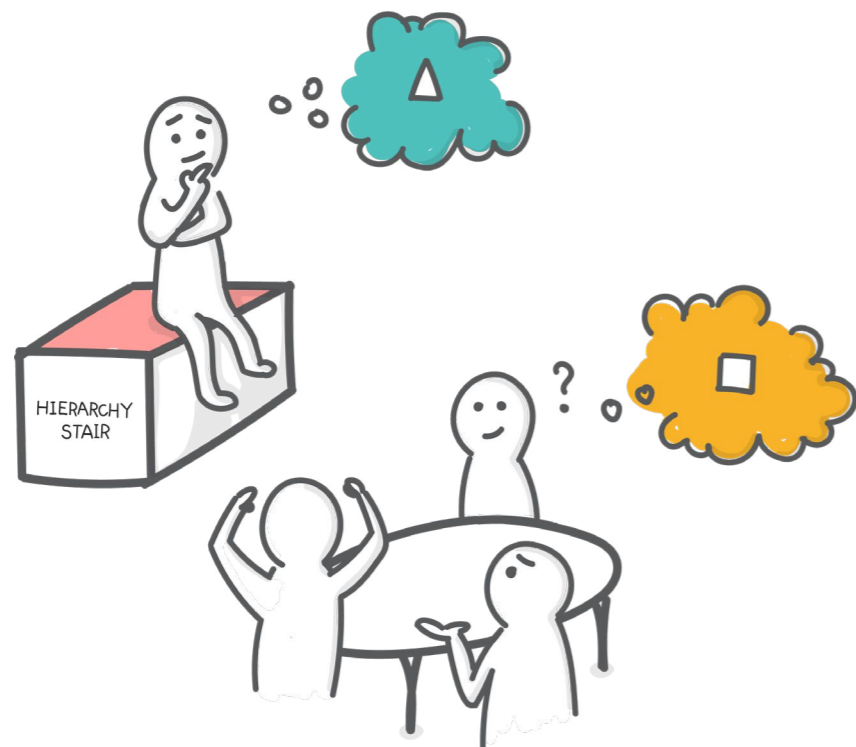


Figure 34. High hierarchy structure exists in both organisations, even sometimes within the innovation coaching team (between coaches and coachees)

### 5.4.2 Identification dimension

Regarding the identification dimension, a predominant theme emerged centred around the ‘together’ orientation, indicating that innovation practices strongly emphasise collaboration and are closely intertwined with group dynamics. Coaches and coachees alike believed that team collaboration fosters creativity, particularly when working with familiar teams and communicating in the same language. One coachee stated: *“I think for me to be confident also in my creativity means that I have people in my surroundings that make crazy ideas... because I don’t doubt... That helped me to get crazy as well.”* Such an environment facilitates learning and interaction among individuals. However, statement cards attached to the ‘individual’ aspect revealed a desire for individual reflection opportunities, which are currently lacking due to time limits.



Figure 35. Teams work in a collaborative way, and the time for individual reflections is treasured

### 5.4.3 Time dimension

Concerning the time dimension, the data predominantly aligned with the 'past' perspective. The organisations possess rich histories and backgrounds, which are highly esteemed by employees, especially those in senior positions. One coachee said: *"It's an old company, it has a huge history and some people are already there working for a long time. And people are in general resistant to change... there's a history behind it that they think, oh, another guy with a new idea, I'm not going to do that."* Established businesses wield dominant power due to their extensive market experience. As a result, innovations and changes may be perceived as threats to the company's tradition and identity. Therefore, innovation projects often endure protracted experimental timelines, gradually eroding creative enthusiasm. As another coachee was saying: *"I think for big organisation you need to go through the process with everyone, a lot of people, then the waiting becomes frustrating."*



Figure 36. The old business knows everything because they are more experienced, and teams have to follow their lead

### 5.4.4 Aim dimension

For the aim dimension, due to the business-related nature of innovation within these organisations, the analysed data primarily fell towards the 'achievement' side of the spectrum. Employees perceive working on innovation projects as a serious endeavour, thereby adopting a serious mindset in their daily activities. This mindset is often accompanied by realistic judgments regarding the ideas' viability and feasibility, making the cultivation of creativity a challenging task. One coach stated: *"But whenever transition to a next phase, there's a committee that could say, 'I don't think that this is a real business', 'we need to stop', or 'you need more money', or 'you need to change things', 'so that's a really good idea, but we don't initiate the ideas.' You need to pivot all these things. And that is because the business knows the business."* Consequently, on the other hand, statement cards associated with the 'care' aspect indicated a yearning for a relaxed environment where individuals are not confined to business content. For instance, one coachee mentioned lunch break as an example: *"Lunch with colleagues is really, really nice because then you can talk other than business, you can talk normal again."*

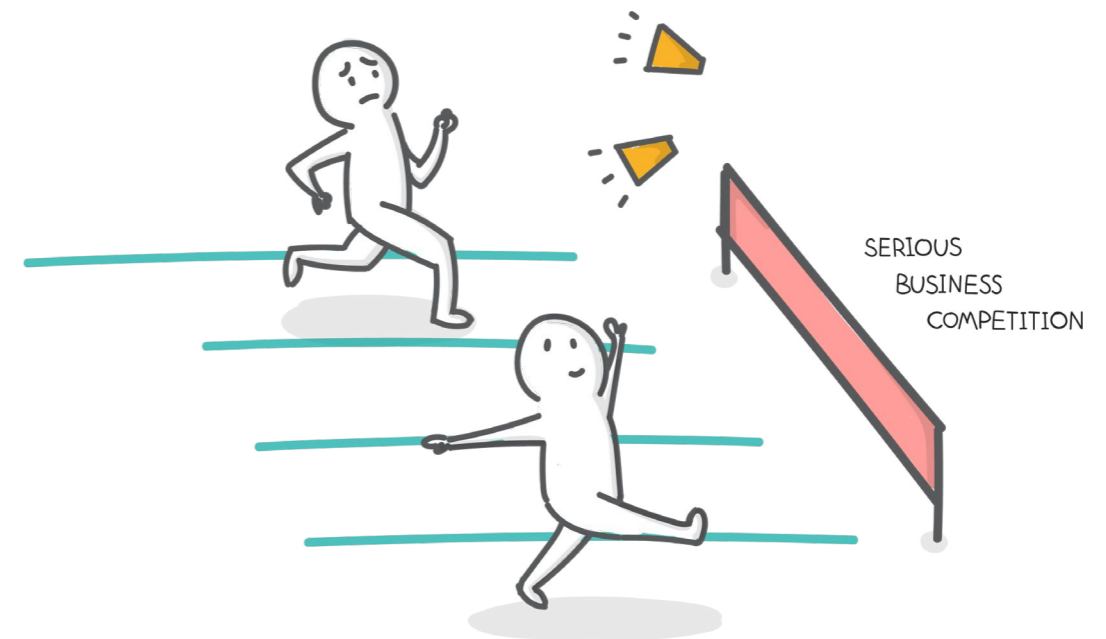


Figure 37. Too much seriousness, business achievements and rivalries could kill creative confidence

### 5.4.5 Attitude dimension

Lastly, the attitude dimension encompassed statement cards from both 'duty' and 'fun' perspectives. The statement cards on the 'duty' side primarily reflected the coachees' attitude, characterised by a tendency to evade uncertainty and a preference for clearly defined rules. Most practices, especially creative ones, need to be demonstrated to the coachees before they actually do it, otherwise, they might be afraid and do not trust the process would lead to an outcome. One coach shared the experience with drawing: *"So I had to first let them understand what I mean with drawing, you don't have to be Picasso, I just, you know, like a triangle with a circle that's a lady in the dress, right?"* Conversely, statement cards on the 'fun' side of this dimension indicated that innovation coaches are more used to, and comfortable with ambiguity. They rely on their experiences to improvise and navigate the creative process. One coach mentioned: *"There is a toolkit, but it's not always the case that we pick something. Sometimes we just come up with something new and then we keep on adding it there as well."* Consequently, the development of mutual trust between coaches and coachees becomes crucial—coaches are supposed to place trust in the coachees' business competence, while the coaches should trust in the ambiguous processes facilitated by the coaches.

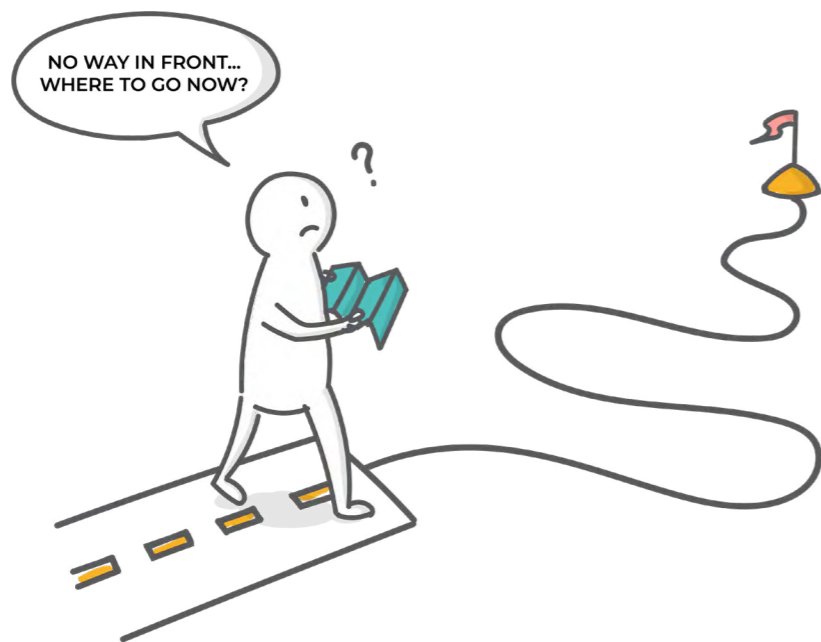


Figure 38. People prefer rules to follow and avoid uncertainty

### 5.4.6 Interconnections

In addition to the insights within each dimension, several interconnections can be hypothesised. For instance, the value attributed to the 'past' in the time dimension may potentially be linked to a preference for 'high hierarchy' in the hierarchy dimension. Employees experiencing high power distance could be attributed to their appreciation of the company's history and identity. As a result, individuals with more power within the hierarchy might be seen as representatives who embody and convey the company's history and identity. Furthermore, it is possible to speculate that the value placed on the 'past' could positively influence the value of 'duty'. Due to the company's mature business operations, characterised by comprehensive structures and established rules, individuals may feel more inclined to maintain the stability of the existing system and avoid uncertainties. Consequently, new business innovations are perceived as uncertain endeavours that require extensive risk assessments, resulting in longer implementation timelines.

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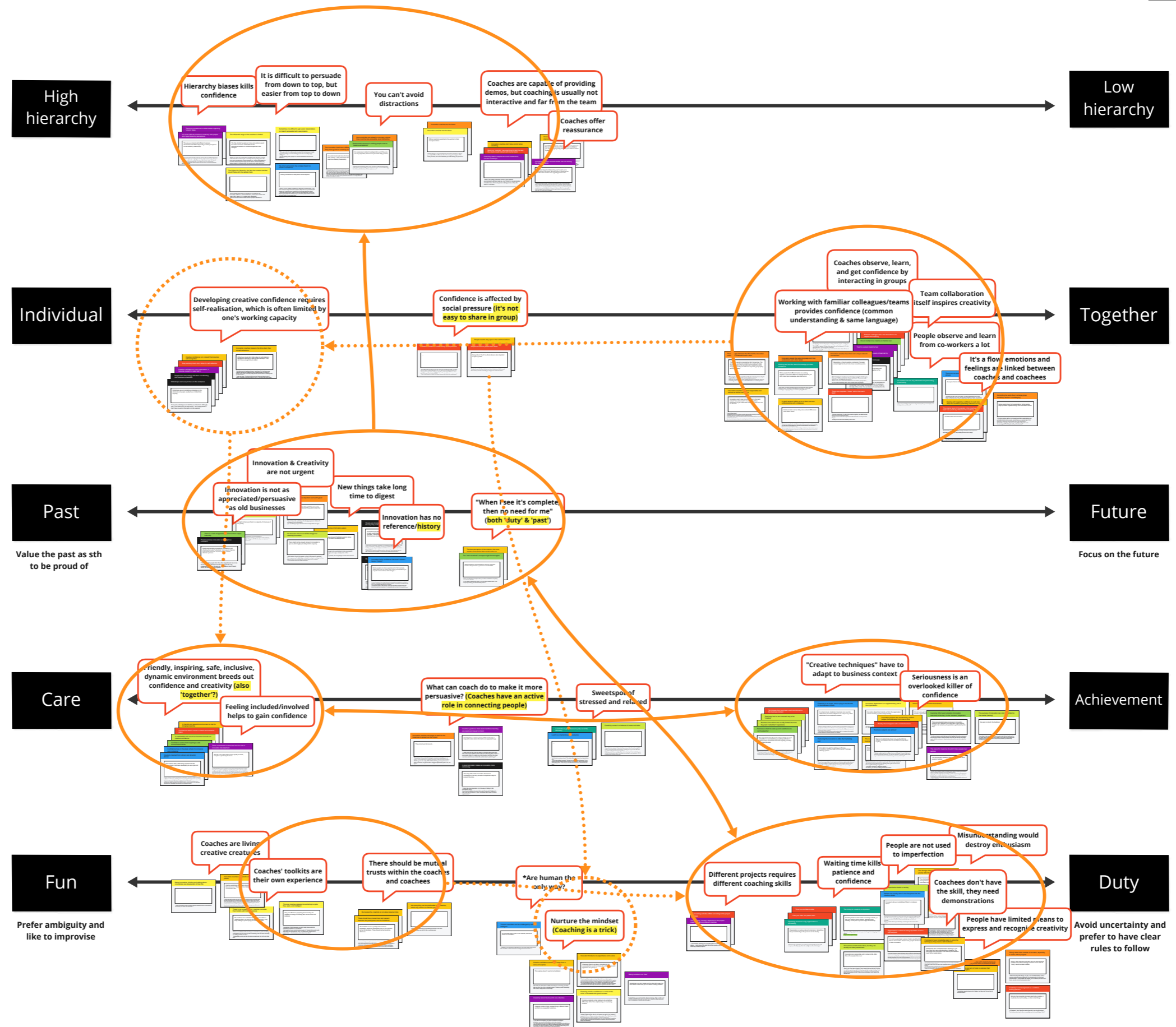


Figure 39. Interconnections between the cultural values

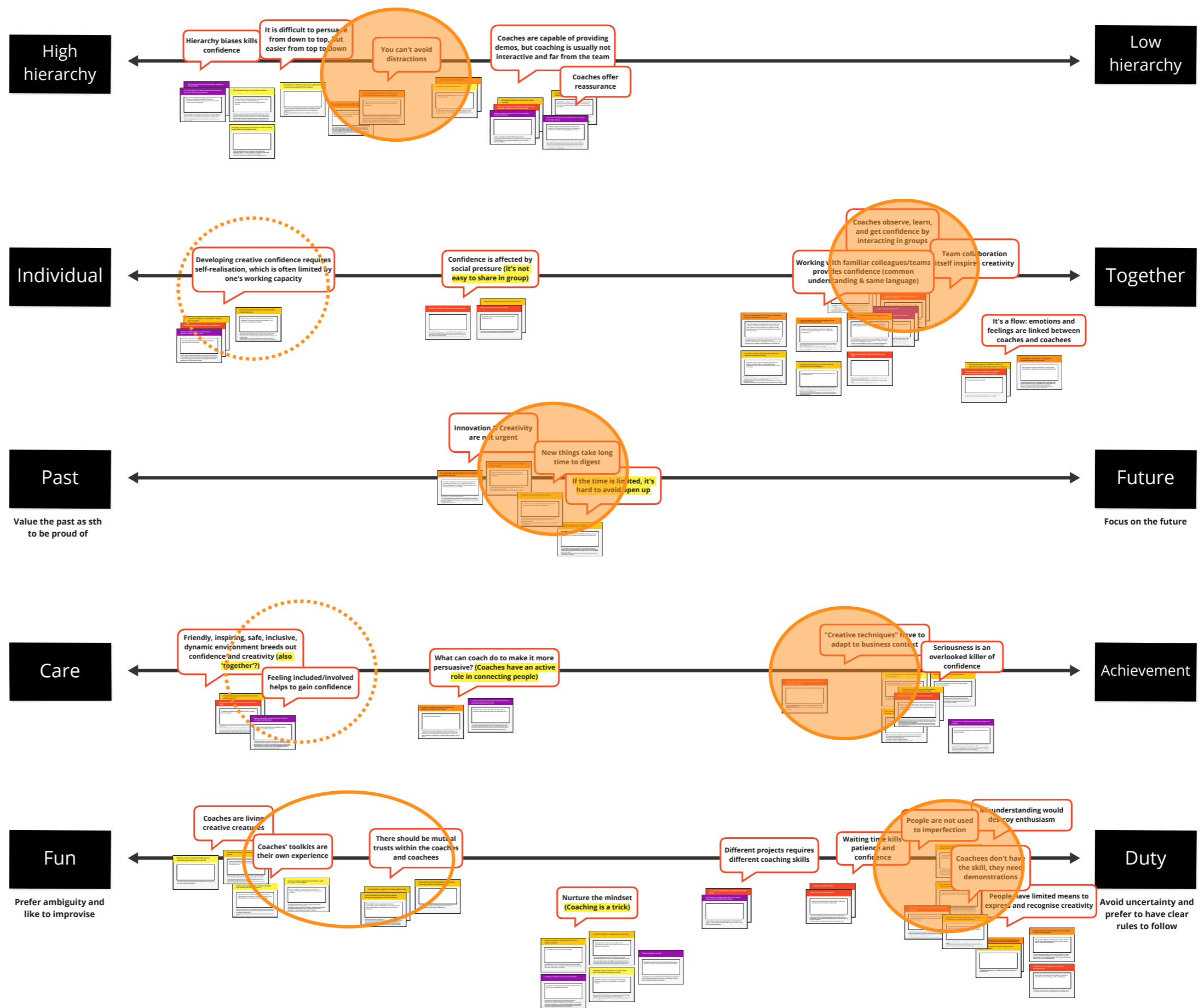
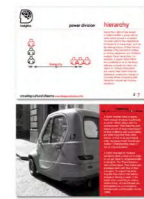


Figure 40. Mapped statement cards for Rabobank



High hierarchy

Low hierarchy

Individual

Together

Past

Value the past as sth to be proud of

Future

Focus on the future

Care

Achievement

Fun

Prefer ambiguity and like to improvise

Duty

Avoid uncertainty and prefer to have clear rules to follow

It is difficult to persuade from down to top, but easier from top to down

You can't avoid distractions

Busy daily business work is filling the capacity

Working with familiar colleagues/teams provides confidence (common understanding & same language)

Team collaboration self inspires creativity

People observe and learn from co-workers a lot

Innovation & Creativity are not urgent

New things take long time

Innovation is not as persuasive as old businesses

It is hard to convince

Innovation has no reference/history

Friendly, inspiring, safe, inclusive, dynamic environment breeds out confidence and creativity (also together?)

Sweetspot of stressed and relaxed

"Creative techniques" have to adapt to business context

Seriousness is an overlooked killer of confidence

Waiting time kills patience and confidence

People are not used to imperfection

\*Are human the only way?

Figure 41. Mapped statement cards for PostNL



High hierarchy

Low hierarchy

Individual

Together

Past  
Value the past as sth to be proud of

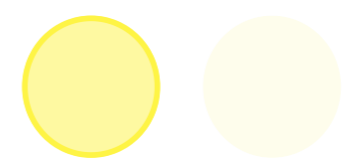
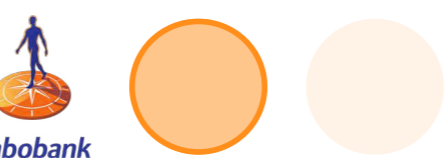
Future  
Focus on the future

Care

Achievement

Fun  
Prefer ambiguity and like to improvise

Duty  
Avoid uncertainty and prefer to have clear rules to follow



Wish to have the time with oneself

Seek for friendly space

Seek for balance

Innovation Coach

Figure 42. A comparison of the mapped statement cards for Rabobank and PostNL

# 5.5 Analysis with socio-cultural dimensions: Rabobank and PostNL data separated

Given the different backgrounds of Rabobank and PostNL, it is plausible that their creative cultures may exhibit variations. In this section, the data analysis was conducted separately with the same focus on the socio-cultural dimensions (Figures 40, 41 & 42). This was done by separating the statement cards for Rabobank and PostNL, and then individually mapping them out along the dimensions.

In terms of the overall value positions within each dimension, a similar pattern emerged for both companies when the data was aggregated. Both Rabobank and PostNL's creative cultures placed importance on values including 'high hierarchy', 'together', 'past', 'achievement', and 'duty'. However, there were subtle differences between the two. Rabobank's position in the time dimension was close to the centre but slightly leaned towards the value of 'past'. Conversely, PostNL demonstrated a higher inclination towards the 'past' dimension compared to Rabobank, with its hierarchy value also scoring slightly higher. The values of 'together' and 'duty' were practically identical between the two companies, although Rabobank displayed a slightly lower emphasis on 'achievement' compared to PostNL. Notably, the inclination towards self-reflection and self-realisation predominantly originated from Rabobank. In the aim dimension, Rabobank appeared to possess a stronger inclination to transition from 'achievement' to 'care', while PostNL was seeking a balance between 'achievement' and 'care'.

This comparison suggested that Rabobank and PostNL possess remarkably similar creative cultures. Both organisations place a significant emphasis on collaborative teamwork, demonstrating a serious commitment to business innovation while actively seeking to mitigate uncertainty, likely influenced by their hierarchical structures. While Rabobank exhibits a slightly stronger orientation towards the future, it still values its historical roots and takes pride in its company history and traditions. Moreover, Rabobank exhibits a greater inclination towards individual freedom and places less emphasis on competitiveness in comparison to PostNL.

# 5.6 Connection between creative confidence sources and the cultural values

Now, the data from both cases has been analysed using creative confidence sources (Bandura, 1997; Dweck, 1986) and cultural dimensions (Hofstede, Hofstede & Minkov, 2005). To explore their implications for creative confidence and creative cultural values, it was crucial to examine the potential connections between cultural values and creative confidence sources. The relevant data associated with each cultural value had been extracted, and the corresponding creative confidence sources have been identified. As a result, this examination established several creative confidence opportunities and setbacks for each cultural value.

## 5.6.1 'High hierarchy' cultural value

In a 'high hierarchy' culture, there is an opportunity to bolster creative confidence through social persuasion, as encouragement from individuals with more power carries more weight. However, a drawback of social persuasion in this context is that ideas from lower-level employees may not be taken seriously due to power differentials. As one coach mentioned, "You feel the people who are further away and who do have a lot of influence. They already have, they are usually quite opinionated themselves... It's really difficult to let them know that it's useful." Furthermore, this culture could also impact employees' performance orientation, as idea judgments may become more detrimental due to power distance.

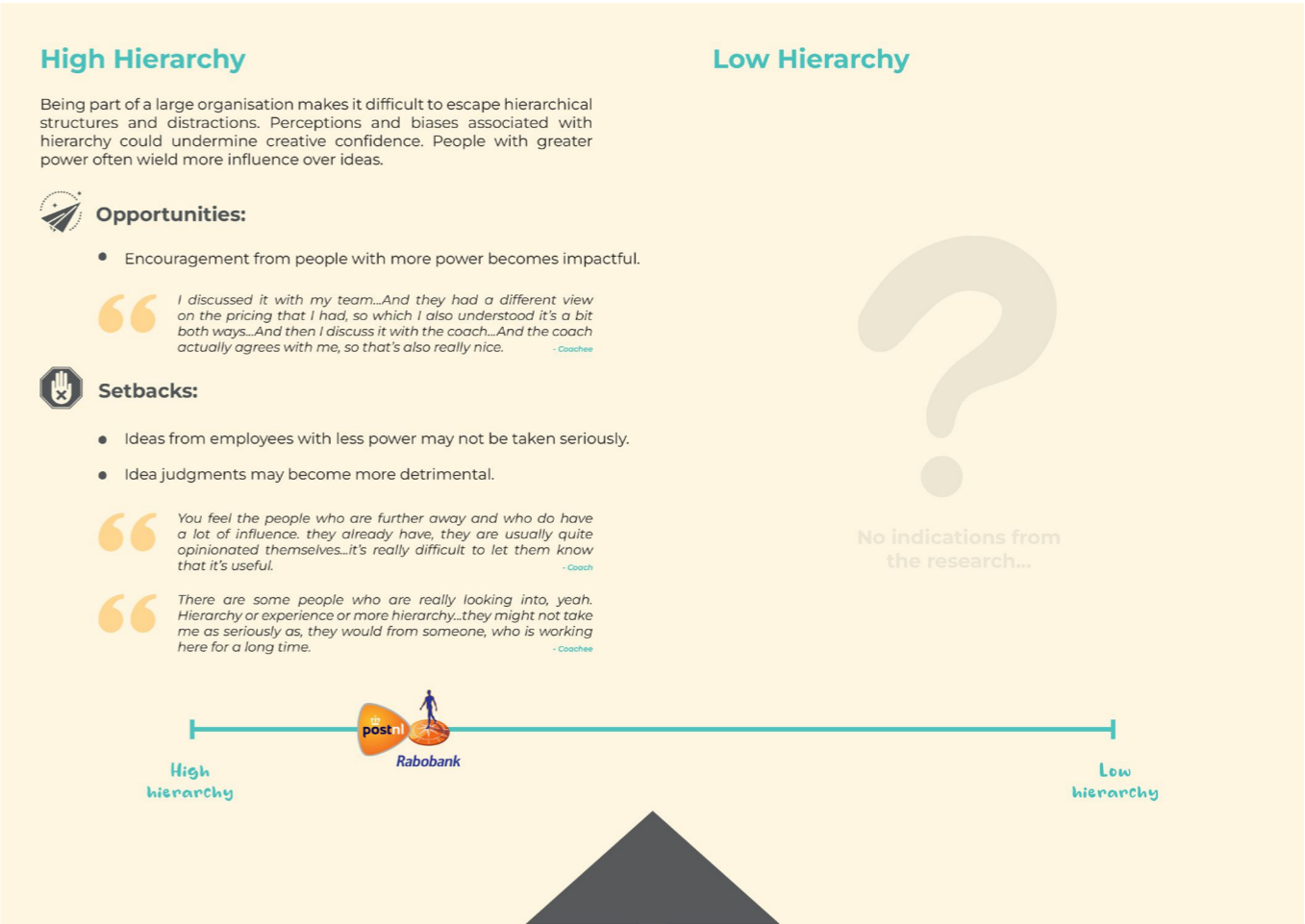


Figure 43. The opportunities and setbacks for fostering creative confidence under the cultural value of 'high hierarchy'

5.6.2 'Individual' cultural value

The 'individual' cultural value appeared to primarily affect physiological and affective states and learning orientation. Coachees demand time to absorb learning, as one individual expressed, "There is also sometimes people who say, yeah, you can do of everything. And you know, you can always say everything to me, but saying it, and I don't know, giving that feeling or showing it, are two different things." Hence, learning orientation can be enhanced by providing more individual focus to consolidate learning. Additionally, this culture might afford more opportunities for employees to manage their energy states, potentially leading to positive physiological and affective states that facilitate creative tasks.



Figure 44. The opportunities and setbacks for fostering creative confidence under the cultural values of 'individual' and 'together'

5.6.3 'Together' cultural value

Transitioning to the 'together' cultural value. It has the potential to enhance performance orientation by providing more opportunities for performance, showcasing, and receiving feedback. It can also facilitate vicarious experience by offering more chances to observe and learn from others. As one coachee mentioned, "If you see something someone is using tool, they then you can be inspired to use it as well." It can also have a positive impact on social persuasion when confident colleagues are present, as another individual stated, "I think for

me to be confident also in my creativity means that I have people in my surroundings that make crazy ideas... because I don't doubt (the ideas) ... That helped me to get crazy as well." However, this cultural value may undermine creative confidence by exposing individuals to judgments from others (damaging performance orientation) and witnessing others' failures (vicarious experience). One coachee said, "I think when I'm doing something that's involved with other members outside my team, it's maybe more difficult to be happy. If something is not going well, you can't do anything about it."

5.6.4 'Past' cultural value

The 'past' cultural value may promote vicarious experience by offering relevant previous tasks as references. However, due to an abundance of traditional business-related projects, there might be fewer creative/innovative cases to draw from, weakening individuals' vicarious experience. Additionally, learning orientation may be diminished because people are less inclined to explore new things. A coachee mentioned, "When you don't have the confidence and you take only 'I have to protect my own seat', then you can't be creative. You can only be creative beyond borders." Moreover, this cultural value could undermine performance orientation, as there might be limited space for creative/innovative ideas in comparison to established business practices.

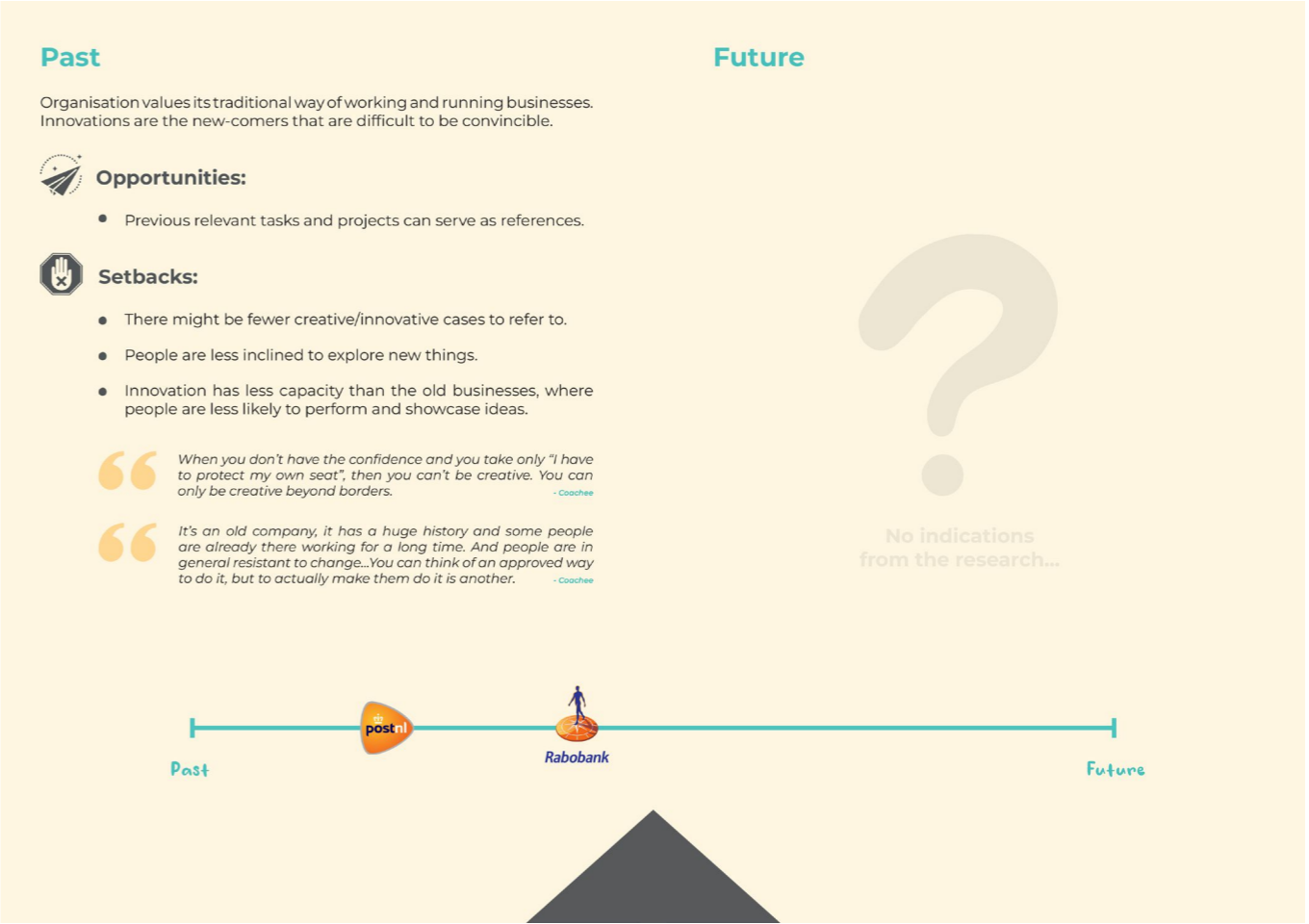


Figure 45. The opportunities and setbacks for fostering creative confidence under the cultural value of 'past'

### 5.6.5 'Care' cultural value

With regards to the 'care' cultural value, it has the potential to positively influence learning orientation by enabling more feedback and support from teams, thereby creating an encouraging and less stressful learning environment. As one coach mentioned, *"To process all these inputs I need relaxed and peaceful bit place... The busy fast paced environment should be balanced."* Additionally, performance orientation can be strengthened, as there may be more positive evaluations of task performance.



Figure 46. The opportunities and setbacks for fostering creative confidence under the cultural value of 'care' and 'achievement'

### 5.6.6 'Achievement' cultural value

In the case of the 'achievement' cultural value, since innovation is closely linked to the business context, employees may find it easier to acquire relevant skills due to their proficiency within the business domain. One coachee mentioned, *"I don't think it (the way business works) matters, but to express the creativity in useful artifacts in business context, it is needed."* However, this value might hinder mastery experience because creative outcomes are more challenging to achieve with a solely business-oriented mindset. Another setback affecting performance orientation is the higher likelihood of facing judgments during a reality check, resulting in more negative feedback on creative ideas. As the coach said, *"When I was*

*working just with startups that don't have to deal with legal control risk. Then you can really brainstorm because nothing is crazy since you can literally do everything tomorrow."*

### 5.6.7 'Fun' cultural value

In terms of the cultural value of 'fun', it has the potential to enhance employees' learning orientation, as it might provide them with more opportunities to explore and glean insights from unconventional approaches. Additionally, it can contribute to an improved sense of mastery experience as it adopts a personalised approach, allowing for greater flexibility and reduced constraints. This approach enables employees to focus on their individual progression, fostering a belief in their ability to master future creative tasks. As one coach aptly expressed, *"Sometimes you're just like this 'aha' moment and, 'oh, let's do it like this.'"* Coachees should learn to trust the process and embrace ambiguity. Another coach emphasised the importance of facilitating the team's confidence in trusting the process, stating, *"And as a facilitator, you have to get the whole team to that level that they are confident to follow you. That's that you're not gonna jump, we're gonna jump."*



Figure 47. The opportunities and setbacks for fostering creative confidence under the cultural value of 'fun' and 'duty'

### 5.6.8 'Duty' cultural value

Lastly, by adhering to dedicated rules or steps, the 'duty' cultural value can increase employees' learning orientation as it provides a framework to venture into unknown territories more easily. Furthermore, it may also enhance the vicarious experience since clear instructions offer good demonstrations for coachees to follow in creative tasks. However, if innovation practices are rigidly bound by rules, it may hinder performance orientation as imperfect ideas are often judged, while the positive aspects of the ideas might not be recognised. One coachee mentioned, *"If people see a lot of bears on the road... they can only see problems with idea. So instead of saying, 'hey, that's a nice idea, let's think of how that, how we can make it feasible', they immediately say, 'no, that's not possible.'"* Testing ideas might become time-consuming, potentially discouraging individuals from taking creative initiatives. Moreover, this cultural value could decrease mastery experience, as initiating creative ideas becomes more challenging due to the need for extensive validations. One coach said, *"What is very difficult is to organize something at such a big bank in such a big corporate. So, if you really want something to work or to do, there are a lot of rules or regulations"*.

## 5.7 Design direction

So far, the analysis had primarily focused on examining creative confidence sources, cultural values, and the connections between these two; it is time to translate the insights from this analysis to the design direction. The analysis of creative confidence sources revealed that, in the context of Rabobank and PostNL, all four sources outlined by Bandura (1997) demonstrated importance in fostering creative confidence. This relevance was observed both when considering each source individually and when examining their intersections. In terms of goal orientation (Dweck, 1986), the analysis also seemed to indicate relevance. The innovation coaches predominantly represented individuals with high abilities to perform creatively, while the coachees were identified as individuals with low abilities. The majority of the data was presented as the contextual factors influencing both high- and low-ability individuals.

As previously mentioned in the literature review, Howardson and Behrend (2015) suggested that organisations could consider goal orientation, negative emotional arousal, and vicarious experience as the main sources of self-efficacy. However, this analysis found that all four sources proposed by Bandura (1997), along with the two goal orientations by Dweck (1986), appeared to have relevant connections to employees' creative confidence within Rabobank and PostNL.

Given the relevance exhibited by all the sources, the design should not focus on only one single creative confidence source. Nevertheless, certain cultural values exhibited opportunities and setbacks for creative confidence in relation to the creative confidence sources, suggesting that exploring design directions aligned with those values could yield promising results. Consequently, the design focus was put towards the organisational culture again.

Drawing upon previous literature on organisational cultures, potential connections were uncovered between the Onion model (Hofstede, Hofstede & Minkov, 2005) and Schein's (2017) three levels of organizational culture. When comparing these two models, several similarities could be identified (Figure 48). The layers of symbols, heroes, and rituals in the Onion model correspond to the observable and tangible features within an organisation. For instance, within the creative culture, symbols may encompass the language employed by employees for communication, the resources dedicated to innovation, the tools utilised during innovative projects, or even the physical layout of the work environment. Heroes, on the other hand, could be predominantly represented by innovation coaches and managers who are perceived as role models embodying the "innovative" ideal and guiding teams through projects. Past successful innovation projects could also serve as heroic examples that teams can refer to and draw inspiration from. Correspondingly, rituals would involve coaching activities, workshops facilitated by coaches, or regular team meetings. As one coach mentioned, a lunch talk among innovation coaches served as a ritual: *"So we are a team of coaches, but we never work together...So you don't really see what the other coaches do as a job...Like, you need to talk to each other in those lunches to share experiences."*

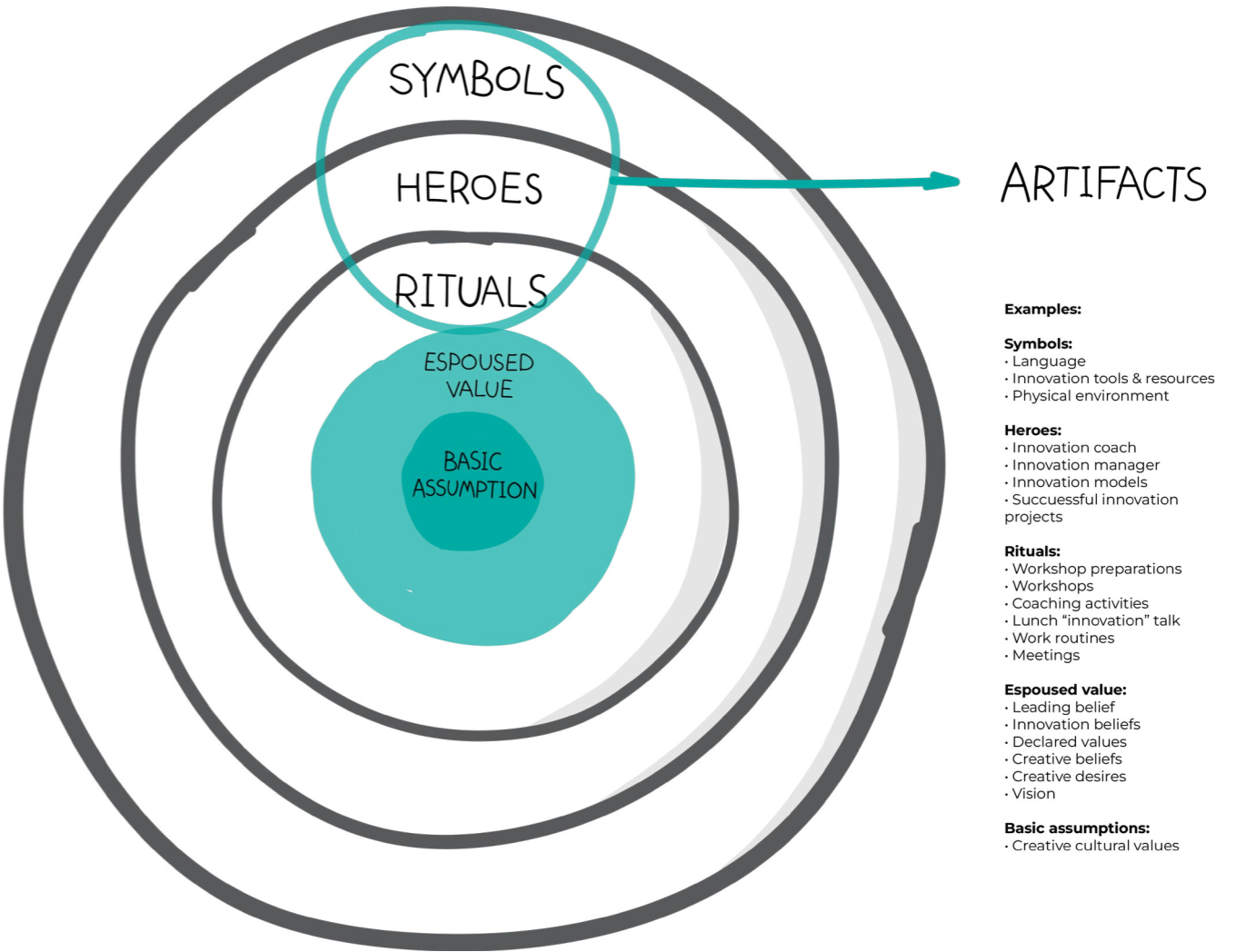


Figure 48. Combination of the Onion model and the three levels of organisational culture

These three layers can be covered by the level of artifact (Schein, 2017) in the organisational culture, in which those are the creative culture features that could be seen by people. The more abstract aspects of cultural values and practices can be explained through the levels of espoused values and basic assumptions. The espoused values are closely tied to daily innovation practices and are typically created or declared by leaders and heroes. These values may include guiding beliefs, innovation beliefs, creative desires, or creative visions. On the other hand, basic assumptions directly reflect the cultural values, which were discussed within socio-cultural dimensions. For Rabobank and PostNL, the basic assumptions of the organisational creative culture were already analysed, including a value for high hierarchy, a focus on collaboration and togetherness, an appreciation for the company's history and identity, a serious commitment to the innovation process, and an emphasis on duty, which leads to the avoidance of uncertainties.

Currently, two distinct cultural patterns emerged from Rabobank's and PostNL's core assumptions: first, the cultural values of 'high hierarchy', 'past', and 'duty' suggested that most of the company's innovation processes adhere to established rules and predetermined pathways from the past. This inclination arose from a desire to preserve identity and minimise uncertainty, resulting in a highly structured environment. On the other hand, the cultural values of 'together' and 'achievement' indicated extensive collaboration among teams, which often assumes a serious and competitive nature due to the allocation of limited resources and conflicting time schedules across different teams. As one coachee mentioned, *"I'm not very happy when you have to cooperate with another division in the company. And that division has own agenda and agenda don't match your agenda. There's energy leak."* Consequently, teams end up competing with one another for resources and time.

Taking into account these foundational assumptions, potential design directions could be found to enhance certain cultural values in the companies' assumptions and elevate their opportunities to foster coachees' creative confidence. It is worth noting that Rabobank and PostNL's creative cultural values did not prominently exhibit the 'low hierarchy' and 'future' aspects. Introducing more 'low hierarchy' and 'future' values may prove challenging due to the influence of the company's history, which plays a significant role in shaping business practices and reinforcing power distances based on experience. There also have no research data to refer to. While there were some positive influences associated with the 'individual' value, it might not be a promising direction to emphasise this value, as it could be difficult to persuade given the already well-established cultural value of 'together'. Nevertheless, in previous analysis 'together' value was identified to have some positive impacts on creativity and creative confidence. As a result, the options narrowed down to 'care' and 'fun'. The previous analysis revealed that 'achievement' and 'duty' have more creative confidence setbacks than opportunities, whereas in the directions of 'care' and 'fun', only opportunities were highlighted. This would suggest that by incorporating more 'care' and 'fun' cultural values, it is possible to mitigate the setbacks associated with 'achievement' and 'duty', and create additional opportunities for fostering creative confidence.

However, it is crucial to note that incorporating these cultural values does not entail criticising

or abandoning the company's existing culture. Completely overhauling the existing culture to adopt a brand new one is not feasible, as culture is a precipitation of time through the culture group's daily practices, not something to be changed directly but could be something to be aware of (Boeijen & Zijlstra, 2020).

Eventually, in light of these two patterns, the design direction was formulated with two main objectives:

- Enhancing coachees' sensitivity and awareness to the **'fun'** value in conditions characterised by 'high hierarchy', 'past', and 'duty'.
- Enhancing coachees' sensitivity and awareness to the **'care'** value in conditions characterised by 'together' and 'achievement'.

When considering the cultural values of 'high hierarchy' and 'past', the first objective indicated that the design should accommodate coachees' respect for existing structures and histories. The design should not disregard the established identity but, simultaneously, should foster a sense of 'fun' that enables coachees to remain open-minded and receptive to new rules. The design question was then formulated as:

**"How can innovation coaches foster coachees' creative confidence by encouraging them to stay open to innovations/changes while honouring company's history and identities?"**

Similarly, the second objective sustained the value of 'together'. The design should still encourage teamwork and collaboration, but instead of being overly serious and competitive, teams should be more supportive of one another, prioritising care, and the quality of cooperation. In this objective, the design question was formulated as:

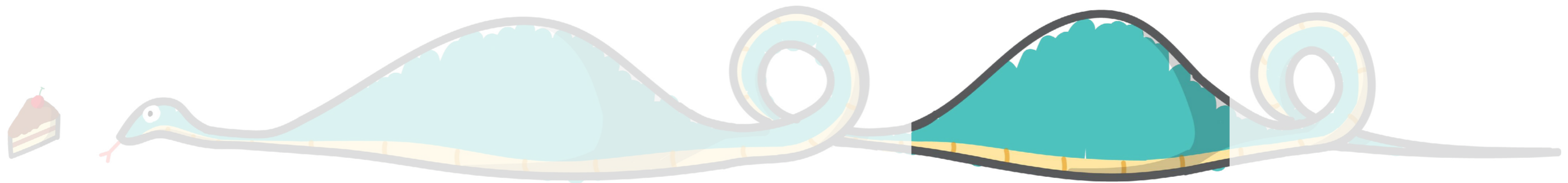
**"How can innovation coaches foster coachees' creative confidence by creating a more supportive work culture?"**

## Chapter takeaways:

- The data from the field research was fully transcribed, in which 119 statement cards were created. They were then clustered and analysed with creative confidence sources. The findings revealed that all four of Bandura's self-efficacy sources (1977) and the two goal orientations (Dweck, 1986) play an important role in fostering coachees' creative confidence.
- Subsequently, the statement cards were subjected to two rounds of analysis using socio-cultural dimensions (Hofstede, Hofstede & Minkov, 2005) to map out the creative culture of Rabobank and PostNL. The first analysis combined statement cards from Rabobank and PostNL, while the second analysis considered them separately. This process helped identify the creative culture patterns for both companies, where there were some overlaps in their cultural values. Notably, their creative cultures emphasise 'high hierarchy', 'togetherness', 'past', 'achievement', and 'duty'.
- Afterwards, based on the locations of the statement cards, connections were established between the creative confidence sources and the creative cultural values. This approach led to the identification of opportunities and setbacks in fostering creative confidence associated with each cultural value.
- Integrating the Onion model (Hofstede, Hofstede & Minkov, 2005) and Schein's three levels of organizational culture (2017), a comprehensive organisational cultural model was developed. The design should aim to enhance certain cultural values in the companies' core assumptions. As a result, the design direction was formulated, with the objective of enhancing coachees' sensitivity and awareness towards the cultural values of 'care' and 'fun'.

# Chapter 6: Ideation

Ideation was done by two co-design workshops at Rabobank and PostNL. The chapter explains the workshop planning, session activities, as well as the workshop results.



- 6.1 Co-design workshop set-up
- 6.2 Co-design workshop with Rabobank
- 6.3 Co-design workshop with PostNL

## 6.1 Co-design workshop set-up

As the design direction emerged, it led to the arrangement of two co-design workshops since there were two design questions. The goal of these workshops was to generate potential solutions for these questions, with each company tackling one question while the other company addressed the other. Based on the culture comparison in the previous chapter, it appeared that PostNL had a stronger 'past' value compared to Rabobank. This might indicate that PostNL has more insights into honouring the company's history and identities. Consequently, PostNL was assigned to the first question, which emphasised 'fun', whereas Rabobank was assigned to the second question, which emphasised 'care'. Both workshops were held physically at the company's office.

Referring to the integrated creative problem-solving (Heijne & Meer, 2019), the workshops were planned according to the three main creative diamonds in order to ensure a creative workflow: problem finding, idea finding, and solution finding. Invitations were sent out to students from the previous Creative Facilitation course to assign as facilitators. To facilitate each diamond, facilitators were suggested to follow the steps of task appraising, diverging, reverging, converging, and reflecting. However, given the limited duration of the workshops (2 hours), the activities primarily focused on diverging, reverging, and converging for problem finding and idea finding, while solution finding only encompassed diverging. Additionally, the task appraising and reflecting steps between each diamond were condensed to accommodate the time constraints. The figure below illustrates the overall workshop process:

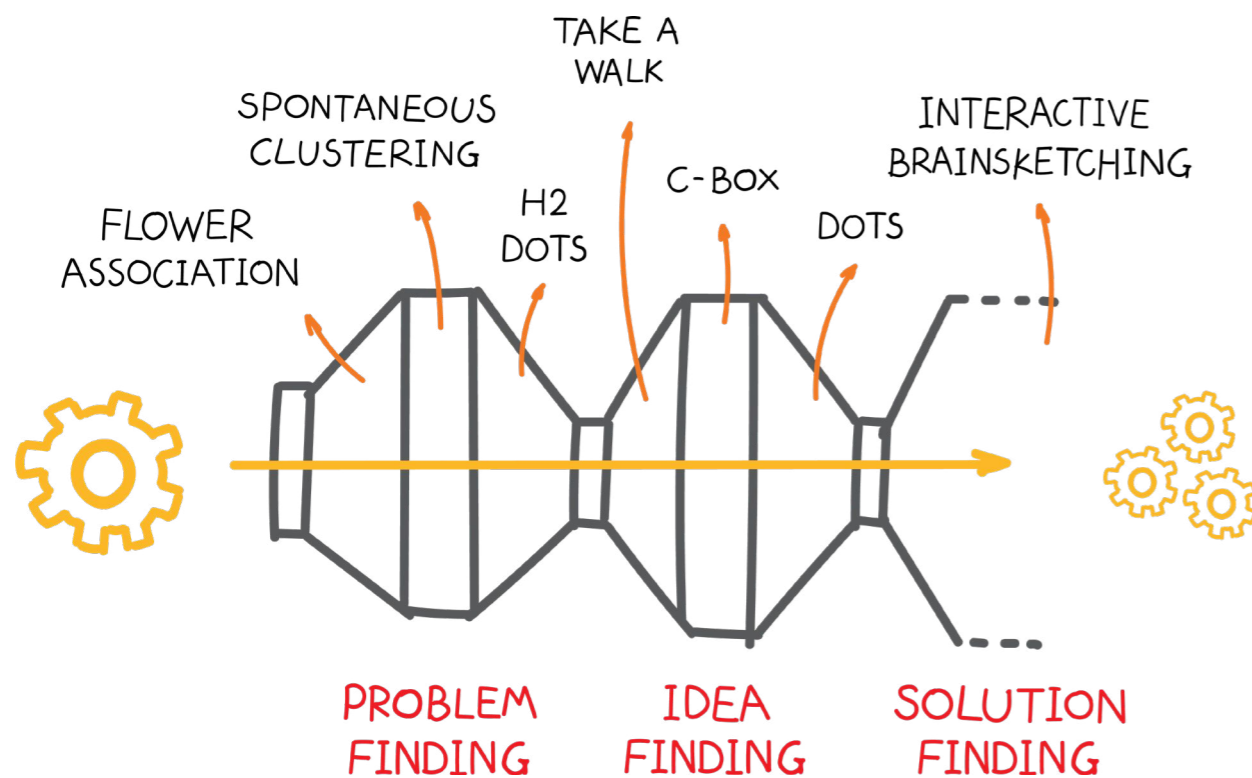


Figure 49. The overall co-design workshop process to ensure a creative workflow

## 6.2 Co-design workshop with Rabobank

There were 5 people in the resource group (RG), including myself and 4 members from the Rabobank. These company members were selected based on their participation in previous interviews, where three of them were innovation coaches, and one was the experiment lead. The problem as given (PaG) was the same as the design question: "How can innovation coaches foster coachees' creative confidence by creating a more supportive work culture?"

Before the workshop started, a short problem briefing was provided, followed by the introduction of the Flower Association technique to the group. Using a flip-over, with the word "support" at the centre, RG members wrote down relevant words and established word connections with the flower petals. A spontaneous clustering exercise was then conducted to identify the different domains of support. The results revealed the following domains: "skills", "tools", "mindset", "time", and "people".



Figure 50. (Rabobank) Flower Association result: different domains were indicated with different colour borders

Next, utilising the Flower Association map, the RG was tasked to reframe the problem by formulating H2 questions on post-it notes. Dots were provided to indicate the question they found most intriguing and wanted to explore further. Two questions garnered particular interest: "How can we share and co-build on each other's ideas and thoughts?" and "How can we contribute to each other's success?" While the question "How to create more celebratory moments in daily work?" received some attention, it was deemed too specific compared to the previous two. Ultimately, the first two questions were combined to formulate the perceived problem (PaP) as "How can we co-build on each other's success and ideas?"

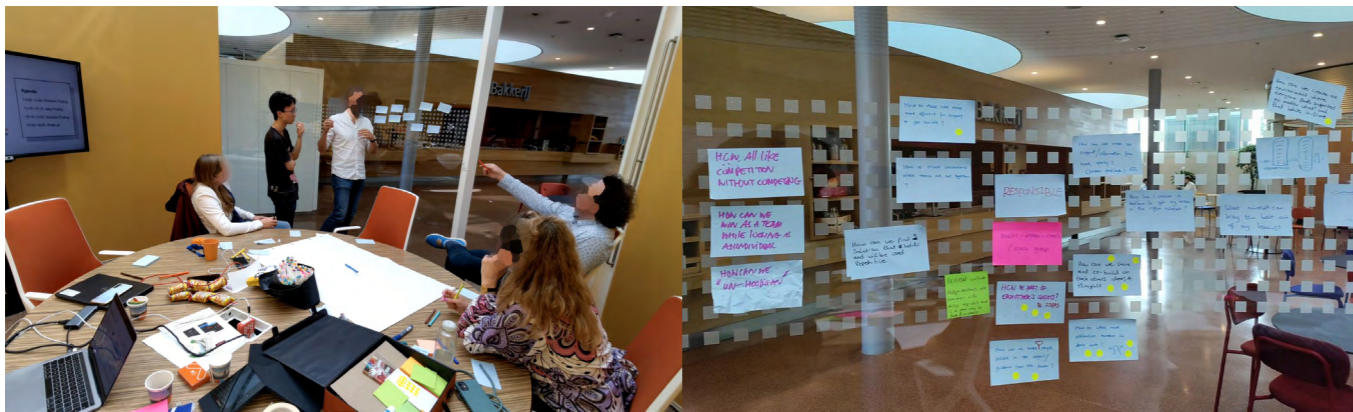


Figure 51. (Rabobank) The resource group members were discussing the H2 questions

With the reframed question in mind, the RG members were instructed to take a walk outside of the workshop room and seek out artefacts or objects in the environment that could inspire answers to the question. Upon returning, everyone took turns sharing their inspirations and ideas related to the identified artefacts. These inspirations and ideas were then posted on the C-Box dimensions to evaluate their originality and feasibility. Once again, the RG members were given dots to indicate the options they found most intriguing, preferably those that were both original and feasible. The most dotted options included “Always do reviews”, “Have a pool and make use of the biggest talent”, “Build a co-team around propositions”, “Create a nest of ideas - become an incubator”, and “(Embrace) different perspectives: make use of each individual talent”.



Figure 52. (Rabobank) Inspirations and ideas were mapped out on the C-Box dimensions

The final activity was interactive brainsketching. Each RG member selected one of the most dotted options and sketched their ideas on a sheet of paper. After a short period, the sketch sheets were passed on to another participant, who would build upon or create new sketches based on the previous ones. Ultimately, five sheets were created, and the themes of “Interactive review station”, “Perfect team wizard”, “Idea safeguard”, and “Innovation adventurer’s guild” emerged from this process. The sketches can be found on the right.

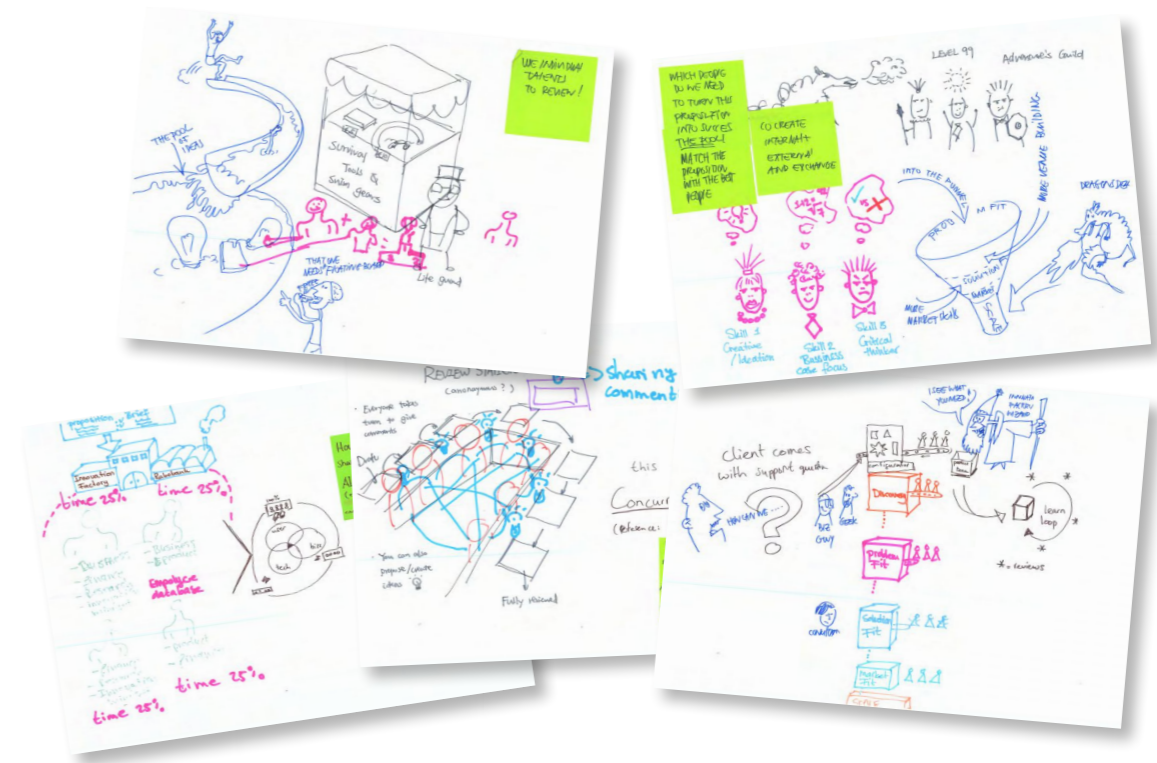


Figure 53. Results of the co-creation workshop with Rabobank



Figure 54. (Rabobank) The RG was discussing the sketches

## 6.3 Co-design workshop with PostNL

In the resource group (RG), there were a total of 7 people, including myself. There was one student from the TU and 5 members from the PostNL. Of the company members, four had participated in previous interviews, while one was newly invited. Their roles varied, including business development manager, innovation e-commerce, and traineeship. By involving individuals with diverse expertise and those who are not familiar with the project, it was aimed to bring fresh perspectives and generate more valuable solutions. The problem as given (PaG) was “How can innovation coaches foster coachees’ creative confidence by encouraging them to stay open to innovations/changes while honouring company’s history and identities?”

Procedures and activities were carried out similarly to the session with Rabobank. The RG began by drawing petal associations with the word “open”. Clusters were then created, and several domains were defined, including “rules/guidelines”, “people”, “learning”, “positive thinking”, and “ownership”.



Figure 55. (PostNL) The RG was working on the Flower Association

Next, RG members were asked to write down H2 questions to reframe the PaG. The cluster and H2 post-its were moved onto the whiteboard, where the group engaged in dot voting to prioritise the questions. Under the clusters of “people” and “ownership”, certain questions received a significant number of dots, such as “How can a company bring different people together to get the best output?” and “How can PostNL find a balance between employee ownership/independence & also being mindful of its quality/input?” Eventually, the question with the most dots was selected as the PaP: “How can PostNL give people more ownership (of their ideas) to stay open for innovation?”

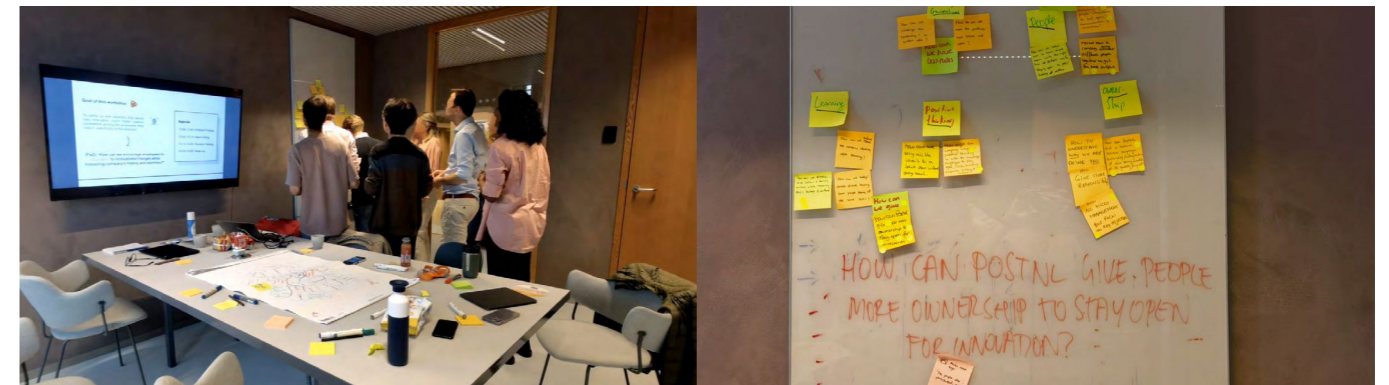


Figure 56. (PostNL) The resource group members were voting the H2 questions

Similarly, the facilitator instructed the RG to take a walk in the office building to gain inspiration and find potential answers to the PaP. Once returned, each RG member shared their findings and wrote down their ideas on post-its. After the discussions, these inspirations and ideas were brought to the C-Box for reverging. Another round of dot voting took place, highlighting the most intriguing options: “A way to shift mindset or forget about speed”, “Facilitate problem-solving with DIY tooling”, “Define a clear company mission/direction”, “Ownership of the environment”, “Ideabox”, and “Breaking down boundaries (between teams)”.

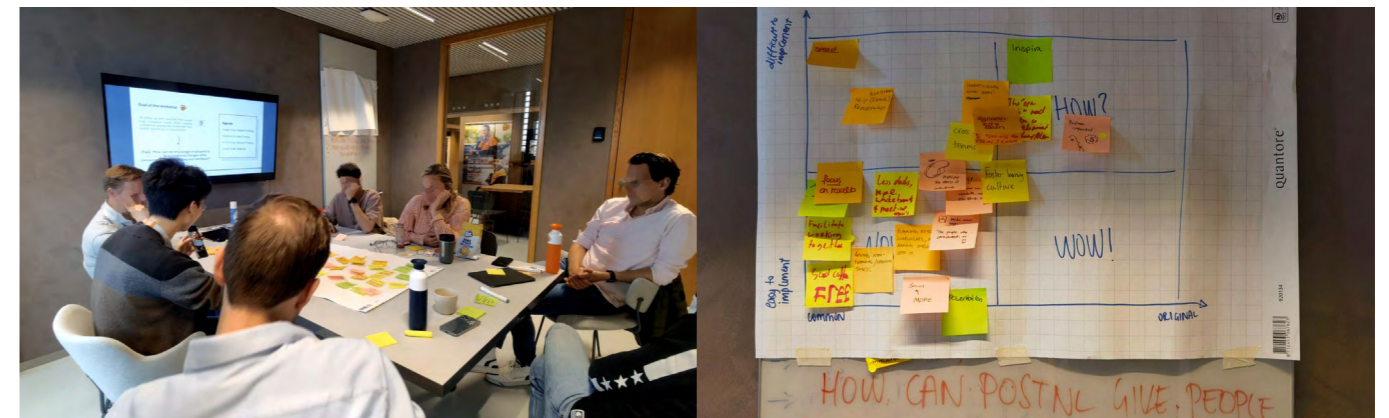


Figure 57. (PostNL) Inspirations and ideas were mapped out on the C-Box dimensions

Finally, the group engaged in the interactive brainsketching activity to visualise and build upon each other’s solutions. A total of seven sheets were created, and some of the proposed solutions included: “Daily mindset breaks”, “Yes-day”, “Role play”, “Open mic for teams”, “Visible and open stage for everyone”, “Competitor ideabox”, and “Problem-solving by kids”.

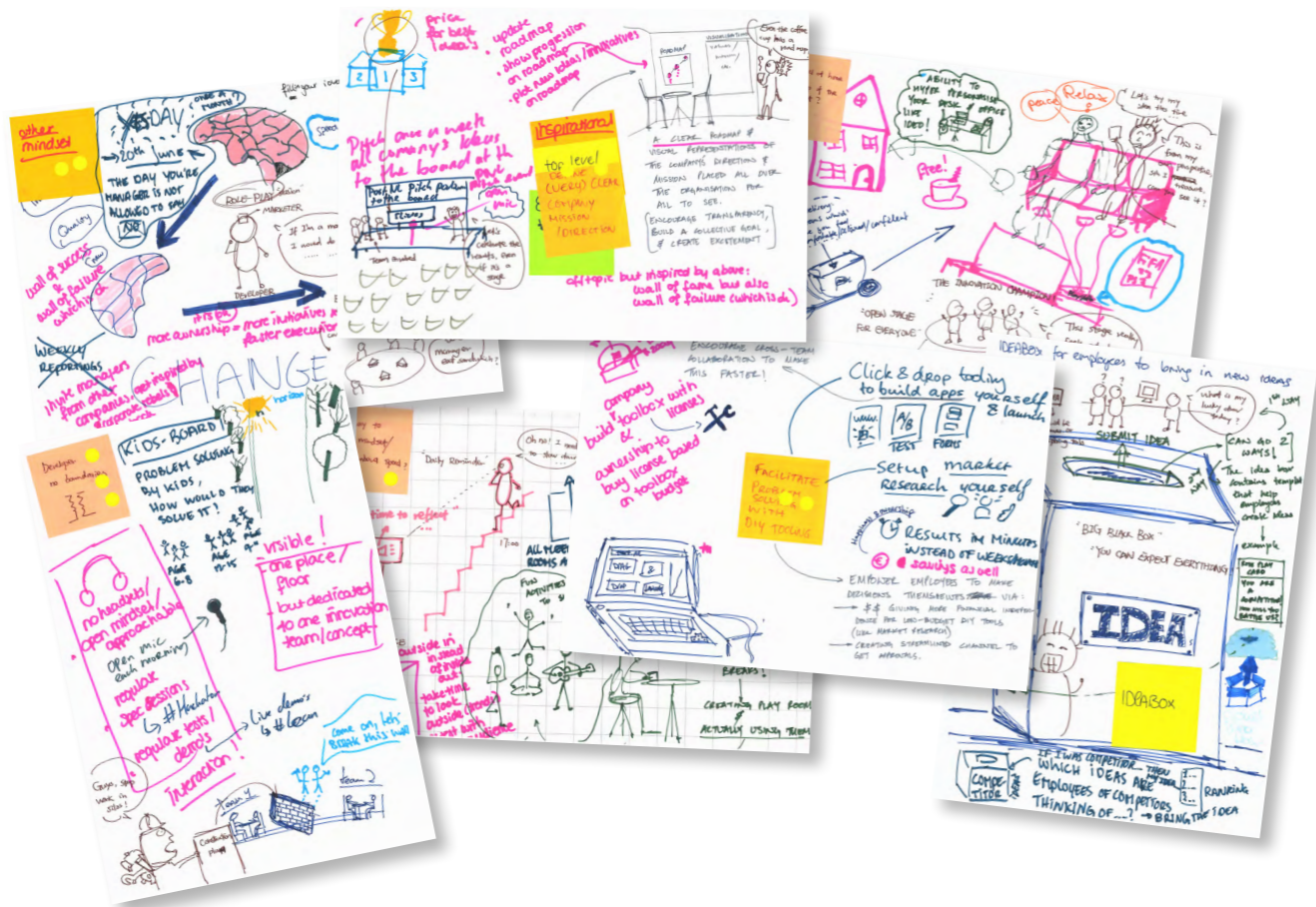


Figure 58. Results of the co-creation workshop with PostNL

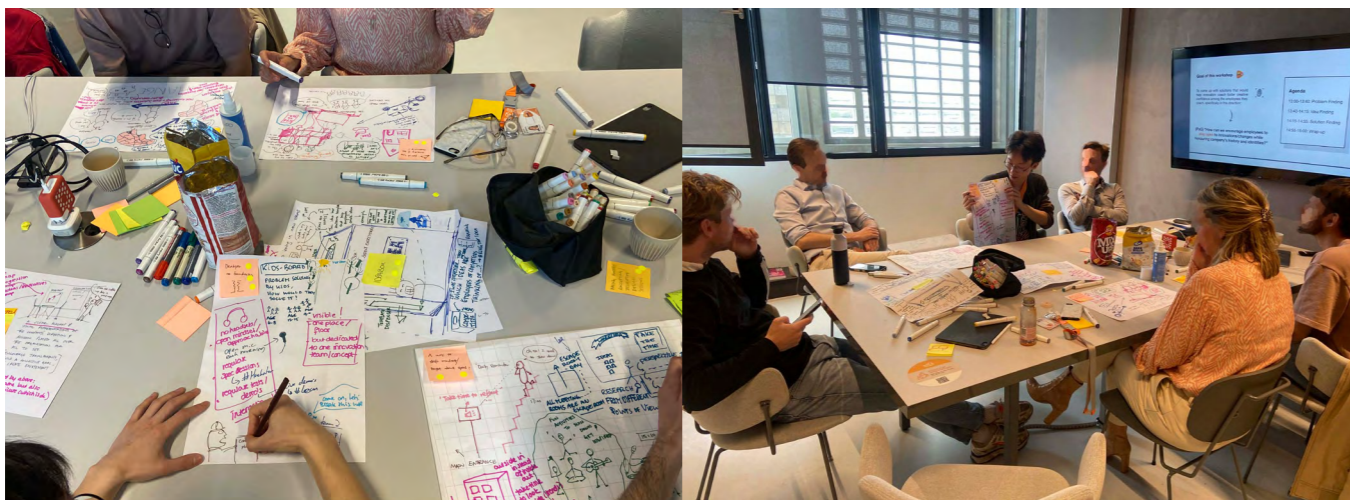


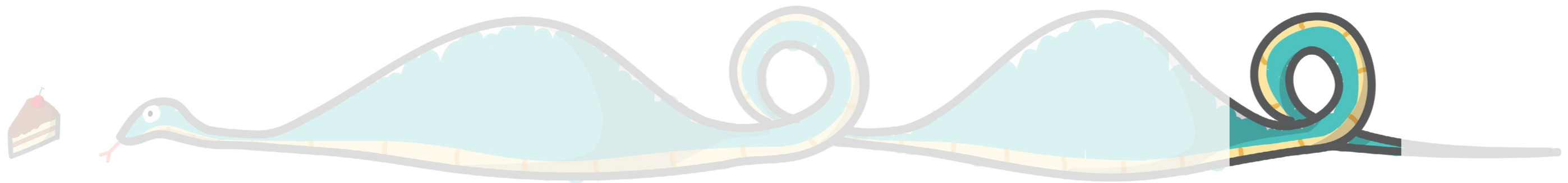
Figure 59. (PostNL) The RG was discussing the sketches

## Chapter takeaways:

- Creative facilitation techniques were used to ensure a creative workflow for the two co-design workshops. The sessions were planned according to the three creative diamonds: problem finding, idea finding, and solution finding.
- Rabobank was assigned to the design question “How can innovation coaches foster coachees’ creative confidence by creating a more supportive work culture?” It was later reframed to “How can we co-build on each other’s success and ideas?” Proposed solutions were related to establishing review stations, promoting team building, and safeguarding ideas.
- PostNL was assigned to the design question “How can innovation coaches foster coachees’ creative confidence by encouraging them to stay open to innovations/changes while honouring company’s history and identities?” It was later reframed to “How can PostNL give people more ownership (of their ideas) to stay open for innovation?” Proposed solutions were related to enabling an open stage, shifting mindsets/perspectives, and providing an idea toolkit.

# Chapter 7: Concept Development

In this chapter, the requirements of the design, concept formulation, and the final design “CreatOrg workshop” are explained.



- 7.1 Design requirements
- 7.2 The concept: A journey to reflect
- 7.3 The concept in detail: CreatOrg workshop



## 7.1 Design requirements

In this section, in order to formulate a definitive design solution, an analysis of the design requirements was conducted. Firstly, the design needed to address the design questions in alignment with the design direction. The most crucial requirement was to enhance participants' awareness of creative cultural values, emphasising the importance of 'care' and 'fun'. It should aim to assist users in becoming more sensitive to these creative cultural values and recognising the importance of supportiveness and openness in fostering coachees' creative confidence. Additionally, the design was supposed to inspire teams by serving as a starting point for cultivating potential ideas and insights to be carried into their future coaching and workshop settings. For instance, teams could be inspired to take more actions in fostering creative confidence by supporting each other's ideas more in future sessions.

Insights gained from the co-design workshops were also valuable in shaping the final design solution. The concept sketches generated during the workshops offered diverse potential directions that served as sources of inspiration. Moreover, through reframing the design questions in the creative diamond of problem finding, two features emerged as potential requirements. Firstly, as indicated by the workshop with Rabobank, the design should enable teams to collaboratively build upon each other's successes and ideas, fostering collaboration both within and across teams. Secondly, in the workshop with PostNL, the design should empower users to take ownership of their ideas, encouraging knowledge sharing and establishing a safe space for generating and refining ideas.

Furthermore, considering the project goal and context research, it was important for the design to be relevant to coaches' and coachees' daily coaching and workshop activities, as these were discovered as the primary touchpoints between them. The previous creativity intervention training study also emphasised the significance of real-world contexts and cases in enhancing intervention effectiveness (Scott, Leritz, & Mumford, 2004). Additionally, the design should actively involve both coaches and coachees to promote collaboration, as both companies value 'together' cultural values. Given that both of them also exhibit a 'high hierarchy' cultural value, careful consideration was needed to ensure that the design mitigates potential power distance within the user group, preventing dishonest interactions.

There were also implicit requirements that needed to be addressed. Rather than being a one-time product or service, the design solution should be designed for long-term use. It should provide comprehensive instructions and support teams in gradually developing their independence and autonomy. In addition, the solution should minimise disruption to coaches' and coachees' daily work routines, avoiding the need for a significant time investment.

As a result, the **requirements** were listed as follows:

1. Enhance participants' awareness and sensitivity towards the creative cultural values of 'care' and 'fun'.

2. Help participants recognise the importance of supportiveness and openness in fostering creative confidence.
3. Inspire teams to create ideas and take action to foster creative confidence in future coaching/workshop activities.
4. Foster team collaborations, allowing participants to build on each other's ideas.
5. Establish a safe place for participants to take ownership of their ideas.
6. Be relevant to coaches' and coachees' daily coaching/workshop activities.
7. Actively involve coaches and coachees, while mitigating potential power distance within the group, preventing dishonest interactions.
8. Designed for long-term use, not just a one-time intervention.
9. Provide comprehensive instructions for teams to use the intervention independently.
10. Minimise disruption to coaches' and coachees' daily work routines.
11. Avoid significant time investment from the coaches and coachees.

## 7.2 The concept: A journey to reflect

Taking into account the aforementioned requirements, several discussions were made to refine the concept. To make the design useful in the long term, the primary objective of the concept should focus on inspiring teams in discovering their own means of empowering creative confidence, as opposed to directly increasing it through the intervention itself. Essentially, the concept would function as a guiding mechanism that enables the coaches and coachees to explore various approaches independently, making it suitable for repeated use.

Moreover, when considering the role of daily coaching and workshop activities, a seamless way to incorporate these experiences into the concept could be to implement corresponding reflections. Given the design's requirement of fostering collaboration within and among teams, reflections could serve as a valuable approach to actively involve all team members. The coaching and workshop experiences can be utilised as real-life cases for collective introspection and subsequent sharing of insights within the group.

The 'co-build' and 'ownership' elements could also be integrated into the reflection process. Through collaborative efforts, coaches and coachees could construct solutions aimed at fostering creative confidence within their reflected contexts, while also considering the potential applicability of these ideas in future scenarios. By actively bringing their own experiences and reflections to the table, participants could develop a profound sense of ownership over the generated ideas, as the ideas are closely linked to their own contexts.

After considering all the insights, analysis, and additional discussions, the final concept emerged as a reflection journey designed for both coaches and coachees. This journey involves a retrospective exploration of participants' past coaching/workshop experiences. By providing templates, the journey facilitates the identification of potential barriers that impede creative confidence, specifically addressing the lack of supportiveness and openness

within the context. Serving as a catalyst, the journey inspires the team to propose ideas and insights aimed at fostering creative confidence in future coaching/workshop activities, with an emphasis on cultivating more supportiveness and openness.

There were three **main goals** for this journey:

- Develop increased sensitivity and awareness towards 'care' and 'fun' creative cultural values (recognising 'supportiveness' and 'openness') by reflecting back on previous coaching/workshop experiences.
- Inspire participants to generate some ideas/insights to foster creative confidence, which could be potentially taken away after the workshop.
- Facilitate discussions and sharing of knowledge & feedback among teams.

Following several iterations of digital and physical prototyping (see Figure 60), the concept's format was ultimately settled upon as a physical workshop. This decision was influenced by the specific circumstances of each company, considering that Rabobank strictly adheres to regulations governing the usage of external software such as Miro and Figma, whereas PostNL permits their use. Additionally, since both Rabobank and PostNL already conduct the majority of their coaching and workshop activities in a physical setting, opting for a physical workshop format would entail minimal disruptions. Moreover, hosting the workshop within the company's office spaces could ensure greater accessibility for internal colleagues. By embracing the physical setting, the journey would create sufficient spaces for interaction, encouraging interactive sharing and communication among participants.



Figure 60. Some concept iterations

## 7.3 The concept in detail: CreatOrg workshop

The finalised concept was created as the "CreatOrg workshop", specifically tailored for implementation within the organisational contexts of Rabobank and PostNL. Comprising four activities, each activity demands approximately 10 to 15 minutes for completion, thereby culminating in an overall workshop duration ranging from 40 to 50 minutes. The ideal participant composition for the workshop involves 2 to 4 individuals, preferably featuring one designated innovation coach alongside other coachees. However, it remains plausible to conduct the workshop with combinations of solely coaches or coachees. The workshop provides clear instructions and templates for each activity, enabling both coaches and coachees to effectively follow the steps and conduct the workshop without the need for additional facilitators. The following sections will delve into the details of the workshop activities.

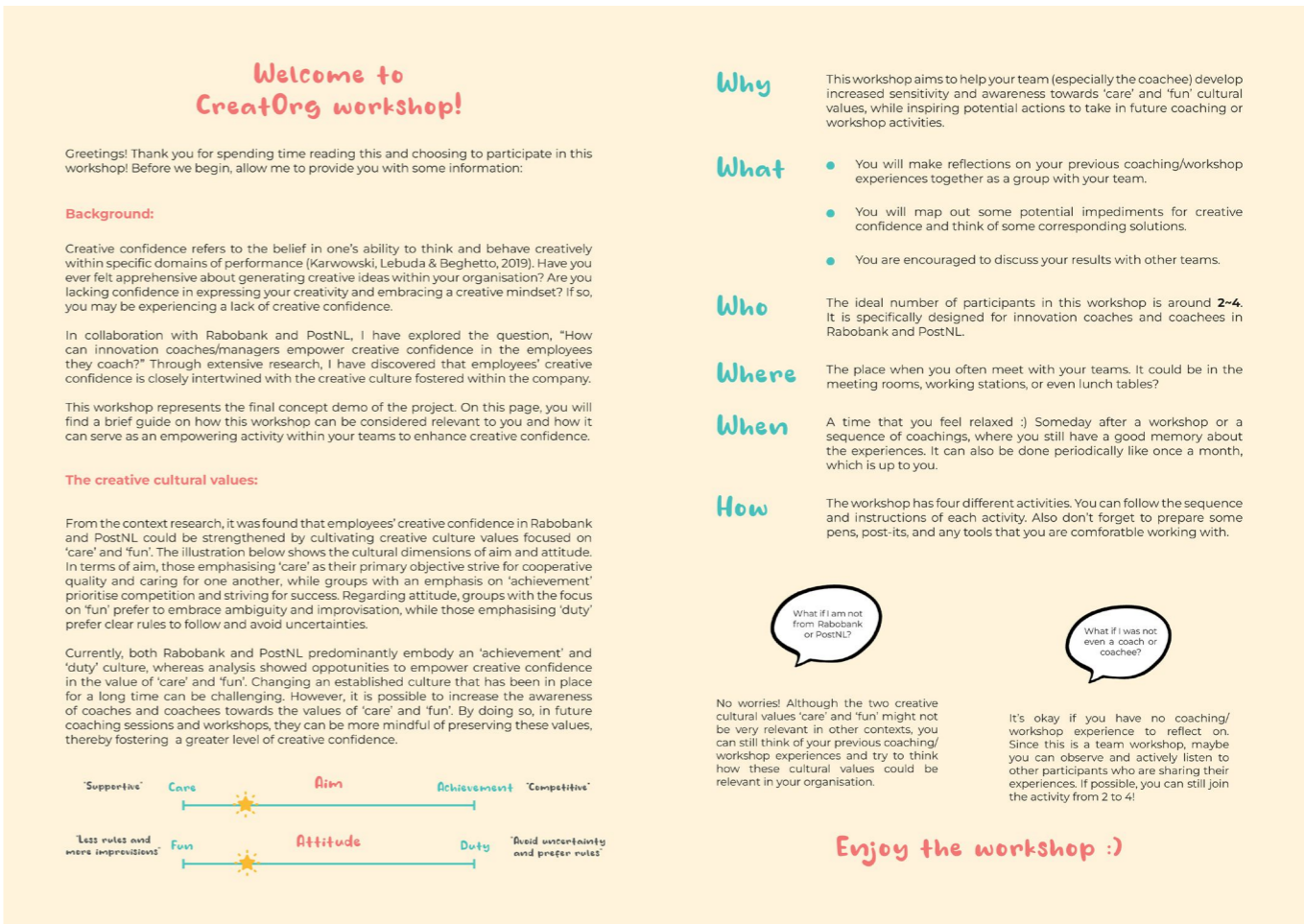


Figure 61. CreatOrg workshop: introductory cover page

### Welcome to the CreatOrg workshop!

The cover page of the workshop presents a concise introduction to the project along with relevant details about the workshop. In case participants are not familiar with the cultural

values, a brief overview of the cultural dimensions of aim and attitude is provided, with particular emphasis on the notions of 'care' and 'fun'. The right-hand section of the page outlines the purpose of the workshop (why), the activities involved (what), participants (who), location (where), timing (when), and workshop mechanism (how). Additionally, suggestions are provided to accommodate participants who may not be affiliated with Rabobank or PostNL, or who may not necessarily be coaches or coachees.

### Activity 1: What did you bring today?

The aim of the first activity is to cultivate participants' sensitivity and awareness of the values associated with 'care' and 'fun' by encouraging them to reflect upon their past coaching/workshop experiences. The team has the flexibility to choose whether to reflect on different experiences or the same ones. In addition, participants are provided with question prompts to reflect on whether they experienced sufficient supportiveness and openness of ideas. The questions vary based on the role of the participants, with coaches referring to the red-coloured questions and coachees engaging with the green-coloured ones. For instance, an example question for coachees is, *"Did you feel supported in exploring new ideas and approaches?"* Participants commence by carrying out individual reflections, noting down their thoughts on reflection cards. Subsequently, they share their reflections with fellow team members by placing or sticking their cards onto the designated template.



Figure 62. CreatOrg workshop: Activity 1

### Activity 2: The battlefield

The second activity aims to facilitate the identification of potential barriers to creative confidence within the group and create corresponding ideas to foster creative confidence. Building on the insights gained from previous reflections, participants are encouraged to identify possible reasons for experiencing insufficient supportiveness and openness that hindered their creativity expression. These identified barriers, symbolically referred to as the 'villains', are recorded on the left side of the template. Subsequently, on the right side of the template, participants are encouraged to brainstorm ideas that foster creative confidence by cultivating more supportiveness and openness. These ideas, representing the 'heroes', are intended to overcome the barriers that the group defined.



Figure 63. CreatOrg workshop: Activity 2

### Activity 3: The gems

The objective of the third activity is to translate the ideas generated in the previous activity into actionable solutions that can be applied in future coaching or workshop settings. Positioned at the centre of the template are various gems representing different aspects of real-world coaching and workshop settings, such as tools, time, environment, and team members. Participants have the opportunity to choose a specific gem and refine the ideas to develop

practical solutions that align with that particular setting. For instance, if the gem ‘Your tools’ is selected, the team is encouraged to explore how the ideas can be made into the tools utilised during coaching or workshops. Additionally, participants have the flexibility to introduce and label new gems, as well as work on multiple gems simultaneously. This activity inspires participants to contemplate the changes they can implement within real-world contexts and potentially carry the insights into future coaching/workshop activities, fostering a tangible and impactful outcome.

### Activity 3: The gems

Great job! With a collection of ideas from the last activity, it's time to transform them into tangible solutions so that you can take them with you outside this workshop :)

Imagine an open treasure chest filled with gems, each representing a real-world coaching/workshop setting. Your task is to refine your ideas and tailor them to fit within these gems. For example, if you selected the gem labeled "Your tools", then how can your ideas fit into the tools participants use during the coaching/workshop? Put down your thoughts around the gems!

**TIP**  
Are there missing gems? Can you name them?

**TIP**  
Do you want to focus on only one gem, or multiple ones?

**TIP**  
You can also bring your reflection cards back here again to see if the solutions could be useful for your chosen experience.

Figure 64. CreatOrg workshop: Activity 3

Activity 4: Share it and try!

The aim of the last activity is to foster meaningful sharing and discussions among team members, providing a designated space for documenting feedback and reflections. The feedback received can encompass various aspects, such as the entire reflection journey, the barriers to creative confidence encountered on the ‘battlefield’, or the insights derived from the gems. Additionally, the feedback may extend to instances where participants have initiated or experimented with solutions or changes in future coaching/workshop settings. In cases where multiple teams have undertaken this journey, there is also the possibility for teams to provide feedback to one another as they share their respective journey results.

### Activity 4: Share it and try!

Take a moment to breathe! Would you like to share the results with other team members who have not participated this workshop? If other teams have also worked on this workshop, would you be interested in presenting your results to them and exchanging feedback? Feel free to try out and experiment the solutions you created in future settings! Following the discussions, make sure to record the feedback and your final reflections here :)

**Feedback:**

**Final reflections:**

**Congrats! You have accomplished your journey!**

**TIP**  
What are the actions you can immediately take in your next coaching/workshop activity?

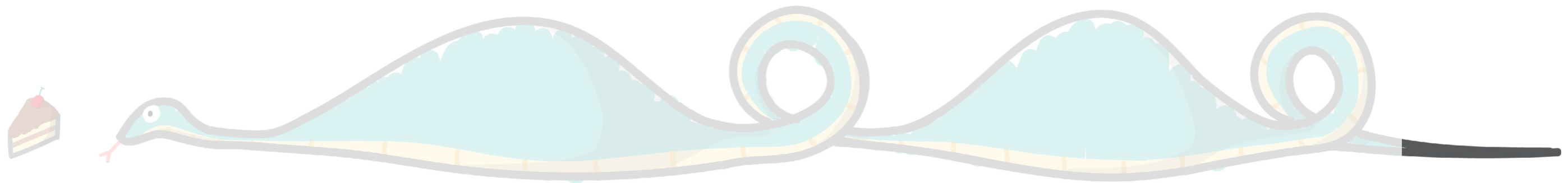
Figure 65. CreatOrg workshop: Activity 4

## Chapter takeaways:

- The Final concept is a reflection journey for coaches and coachees to reflect on their previous coaching/workshop experience. It aimed to help participants develop increased sensitivity and awareness towards the 'care' and 'fun' creative cultural values, from which they would be inspired to generate ideas/insights to foster creative confidence in future coaching/workshop activities.
- The CreatOrg workshop comprises four activities. In the first activity, participants will reflect on their previous coaching/workshop experiences. The second activity focuses on creating a battlefield for creative confidence villains and heroes. In the third activity, ideas will be refined into real-world coaching/workshop settings by fitting them into the gems. Lastly, participants are encouraged to share and discuss their results with other team members or colleagues, noting down feedback and reflections.

# Chapter 8: Event: CreatOrg Workshop

This chapter includes the concept evaluation set-up, the communication of context research insights, the playthrough of the CreatOrg workshop, and the evaluation results.



- 8.1 Evaluation set-up: creative confidence measure
- 8.2 Evaluation set-up: CreatOrg workshop effects measure
- 8.3 Communication
- 8.4 Evaluation results



As the project was approaching its end, the communication of the project results to the companies became important. To do this, the CreatOrg Workshop event was organised at TU Delft (<https://delftdesignlabs.org/news/creatorg-workshop-from-doubt-to-drive-how-to-cultivate-a-culture-of-creative-confidence-in-your-organisation/>). The primary purpose of this event was to present contextual research insights, facilitate a hands-on experience of the CreatOrg workshop, and gather evaluations of the final concept. Additionally, the workshop itself also served as the co-creation touchpoint, allowing participants to engage in collaborative journeys, generate ideas, and provide feedback to each other.

## 8.1 Evaluation set-up: creative confidence measure

The evaluation materials were prepared beforehand. Although the intervention did not aim to increase creative confidence itself directly by taking the CreatOrg workshop, the measure of the creative confidence level was included as part of the evaluation.

To develop a proper creative confidence measure, some previous creativity and self-efficacy studies were reviewed. In the early discussion of creative types about adaptors and innovators, Kirton (1976) developed a number of statements to measure participants' creativity self-image. One example statement is *"I perceive myself to have original ideas."* For measuring creative self-efficacy, Tierney & Farmer (2002) created a three-item questionnaire to evaluate the level of confidence in one's ability to generate ideas, find solutions to problems, and elaborate or improve the ideas of others. *"I have confidence in my ability to solve problems creatively"* is an example. More creative confidence questionnaires (Carmeli & Schaubroeck, 2007; Phelan & Young, 2003; Tierney & Farmer, 2004) were examined, yielding statements like *"I will be able to overcome many challenges creatively"*, *"I am confident that I can perform creatively on many different tasks"*, and *"Even when things are tough, I can perform quite creatively."*

To ensure the relevance of these statements to this project, the "Growing your creative confidence - IDE Academy" workshop (Gonçalves, 2022) was also reviewed, which featured some more statements on exploring the creative self-concept level. Examples include *"I am creative"* and *"I trust my creative abilities."* Eventually, a curated list of creative confidence statements was compiled by selecting relevant statements from studies that specifically focused on employees (Carmeli & Schaubroeck, 2007; Phelan & Young, 2003), combining similar ones, while also incorporating statements from both creative self-efficacy and creative

self-concept. This refined list can be found in Figure 66 (also provided in Appendix 6).

Instead of employing a point-based scale, each statement has a horizontal line where respondents can indicate their agreement level, ranging from "not true at all" (left) to "completely true" (right) with more freedom. Participants would be asked to complete the evaluation before the start of the event, and again after the workshop was finished, allowing for a pre- and post-intervention assessment of their creative confidence levels.

## 8.2 Evaluation set-up: CreatOrg workshop effects measure

**Before we start**

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself.

I am creative.

Not true at all  Completely true

I trust my creative abilities.

Not true at all  Completely true

I feel confident to deal with problems requiring creative thinking.

Not true at all  Completely true

I am confident that I can perform creatively on many different tasks.

Not true at all  Completely true

Even when things are tough/challenging, I can perform quite creatively.

Not true at all  Completely true

I am good at proposing original solutions to problems.

Not true at all  Completely true

Figure 66. List of statements to measure creative confidence for the CreatOrg Workshop event

**Evaluation form**

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

**My organisation is:** \_\_\_\_\_

**My job title is:** \_\_\_\_\_

**Creative confidence statements:**

I am creative.

Not true at all  Completely true

I trust my creative abilities.

Not true at all  Completely true

I feel confident to deal with problems requiring creative thinking.

Not true at all  Completely true

I am confident that I can perform creatively on many different tasks.

Not true at all  Completely true

Even when things are tough/challenging, I can perform quite creatively.

Not true at all  Completely true

I am good at proposing original solutions to problems.

Not true at all  Completely true

**Workshop statements:**

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively.

Not true at all  Completely true

\*Why? \_\_\_\_\_

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively.

Not true at all  Completely true

\*Why? \_\_\_\_\_

I want to bring more supportiveness in future coaching/workshop activities.

Not true at all  Completely true

I want to bring more openness in future coaching/workshop activities.

Not true at all  Completely true

The workshop results are inspiring and insightful.

Not true at all  Completely true

This workshop can be done multiple times even in the future.

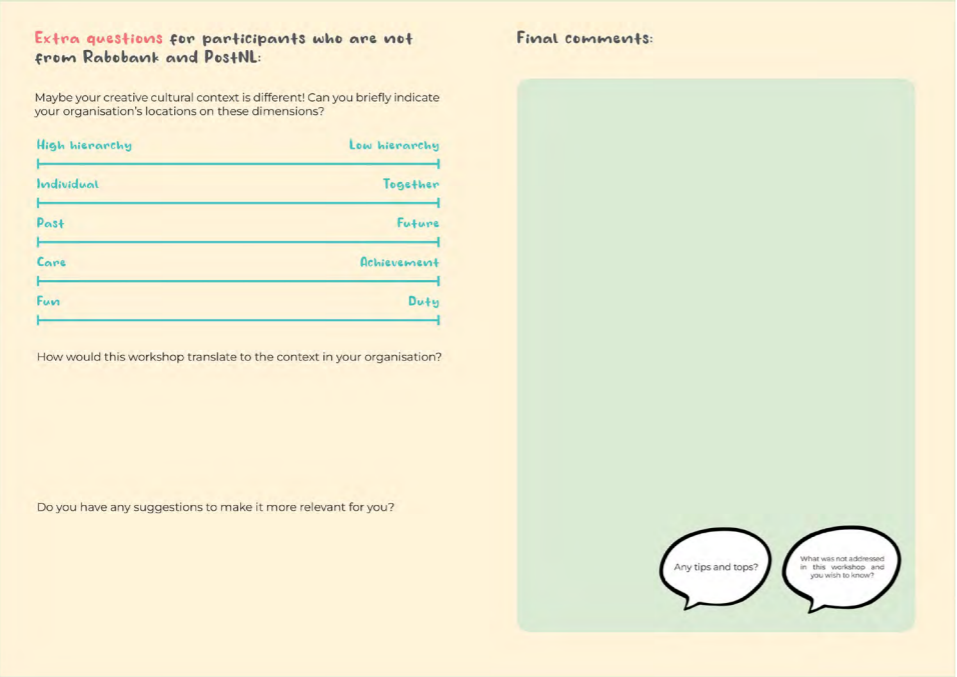
Not true at all  Completely true

Figure 67. Evaluation form front, including both creative confidence statements and the workshop effects statements

The evaluation of the CreatOrg workshop encompasses several important aspects, primarily focusing on its ability to achieve its intended objectives. The first consideration involved the participant's assessment of the overarching design direction, and the emphasis on 'care' and 'fun' creative cultural values to foster creative confidence. Participants would respond to this statement, *"I think being in a culture with more emphasis on 'care'/'fun' (more supportiveness/openness) helps me become more confident to perform creatively."* Additionally, the workshop's effectiveness in stimulating participants' sensitivity and awareness towards these cultural values was evaluated through these statements, *"I want to bring more supportiveness/openness in future coaching/workshop activities."* Another important measure was to determine whether the workshop inspired participants to generate ideas or insights for fostering creative confidence, utilising the statement, *"The workshop results are inspiring and insightful."* Lastly, to gauge the potential long-term impact of the workshop, participants

were asked to respond to the statement, “This workshop can be conducted multiple times even in the future.”

Considering that participants from organisations other than Rabobank and PostNL would also involve in the workshop evaluation, the evaluation form included specific questions to ascertain the generalisability of the concept to a wider audience. Recognising that different organisations may possess distinct working cultures, the first question requested respondents to map out their organisation’s creative culture along the five cultural dimensions. Subsequently, participants were asked to provide insights on how the workshop could be adapted to their organisation’s specific context, through the question, “How would this workshop translate to the context in your organisation?” Additionally, respondents were encouraged to offer suggestions to enhance the workshop’s relevance for their particular contexts, by responding to this question, “Do you have any suggestions to make it more relevant to you?” Lastly, a designated section was provided on the right side of the form for participants to share their final comments.



The image shows the back of an evaluation form. On the left, under the heading "Extra questions for participants who are not from Rabobank and PostNL:", there are two main sections. The first section asks: "Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?" It lists five dimensions with two options each: High hierarchy / Low hierarchy, Individual / Together, Past / Future, Care / Achievement, and Fun / Duty. The second section asks: "How would this workshop translate to the context in your organisation?" The right side of the form is a large green box labeled "Final comments:". At the bottom of this box are two speech bubbles: "Any tips and tops?" and "What was not addressed in this workshop, and you wish to know?".

Figure 68. Evaluation form back, including questions for participants from other organisations on the left, and general comment section on the right

### 8.3 Communication

Invitations to the event were distributed among the Rabobank and PostNL innovation groups, as well as shared online to attract potential interested organisations. Ultimately, a total of 9 individuals attended, with 4 representing TU Delft and the remaining 5 from external organisations. The TU Delft participants comprised two IDE (Industrial Design Engineering) Master’s graduating students, one assistant professor, and one postdoctoral researcher. Among the company attendees, one participant from PostNL was the business development manager, while Rabobank was represented by one experiment lead. The remaining attendees represented various organisations, including one transitional change advisor from Shell, one graduation intern from Thinkwise, and one strategic advisor from the Nationaal Archief. A visual representation of the participating organisations can be seen in the figure below.

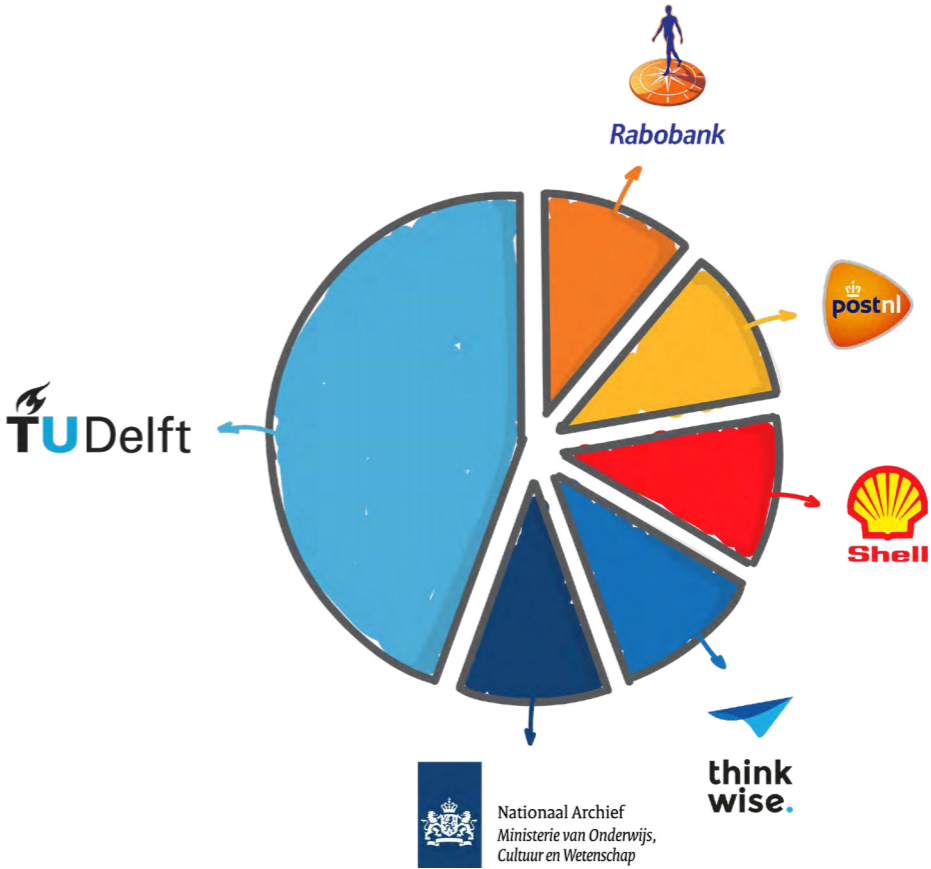


Figure 69. Participants involved in the CreatOrg Workshop event

The event took place in the TU Delft campus and lasted for 1.5 hours. Before it started, essential materials such as workshop templates and evaluation forms were prepared and organised around the stage area. The event began with an oral presentation to introduce the whole project, starting from the context research and analysis, leading to the design direction, co-designs, and arriving at the solution. The presentation slide can be found in Appendix 7. Once the key messages were conveyed to the audience, participants were guided to engage in the workshop activities.

Given the presence of two participants from Rabobank and PostNL respectively, the audience was divided into two groups, ensuring that each group had at least one representative from those organisations. Consequently, one group consisted of four individuals, while the other group comprised five. The first task assigned to the groups was to determine their roles as coaches and coachees. After that, they proceeded with the first activity, reflecting on their personal experiences and discussing them with each other. Since the group members had varied backgrounds, their chosen coaching/workshop experiences ranged from brainstorming, to co-creation sessions, and to general coaching activities.

For the second activity, the groups embarked on creating barriers that hinder creative confidence, along with generating ideas to overcome these barriers. They utilised templates and incorporated drawings and post-it notes. Examples of identified barriers included “comprehensive prototypes”, “megaphone voice”, and “lacking spider sense”. Correspondingly, some ideas were created such as “warm personality”, “infiltrator facilitator”, and “brave space”.



Figure 70. CreatOrg workshop event kicked off with a presentation



Figure 71. The groups were noting down their experiences and discussing their reflections

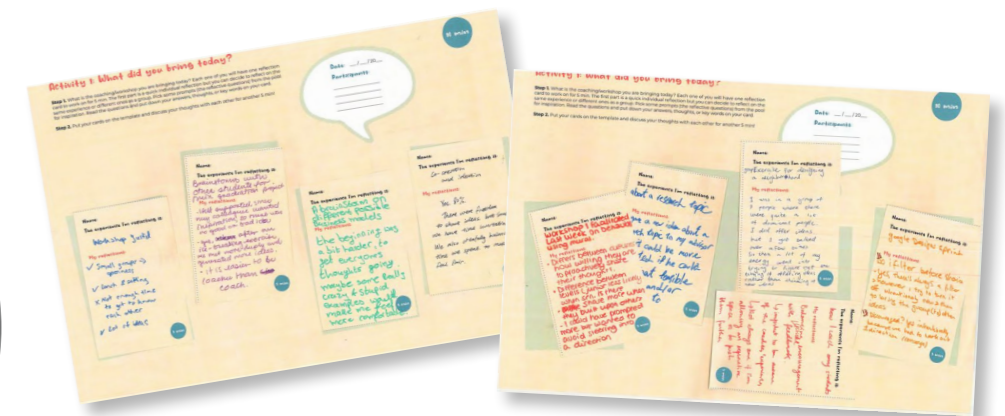


Figure 72. CreatOrg workshop: activity 1 results



Figure 73. The groups were creating creative confidence villains and heroes

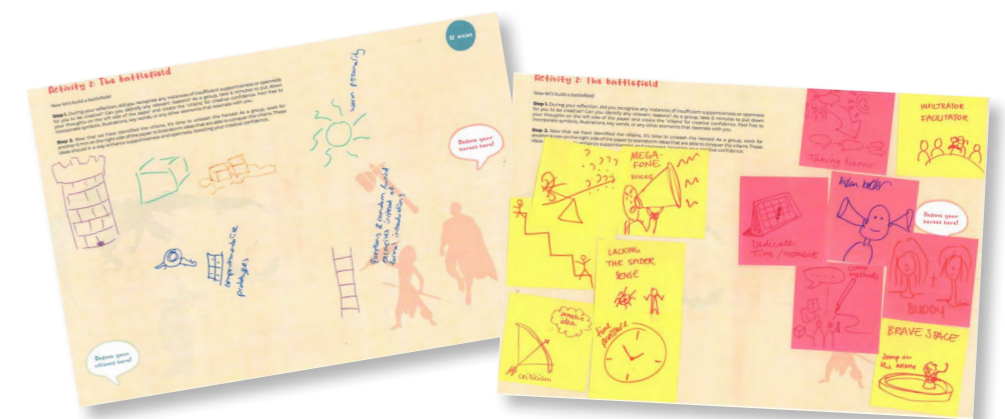


Figure 74. CreatOrg workshop: activity 2 results

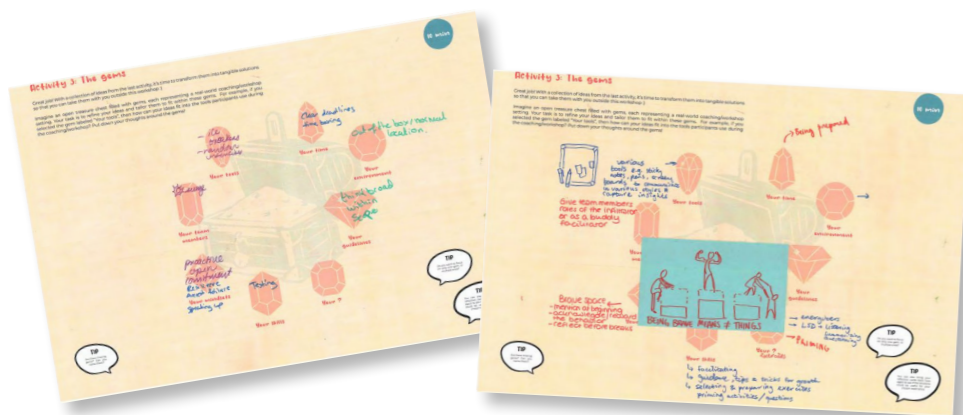


Figure 76. CreatOrg workshop: activity 3 results



Figure 75. The groups were refining their ideas to the gems



Figure 77. The groups were discussing their results

Moving on to the third activity, the groups were tasked with refining their ideas and transforming them into practical, real-world solutions by leveraging different gems. One group, for instance, incorporated “icebreakers” in the gem of tool, and proposed the use of “out-of-the-box locations” in the gem of environment. Another group suggested assigning team members the roles of “infiltrator” or “buddy facilitator” in the gem of team members, while advocating for the creation of a “brave space” and “reward of brave behaviour” in the gem of mindset.

Towards the end of the event, the two groups gathered together and took turns sharing their workshop journey and insights with one another. The event ended with participants completing evaluation forms, followed by some moments for informal networking and further discussions.

## 8.4 Evaluation results

### 8.4.1 Creative confidence

In total, eight people filled out the evaluation form, with each form assigned an anonymous code. Prior to the event, seven participants (n=7) completed the list of statements measuring creative confidence. Each of these participants rated themselves at least 50% or above on every creative confidence statement. Notably, one participant from TU Delft marked “completely true” for both “*I trust my creative abilities*” and “*I feel confident to deal with problems requiring creative thinking*.”

Among the company participants (n=4), the first three statements, which related to one’s creative self-concept, received ratings ranging from 65% to 80%. However, for the last three statements related to creative self-efficacy, most company participants (n=3) rated relatively lower, ranging from 50% to 65%. However, the participant from Thinkwise rated the final statement “*I am good at proposing original solutions to problems*” higher at 80%.

A similar pattern emerged among the TU Delft participants, although their overall scores were, on average, 5% to 10% higher than those of the company participants. Two of the TU respondents rated their trust in their creative abilities between 70% and 100%, while their confidence in performing creatively ranged from 65% to 80%. Additionally, one TU student also rated the final statement higher than the other creative self-efficacy statements, at 90%.

After the workshop, the scores of the company participants (n=4) remained relatively stable, with minor fluctuations. The business development manager from PostNL experienced a 5% to 10% increase in creative self-concept, along with a 10% increase in creative self-efficacy. Similar increases were observed in the scores of the experiment lead from Rabobank and the transitional change advisor from Shell. The graduation intern from Thinkwise reported a noticeable increase (10% to 15%) in creative self-efficacy when faced with challenging tasks, but a decrease (5% to 10%) in confidence when dealing with problems requiring creative thinking.

As for the TU Delft participants, the postdoctoral researcher did not provide new scores for the creative confidence statements. One student scored at similar levels as before the workshop, with a 5% to 10% increase in feeling creative and confident to deal with problems requiring creative thinking, as well as the ability to perform creatively in different tasks. Notably, the other student rated all statements between 90% and 100%, although there was a slight decrease of 5% to 10% in the statements that were previously rated as “completely true.” Despite this decrease, the overall ratings indicated an average increase of at least 20% in both creative self-concept and creative self-efficacy.

### 8.4.2 Workshop effects

The workshop aimed to foster creative confidence by highlighting the significance of ‘care’ and ‘fun’ creative cultural values. All participants (n=8) rated these values at 50% and above.

Company participants recognised the importance of a culture emphasising more ‘care’ (more supportiveness) in fostering creative confidence, with ratings ranging from 75% to 100%. Participants from Rabobank and the Nationaal Archief rated it around 80%, whereas the participant from PostNL rated it around 75%. Shell and Thinkwise participants rated it 100%. Similarly, when it came to the importance of a culture emphasising more ‘fun’ (more openness), the overall score averaged around 70% to 90%. Participants from PostNL, Shell, and Thinkwise rated it around 75%, the participant from Rabobank rated it 70%, and the participant from the Nationaal Archief rated it 90%.

Among the TU participants, the students (n=2) recognised the importance of a ‘care’ creative culture at 55% to 60%, while the postdoctoral researcher rated it around 80%. However, in terms of a ‘fun’ creative culture, the postdoctoral researcher rated it 50%, one student rated it 100%, and the other student rated it around 70%.

The second goal of the workshop was to stimulate participants’ sensitivity and awareness of these cultural values. In response to this objective, all participants (n=8) rated between 70% and 100% in the statements that they would incorporate more supportiveness and openness into future coaching or workshop activities. Among the company participants (n=5), ratings ranged from 75% to 100%. In terms of bringing more supportiveness, participants from PostNL, Shell, and Thinkwise believed this to be completely true (100%), while the Rabobank participant rated it around 75% and the Nationaal Archief participant rated it around 85%. In terms of bringing more openness, PostNL and Thinkwise participants both rated it 100%, with Rabobank and Shell participants at around 75%, and the Nationaal Archief at around 85%.

Within the TU group (n=3), ratings for bringing more supportiveness and openness ranged from 70% to 90%. The postdoctoral researcher and one student provided similar ratings of 90% for both supportiveness and openness. The other student rated bringing more supportiveness at 70% and bringing more openness at 80%.

Moving on to the statement of whether respondents found the workshop inspiring or insightful, all participants (n=8) rated it between 60% and 100%. Company responses ranged from 60% to 100%, while TU responses ranged from 75% to 100%. Participants from PostNL and Shell responded with 100% positivity, whereas the Rabobank participant rated it around 60%. Thinkwise and the Nationaal Archief both rated it around 75%. Among the TU participants, the postdoctoral researcher rated it at 75%, one student at around 80%, and the other student at 100%.

Regarding the last statement about the workshop’s long-term viability, overall ratings from the participants (n=8) ranged from 55% to 100%. Company responses ranged from 55% to 100%, while TU responses ranged from 80% to 100%. The Rabobank participant appeared neutral with a rating of 55%, while participants from PostNL and Shell rated it 100%. The Thinkwise participant rated it around 75%, and the Nationaal Archief participant rated it around 80%. Among the TU participants, one student rated it at 80%, while the other student and the doctoral researcher both rated it at 100%.

- The evaluation form was designed to measure the participants' creative confidence levels (6 statements) and the effects of the CreatOrg workshop (6 statements).
- A diverse group of 9 participants with varied organisational backgrounds and job titles took part in the event. The insights from the context research were shared. Participants were guided through the workshop's activities, and at the end, the evaluation results were collected and presented.

# Chapter 9: Discussion

This chapter initiates with a discussion of the evaluation results, followed by an exploration of the project's limitations and implications.



9.1 Discussion  
9.2 Limitation  
9.3 Implication

## 9.1 Discussion

In collaboration with two Dutch companies, Rabobank and PostNL, this project was initiated with the objective to explore their creative culture contexts and to help the innovation coaches/managers to bolster the creative confidence of the coachees. Through a thorough analysis of the context research, it was discovered that creative confidence is intricately linked to the companies' creative cultures, which were then characterised by a design direction centred around the creative cultural values of 'care' and 'fun'. Although this contextual insight was not immediately shared with the companies for verification, its validity was substantiated through the evaluation of the CreatOrg workshop.

By comparing the creative confidence statement ratings before and after the CreatOrg workshop, the evaluation results demonstrated a notable increase in creative confidence among participants who experienced the intervention. This outcome might suggest that this workshop effectively empowered participants' creative confidence. Additionally, since it used existing coaching/workshop experiences for reflection, the results might support the previous research by Scott, Leritz, and Mumford (2004), which emphasised the importance of incorporating real-world contexts into creativity training materials. Thus, it might become evident that fostering creative confidence also requires utilising real-life cases and experiences.

The results demonstrated that the majority of participants agreed that being in a culture that emphasises 'care' and 'fun' contributes to greater creative confidence. For instance, the participant from Shell remarked, *"If you feel safe, supported, and appreciated, you are more likely to share and open to fail... Easier to build upon other's (ideas) and think outside of the box when it is not all serious and outcome focused."* Similar comments were expressed by the participant from the Nationaal Archief: *"A safe place is important to try new things that could fail, and then you learn... I work in such an organisation, and it is relaxing, energising for creativity."*

However, some participants also cautioned against an excessive focus on 'care' and 'fun' in the creative culture. They suggested striking a balance between 'care' and 'achievement', and between 'fun' and 'duty', which resonated with some previous insights in the socio-cultural dimension analysis. Notably, the balance did not stand only for 50% and 50%, but an appropriate proportion of the two. The participant from PostNL commented, *"Care' definitely helps to bring ideas, however, little pressure is needed otherwise nothing will happen... 'Fun' definitely helps to bring confidence; however, the ideas need to be viable/feasible in a business context as well."* Additionally, a postdoctoral researcher also emphasised: *"I think it is important to have a balance. Too much 'fun' can turn into a game that can put distance between you and your goal."*

Moreover, all participants expressed high levels of willingness to bring more supportiveness and openness for future coaching/workshop activities, indicating that the workshop concept effectively enhanced participants' sensitivity and awareness towards those cultural values.

Furthermore, most participants found the workshop inspiring and insightful, with the PostNL participant mentioning that *"Very inspiring and fun! I think the outcomes are also very usable in practice!"* The postdoctoral researcher also commented: *"It was insightful!"* Another note from the Nationaal Archief participant: *"I think this workshop format can be really useful if all participants are working from the same context/problem, also for different problems. It is a good method."*

As a result, the evaluation also indicated the workshop's potential for long-term viability. However, the participant from Rabobank was more neutral (55% to 60%) in the responses regarding the workshop's inspiration, insightfulness, and long-term utilisation, as it was noted that the final outcomes and actionable steps could be more concrete: *"I think it was a good workshop. One tip maybe is to make the final results more concrete. What I can do directly? How to change the workshop form? But maybe that is also different when you do it within one company specifically."*

Apart from this feedback on the workshop's final outcomes, there were additional discussions about the workshop activities themselves. For Activity 2, the participant from Thinkwise suggested *"providing more insights into what to do when you experience conflict or pushback, and when you are trying to inspire creative confidence."* For instance, the activity template could include some common examples of creative confidence 'villains' and 'heroes'. Moreover, a TU student expressed confusion about Activity 3: *"The part of the gems was a little bit confusing because some of our ideas were not fitting in the categories (skills, mindset, etc)."* It was suggested to adapt the categories (gems) to the ideas rather than the other way around.

Furthermore, to explore the potential of generalising the workshop concept to a wider range of organisations, the cultural dimensions were revisited. The participant from Shell suggested incorporating explanations of the cultural dimensions either in or before the workshop to enhance relevance. Additionally, two of the TU participants reviewed the cultural dimensions as a "magic mirror" that organisations could use to define their own creative cultures. They proposed developing a tool similar to personality tests, enabling organisations to identify their unique "creative personalities" prior to the workshop. This approach could allow for the design of specific workshop materials and information tailored to each cultural type.

Followed by this, another inspiring idea was put forth by one TU student, suggesting that the first activity, reflecting on previous coaching/workshop experiences, could be done more flexibly before the workshop. Based on the reflection outcomes and identified creative confidence issues, the group could customise the workshop activities to address those specific issues. Innovation coaches, with their workshop design experience, could facilitate this customisation process.

## 9.2 Limitation

There were several limitations to this project. In terms of context research, due to scheduling constraints and the time limitations of the project, two interviews (one from Rabobank and one from PostNL) were conducted with two participants simultaneously. While this approach allowed for the exchange of ideas and insights between participants, it also reduced the individual time available for explaining their experiences. Consequently, the provided insights might not have been as in-depth as those obtained through one-on-one interviews.

Additionally, two interviews were limited to a duration of 30 minutes, potentially resulting in a lack of depth in the discussions as well. Furthermore, three interviews were conducted digitally, which might have diminished the richness of interaction with the physical booklets compared to face-to-face interviews. This, in turn, could have impacted the quality of the insights obtained. Another notable limitation was the imbalance in the number of coaches and coachees within each company. While Rabobank had four coaches and only one coachee, PostNL had five coachees but no coaches. This imbalance may have placed bias in the data gathered, consequently affecting the analysis of the creative culture.

Similarly, the unbalanced number of coaches and coachees involved in the co-design workshop could also have influenced the co-design results. In Rabobank's co-design session, there was only one coachee, while PostNL's session had no coaches present. Although both sessions followed the same guidelines and had equal time allocated, the differing number of participants might have impacted the outcomes. The facilitation techniques planned for a five-person setting might have been insufficient when working with seven individuals in the resource group. Additionally, due to time constraints, each company's co-design focused on a different design question — 'care' for Rabobank and 'fun' for PostNL. This divergence could raise issues about the validity of reframed questions, as they were not validated with the other company. Consequently, the design requirement of 'co-building' and 'staying open' might not have been suitable for both companies.

Regarding the evaluation of the finalised concept, one limitation was that only individuals with high scores ( $\geq 50\%$ ) of creative confidence were included. The effects of the intervention on individuals with low scores were not verified. Those with high scores might already possess a considerable level of confidence in their creative abilities, making it easier for them to experience an increase in creative confidence following the intervention. As a result, the workshop might not be as effective for individuals with low creative confidence, as they might face greater difficulty in building confidence.

Moreover, although this project was qualitative-based, it could be considered a limitation that no control groups were included in the evaluation. Without a comparison to individuals who did not undergo the intervention, it became uncertain whether the observed outcomes (such as increased creative confidence and cultural sensitivity/awareness) were caused specifically by the intervention or by other variables. Additionally, while multiple organisations

participated, encompassing diverse roles, only one coachee from each Rabobank and PostNL took part in the workshop. Since the intervention was specifically designed for the contexts of Rabobank and PostNL, the evaluations and opinions of the coaches were still lacking. This might render the concept less convincing and highlight the need for further validation from the Rabobank and PostNL coach group.

## 9.3 Implication

Firstly, concerning the context research, the mapped creative cultures of Rabobank and PostNL could serve as a valuable reference for the innovation teams to review within their organisations. This information could help them recognise how their daily practices would reflect back to their core cultural values and assumptions. Moreover, the insights from the contexts might help employees understand better how their creative confidence could be affected by each of the creative cultural values. With this cultural reference, coaches and coachees could potentially adapt their cultural practices in a way better foster creative confidence.

For the mapping context phase, it might be valuable for researchers to assess the integrated cultural model, which incorporates the Onion model and the three levels of organisational culture. This combined model could be relevant when designing with culture-sensitive contexts. It would be vital to recognise organisational culture as a crucial variable influencing creative confidence and study its impact on employee creativity and creative confidence.

Rabobank and PostNL's creative cultural values shared some overlaps even though they are from different industries and business backgrounds. The interconnections between their cultural values could be explored further. For other organisations, the cultural contexts of Rabobank and PostNL could serve as an example to evaluate their own creative cultures. Organisations with similar features (such as size, business model, or competing industries within the Dutch market) might find parallels by examining the creative cultures of Rabobank and PostNL. This also suggested a potential direction for future studies to explore creative cultures across various types of organisations, including not only profit-driven entities but also non-profit organisations, governmental bodies, educational institutions, or organisations of varying sizes and international scope. It would be insightful to understand how creative culture differs across these different types of organisations. Correspondingly, another research question could be raised: how to design a common tool for organisations to evaluate their own creative cultures?

Regarding the research and design methodology, improvements could be made to address some of the limitations. Ensuring equal participation from stakeholders in both companies (with an equal number of coaches and coachees) during interviews, co-design sessions, and evaluations would enhance the validity of the insights. It might also help to validate the design questions by involving participants from both Rabobank and PostNL in joint co-design sessions. Furthermore, incorporating control groups from Rabobank and PostNL in

the evaluation process might provide stronger evidence that the observed outcomes are indeed a result of the intervention, rather than other variables.

Regarding the intervention itself, the workshop could serve as a practical tool for innovation teams to engage in internal reflections and inspire actionable steps toward fostering creative confidence. This workshop could be initiated by a coach (or manager) and involve members of the coaching team. It is also possible to involve colleagues from outside the innovation department in the workshop, which could help disseminate the spirit of creative confidence throughout the organisation. For a non-company context, creative facilitators and educators could also potentially benefit from this workshop as it offers a unique opportunity to reflect with the resource group, collectively addressing potential challenges to creative confidence. Moreover, future research could further investigate the effectiveness of this workshop through some quantitative approaches.

Potential future improvements to the workshop activities were discussed in the previous section. This included providing more examples and making the results more concrete, which could enhance the usability of the workshop and facilitate the takeaway of actionable ideas. Furthermore, the workshop could be developed to assist organisations in designing their own customised activities, granting them greater autonomy in the future. Given that the intervention was a one-time event designed for long-term use, it would be essential to conduct long-term follow-up evaluations to assess its impact. Re-assessing the creative confidence statements within the organisation after a certain period would help measure the lasting effects. Additionally, conducting follow-up interviews with Rabobank and PostNL participants to evaluate the concept further would provide more insights and feedback.

## Chapter takeaways:

- The results indicated that the CreatOrg workshop itself is capable of empowering participants' creative confidence.
- The majority of participants agreed that being in a culture that emphasises more 'care' and 'fun' contributes to increased creative confidence. The workshop's intended effects were also verified, as participants showed increased sensitivity and awareness towards the creative cultural values of 'care' and 'fun.' They felt inspired and expressed a desire to incorporate more supportiveness and openness in their future coaching/workshop activities. Additionally, the results indicated that the concept of the CreatOrg workshop could be utilised multiple times over the long term.
- Several limitations were identified, including issues related to interview settings and an imbalance in the number of coach and coachee participants in the two companies. Furthermore, the event only included individuals with 50% and higher creative confidence levels, leaving a gap in determining the workshop's potential effectiveness for individuals with lower creative confidence levels.
- The context results would provide valuable insights for innovation teams in Rabobank and PostNL to better understand their working culture and how it impacts employees' creative confidence. The integrated cultural model used in this project could serve as a valuable tool for researchers engaging in organisational culture-related studies. Other organisations could also benefit from the insights by reflecting on the creative culture of Rabobank and PostNL. The CreatOrg workshop itself held the potential to be a powerful tool for teams in various organisations (even educational institutes) to foster creative confidence and encourage reflections. To enhance its effectiveness, further follow-ups with participants from Rabobank and PostNL could be conducted to improve the workshop.



# Chapter 10: Conclusion



10.1 Conclusion  
10.2 Reflection



## 10.1 Conclusion

This project focused on the cases of two Dutch companies, Rabobank and PostNL, with the aim of addressing the research question: “How to map out the creative cultures of Rabobank and PostNL and to help the innovation coaches/managers empower creative confidence of the coachees?” The proposed design solution, the CreatOrg workshop, provided a collective opportunity for coaches and coachees to reflect on their past coaching/workshop experiences. Through this workshop, participants could develop sensitivity and awareness towards the creative cultural values of ‘care’ (supportiveness) and ‘fun’ (openness), finding inspiration to foster creative confidence in their future coaching/workshop activities.

Creativity was defined as “a process which leads to original and valuable solutions to given open problems, where it is influenced by organisational/individual resources, environments, techniques and motivations.” And creative confidence was defined as “the perceived belief in one’s ability to perform creatively in and across specific contexts.” While creativity has been recognised as vital for an organisation’s innovation and development, not all individuals possess enough creative confidence to express their creativity and perform creatively. Even within the innovation departments, this lack of creative confidence was observed by the innovation coaches in some innovation project team members within Rabobank and PostNL.

The literature review highlighted several sources of creative confidence. Organisational culture was identified as a meaningful factor affecting the organisation’s creative climate and employees’ creative confidence. Despite some previous studies on creativity and creative confidence interventions, few had thoroughly incorporated and analysed the impacts of an organisation’s creative culture.

A unique design process with qualitative approaches was employed. The cultural contexts of Rabobank and PostNL were investigated, analysed, and mapped out where their creative culture patterns emerged. It was revealed that in Rabobank and PostNL people pursue certain cultural values, consisting of power division (high hierarchy), emphasis on company history and traditional way of working (past), preference for clear rules and avoidance of uncertainty (duty), focus on group connections and collaborations (together), and the pursuit of success and achievement (achievement).

By bridging the cultural values with the identifies creative confidence sources, it was found that the cultural values of ‘care’ (opposite of ‘achievement’) and ‘fun’ (opposite of ‘duty’) presented a promising opportunity to foster coachees’ creative confidence. Since completely changing the existing cultural values was not feasible, the design aimed to incorporate more sensitivity and awareness towards these two cultural values.

With the inputs from coaches and coachees in the co-design workshops, and after several iterations and concept developments, the final concept, the CreatOrg workshop, was created. This workshop provided a reflective journey for coaches and coachees to undertake regularly

alongside their daily coaching and workshop activities. By engaging in the guided activities, participants could recognise potential barriers to creative confidence, and create some solutions to foster creative confidence in a way to enhance more supportiveness and openness. These solutions and insights could be applied to future coaching/workshop activities.

The evaluation results seemed promising. Although the intervention was not specifically designed to directly empower participants’ creative confidence, increased levels of creative confidence were perceived. The workshop’s goal of enhancing sensitivity and awareness of ‘care’ and ‘fun’ cultural values was also verified to be successful. Participants found the workshop inspiring and insightful, enabling them to devise solutions for fostering creative confidence in future settings. Moreover, the workshop was considered suitable for multiple uses over the long term.

However, there were some limitations, such as an imbalanced number of coaches and coachees in the two companies, and the exclusion of individuals with perceived low creative confidence from the evaluation. Future studies should address these gaps and conduct long-term effects validations on this concept. The workshop holds great potential for Rabobank and PostNL to learn from their creative cultures and understand how employees’ creative confidence could be affected by that. Other organisations could also be benefited by reflecting on Rabobank’s and PostNL’s creative cultures. The integrated cultural model created in the Context Research stage may also be useful for other researchers studying organisation or culture-related topics. Fostering creative confidence in the organisation’s innovation sector is just the beginning, while studying the organisation’s creative culture would never be the end.

## 10.2 Reflection

I couldn't believe my thesis journey is coming to an end. With a feeling of being in an academic environment at the university, learning stuff and being educated, but meanwhile, I knew the truth that my half foot has already stepped outside the university. It is a weird feeling. That is also what I felt most during my thesis. On one hand, I'm happy that I can choose my own topic, my own direction, and my own design path. On the other hand, it's much more dependent on myself to utilise the knowledge I had used before (either during my compulsory courses or the electives), in which I felt I didn't really learn any more new methodologies or approaches. So, I'm still in the university and I think: "I am supposed to learn something new", but in fact I'm solving a real-world problem with more autonomy, using the old and familiar methods, without specifically "being taught". The supervisors gave me guidance, but not necessarily teaching me new methods. The learning itself came from the practices mostly, rather than the knowledge written on paper and books.

It is also a weird feeling that there was a balance between being too much ambitious and too much mediocre. I guess that depends on the project goals definitely, like some are scientific research oriented and others are more design orientated. I think the purpose for us as designers to carry out design projects, is to ultimately create something that is "new" and exists in the future, in which people previously didn't recognise the phenomenon would say: "Hey, this is really it! That's what I want! That's what I was being thought about and can't believe you finally made it!" Countless times of iterations are inevitable of course, but it is never too stupid to be ambitious about it. I also understand the time restrictions of this project, and I told myself: "What I have been working on is just a stage of the grant picture, so it's okay to let out some of your ambitious, cause in real-world, organisations and clients won't have such amount of time as well for you to fulfil your project..." That comes to things like feasibility, viability etc. But what is the purpose of university? Isn't it a safe place for me to explore the world and create ambitious designs? It comes back to my weird feeling of being in the university while "not being in the university." Also, when I connect the reflection back to the course of Social Venturing, although we needed to consider the launching plans, calculate the financial flows etc. for our new venture, we could still make some crazy ideas because we were not actually implementing them... University is still a safe place for us to do the analysis because we are not actually buying and spending the resources in the real world, so it was easy for us to be as ambitious as we want! That is the learning goal! However, when I look at the thesis, especially when working with companies, my designerly sense immediately told me: "They would not spend too much on you to implement a long-term strategy, no matter how good and how ambitious it is. They just don't have the dedicated resources." They might also feel that it is a fake vision because it is too far beyond their capacity. Then I realised, maybe sometimes being too ambitious is making abstractions, while being less ambitious doesn't necessarily mean "it is mediocre". Being less ambitious might also help people better understand the vision you are delivering to them since that's closer to their vision of the world, that's "within their knowledge range".

Back to the project content itself, I think I had fulfilled all of the learning goals that I set before the project started. I was able to bring my organisational knowledge from SPD, my research knowledge from Contextmapping, cultural knowledge from Culture Sensitive Design, and facilitation knowledge from Creative Facilitation to this project. In that sense, I also formulated my unique design process which I'm very proud of. (There were some discussions on the design process before, about whether I should follow a specific design process or should I discard it and follow my intuition, which is more about the design philosophy again and I would not talk about it here otherwise it would get too long!) Throughout the process, I understood creative confidence better. It is a super interesting topic but sometimes I felt it is also relatively less popular compared to other current design trends. It took me over two months to find the companies who are interested in this project, in which the searching period was painful. However, when I found Rabobank and PostNL, and pitched the project brief to the innovation coach and the innovation manager, I could directly feel their passion for researching with creative confidence, even though they haven't heard of this word before. This gave me confidence as well and made me feel this project is worth doing. When it was coming to the end of the project, I also had a strong feeling that this thesis result, or the topic of creative confidence could be infused into lots of aspects of life, not only organisations. From time to time, I reflected the project insights on my own context: If I only want to make a great thesis, to achieve a great result, then I might become less confident because all the things that stuck in my mind are competitions, success... and I got overly stressed. Just like the insights that were shown on the socio-cultural dimensions, the value of 'achievement' could potentially block creative confidence. And that's very true, I was even doubting a lot during the weeks near Green Light because I got too stressed. By that time, I fully agree with the statement some participants mentioned: "It is a balance of feeling stressed and feeling relaxed."

During the project, I have been aware of my pre-assumptions. At the very beginning, I remembered in the brief I mentioned that the research & design focus would be on the organisation's resources. At that time, I was also thinking studying the company culture might be very complex and challenging. That was my pre-assumption based on the literature reviews I did. But later during the process, especially the context research, the more I talked to the coaches and coachees, the more I realised it was not about the resources, but it was still the culture. Although I planned some of the materials related to this pre-assumption, luckily, as long as I realised, I didn't let it overtake the truth later on, from which then I iterated the focus. To me, it just felt fascinating that I would never know about the context until I really dived into it and talked directly to the people there. But somehow, I also felt it's a paradox that if I don't have a very clear focus/scope to work on, then the research becomes everywhere, but if I have the focus, I should not fully "trust" on that either...

This project involved lots of stakeholders. All meetings, interviews, and workshops were planned consistently and in time despite some delays, from which I think I had already become quite sufficient and comfortable communicating with different stakeholders. However, what was still difficult for me is the management of expectations. Maybe it's only me, but I always had the mindset to present accessible, easy-to-understand, and professional outcomes to

the company members, in the style of professional designers. As a result, it might be easier for different stakeholders to get involved. Consequently, I found I was putting too much pressure on myself and I kept thinking: “They would expect this, this, and this... What if this is not professional enough? I have to make a better version...” However, after the stakeholder interactions, it actually turned out to be fine because they trusted me as the designer, so they didn’t care about my methods and processes that much. Maybe this would be harder if I were working for them instead of “researching” them. Nevertheless, I learned that sometimes it is okay to let go of some of the invisible expectations, and focus on delivering the key messages that matter. It’s tricky because it is the comparison of the levels of stakeholder involvement and the levels of their expectation!

I really hope that I could sustain my designer identity and design mindset in the future, no matter what jobs I have. To me, it feels like a unique ability to observe things, the environment, the contexts, the trends, the people... It’s like the sixth sense to feel the world, to envision the world, and to present the world to others, which is far beyond designing a product, a service, a strategy, or using a design tool. Designers are not the “superior” kinds who make wonderful creations, but just like creativity, everybody owns it, and you need to be trained to be confident, you need to be trained to have your designer sense.

Thank you for reading! :)



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How many snakes  
did you find in this  
report? :)

# Appendix

## Appendix 0: Project brief

DESIGN  
FOR our  
future

TU Delft

IDE Master Graduation

Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

**USE ADOBE ACROBAT READER TO OPEN, EDIT AND SAVE THIS DOCUMENT**  
Download again and reopen in case you tried other software, such as Preview (Mac) or a webbrowser.

STUDENT DATA & MASTER PROGRAMME

Save this form according to the format "IDE Master Graduation Project Brief\_familyname\_firstname\_studentnumber\_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !

family name Quan 6395

initials Y. given name Yilin

student number 5536758

street & no.

zipcode & city

country

phone

email

Your master programme (only select the options that apply to you):

IDE master(s): ☐ IPD ☐ Dfl ☒ SPD

2<sup>nd</sup> non-IDE master:

individual programme: - - (give date of approval)

honours programme: ☐ Honours Programme Master

specialisation / annotation: ☐ Medisign

☐ Tech. in Sustainable Design

☐ Entrepreneurship

SUPERVISORY TEAM \*\*

Fill in the required data for the supervisory team members. Please check the instructions on the right !

\*\* chair Milene Gonçalves dept. / section: DOS/MOD

\*\* mentor Ufuk Gür dept. / section: DOS/MOD

2<sup>nd</sup> mentor

organisation: \_\_\_\_\_

city: \_\_\_\_\_ country: \_\_\_\_\_

comments (optional) I would like to focus on organisations so I chose my supervisors both from MOD. While having "creative confidence" as my central topic, Ufuk has another perspective on entrepreneurial management and innovation.

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..

Second mentor only applies in case the assignment is hosted by an external organisation.

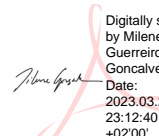
Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.



### Procedural Checks - IDE Master Graduation

#### APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Milene Gonçalves date 28 - 03 - 2023 signature 

Digitally signed by Milene Guerreiro Gonçalves - IO  
Date: 2023.03.28 23:12:40 +02'00'

#### CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.


Master electives no. of EC accumulated in total: 30 EC

Of which, taking the conditional requirements into account, can be part of the exam programme 30 EC

List of electives obtained before the third semester without approval of the BoE

☒ YES all 1<sup>st</sup> year master courses passed

☐ NO missing 1<sup>st</sup> year master courses are:

name Robin den Braber date 30 - 03 - 2023 signature 

Rob  
den  
Braber  
Digitaal ondertekend door Robin den Braber  
Datum: 2023.03.30 14:45:16 +02'00'

#### FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked \*\*. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?

Is the level of the project challenging enough for a MSc IDE graduating student?

Is the project expected to be doable within 100 working days/20 weeks ?

Does the composition of the supervisory team comply with the regulations and fit the assignment ?

Content: ☒ APPROVED ☐ NOT APPROVED

Procedure: ☒ APPROVED ☐ NOT APPROVED

comments

name Monique von Morgen date 17 - 04 - 2023 signature \_\_\_\_\_

IDE TU Delft - E&SA Department /// Graduation project brief & study overview /// 2018-01 v30  
Initials & Name Y. Quan 6395 Student number 5536758  
Title of Project Strategy to Build up Creative Confidence in Organisations

Strategy to Build up Creative Confidence in Organisations

project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 06 - 03 - 2023 21 - 07 - 2023 end date

INTRODUCTION \*\*

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Creativity is a growing demand in today's dynamic and competitive workplaces (Baer & Oldham, 2006). The organisation's ability to re-engineer, innovate (Amabile, 1988) and improve process, products and services can be enhanced by developing creative mindset, reinforcing creative confidence, and building creative commitment in employees (Phelan & Young, 2003). Creative confidence refers to the belief in one's ability to think or behave creatively in and across specific performance domains (Karwowski, Lebuda & Beghetto, 2019). Although everyone has the potential to be creative (Kirton, 1976; Runco, 2003), not everyone has the confidence to behave creatively. It is revealed that creativity related training programs are taking place and it is increasingly vital for organisations to understand how to foster and encourage creativity in the workplace (Mathisen & Bronnick, 2009; Phelan & Young, 2003). However, engaging creativity can be tricky and challenging (Ford, 1996). For instance, creative performance could be influenced and limited by social norms and cultural habits (Amabile, 1988). Tierney & Farmer (2011) revealed in their six-month creativity tracking study that creative performance is not stable and it can change with relevant influences. Phelan & Young (2003) also suggested that cumulative training in creative self-leadership might take more than one year to raise employees' creative confidence. However, current studies did not provide a long-term actionable vision for maintaining creative confidence in the workplace.

Criticising new ideas is often regarded as a way to enhance professional growth in many organisations, but that might be a killer of creativity (Amabile, 1998). If organisations fail to invest in encouraging creativity, it could negatively affect employees' innate drive to create and innovate, which would hinder their personal growth and development. The consequence could also be a lack of innovation, leading to long-term detrimental effects on the organisation like losing competitive advantage in the market (Urbancová, 2013). Opportunities for this project could be found in organisations who are open to fostering creative behaviours in their employees, particularly for those who are taking their first steps in this realm. This project features two Dutch domestic companies (potentially three with PostNL, KLM and Rabobank, as contextual subjects (case studies). There are innovation departments in the organisations and their main tasks consist of leading, coaching and facilitating employees from different backgrounds to carry out innovation-related works. The innovation coaches have shown an open attitude towards organisational changes and would like to boost the creative output of their fellow colleagues. A struggle was mentioned by one coach that "employees often feel uncomfortable to be involved in creative tasks since being creative is not much part of their jobs."

Often design interventions in organisations are subtle and nurtured so that they could be easily executed and implemented (Carlopio, 2009; Dunne, 2018; Hekkert, 2014). Although it is workable to create interventions that are continuous over a long period of time, implementing and measuring long-term interventions is a challenging task, mainly because organisational contexts undergo frequent changes due to evolving environmental factors and shifting trends (Chapman, 2001). Additionally, it is difficult to track long-term creative confidence since it requires constant follow-ups and long periods of observations (in which this project span does not allow). Instead of aiming at designing for long-term creative confidence, the goal of this project could be to examine the current organisation context and nurture creative confidence by using available resources, with the intention of producing a lasting impact.

space available for images / figures on next page

introduction (continued): space for images

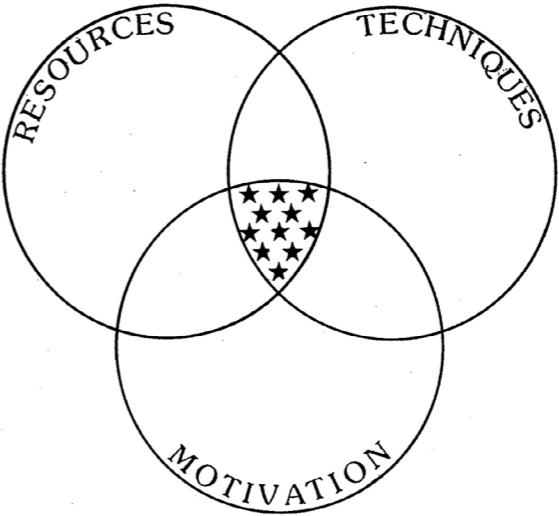


image / figure 1: Creativity Intersection (Amabile, 1988): The more overlap, the higher potential for creativity

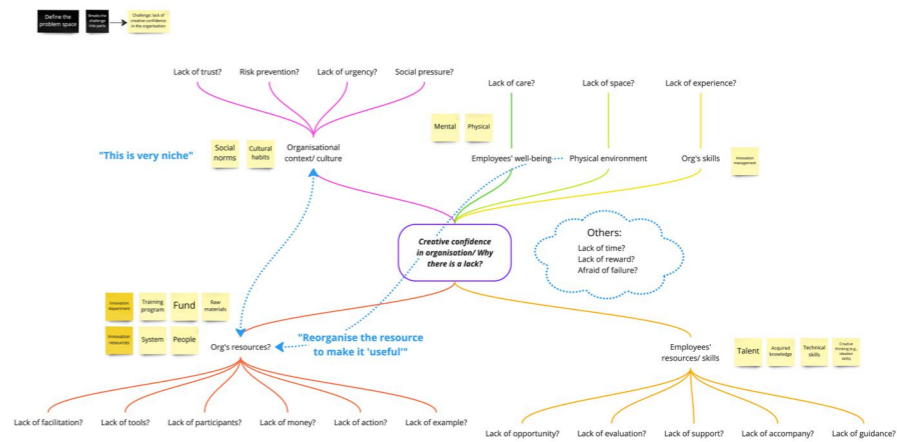


image / figure 2: A mindmap was created to scope down to the problem domain

## PROBLEM DEFINITION \*\*

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

The creativity intersection model (Figure 1) created by Amabile (1988) served as an inspirational source for scoping down to the problem. It suggests three components: Resources, Techniques and Motivation as the conditions for creativity: Resources would stand for the raw materials for creativity or innovation (for individual it is talent and knowledge, for organisation it is the fund, materials, systems, people etc); Techniques could refer to the ability for individuals to produce original and novel ideas, and for organisation to make successful innovation attempt (for individual it is creativity skills such as styles of thinking and working, for organisation it is innovation management skills); Motivation would present the intrinsic motivation whether the individual/organisation will perform creatively.

Inspired by the model, I have made a mindmap (Figure 2) to help me scope down to the problem domain. Designing on organisational context would not be very practical because they are usually context-specific and niche to the chosen organisation. Likewise, if focus is put on the employee (individual) level to empower creative confidence, the design could also be tricky since individuals might have different learning approaches towards creative confidence. Eventually, I decided to focus on the organisation's resources part because they are relatively easier to measure and since it is at the organisational level, it can positively influence employees' behaviours. More specifically when considering the case studies, the resources in this project are the organisations' innovation departments. It is noteworthy that there might be overlooked creativity killers in the way innovation managers/ coaches interact with other employees. The organisations involved in this project have different business focus and background, therefore, their way of working in the innovation department might differ. It would be learning-wise for me to compare those different approaches and see how their innovation methods differ, how their facilitation towards innovation could vary, and which type of common foundation could be created for empowering creative confidence. Therefore, the design challenge is scoped as: "How to co-create with the innovation department to establish a foundation in the organisation to empower creative confidence for their employees?"

## ASSIGNMENT \*\*

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

The research will analyse current innovation resources (e.g., tools, process, people) and understand employees' expectations and attitudes towards creativity and creative confidence. The design will act as evaluations/ guidance/ tools for the innovation manager, coaches, and other relevant personnel to use as a foundation to empower employees' creative confidence when they carry out innovation-related tasks and activities (like coaching & facilitating).

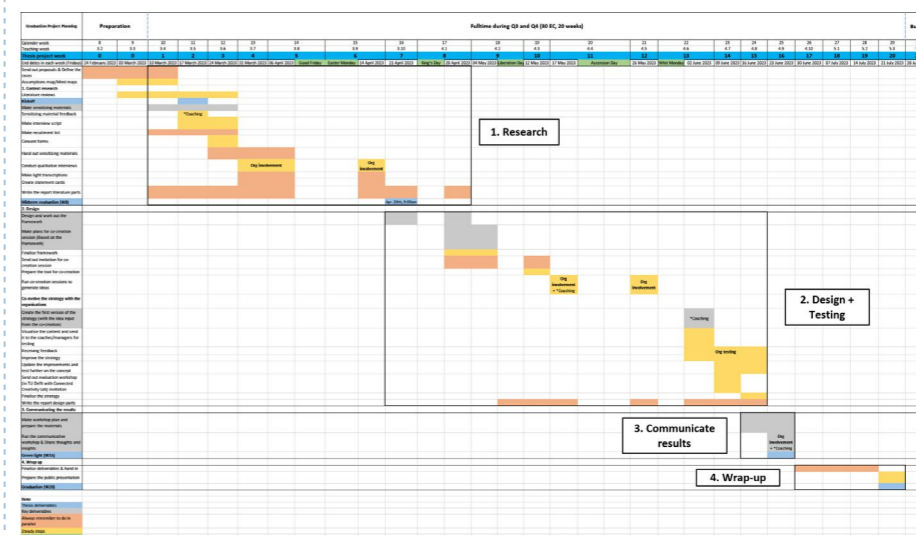
This project aims to develop a strategy that enables the innovation department to initiate creative confidence among other employees. There are some possible solutions:

- § (Product) A self-evaluation tool for innovation managers/ coaches to assess their leading/ coaching activities.
- § (Product) An assessment tool for innovation managers/ coaches to measure employees' creative autonomy.
- § (Product) A creative confidence learning manual for managers and coaches to refer/ follow when facilitating other employees.
- § (Product) A toolkit to use during coaching to encourage creative thinking and creative behaviours.
- § (Service) An internal community platform that allows knowledge sharing among managers/ coaches and other employees related to creative tasks/ assignments etc.
- § (Service) Activities like workshops (either physical or digital) that could be carried out by the coaches regularly to inspire creative confidence.
- § (Combination of product and service) ...

## PLANNING AND APPROACH \*\*

Include a Gantt Chart (replace the example below - more examples can be found in Manual 2) that shows the different phases of your project, deliverables you have in mind, meetings, and how you plan to spend your time. Please note that all activities should fit within the given net time of 30 EC = 20 full time weeks or 100 working days, and your planning should include a kick-off meeting, mid-term meeting, green light meeting and graduation ceremony. Illustrate your Gantt Chart by, for instance, explaining your approach, and please indicate periods of part-time activities and/or periods of not spending time on your graduation project, if any, for instance because of holidays or parallel activities.

start date 6 - 3 - 2023 21 - 7 - 2023 end date



The project is planned from 6th March to 21st July and it will take 20 weeks in total. I will be carrying out research in the week 1 - week 8, designing and testing in the week 7 - week 15, communicating the results in week 15 - week 16, and finally wrap everything in week 17 - week 20. In each week, I will work full-time for 5 days and always allocate one day for writing the report. During the research phase, contextmapping skills (Visser et al., 2005) will be used as the main approach. Project proposals will be sent to companies before the project starts as an invitation to participate in my research. The latent needs regarding creative confidence will be explored by using sensitizing materials. It is aimed to reach 9 interviews in total, with a good mix of managers & coaches (someone who is responsible for leading/ training/ coaching/ facilitating would be ideal), and employees involved in innovation tasks (such as trainees, practitioners etc). Ideally the number of interviews in each organisation is equally distributed. Light transcripts and statement cards will be created after each interview and they will contribute to the framework construction. Later on, the design and testing will be guided in an Agile manner (Jongerius, & Vanhoucke, 2012). The design will start while designing for the framework. After the framework is finalised, I plan to run some co-creation workshops with the organisations to generate ideas. The group size is around 4~5 people (the previous interviewees are preferred participants). The main methodology followed in the workshops is the 3-diamond model developed by Heijne & Meer (2019). Likewise, invitations will be sent out ahead of time and the sessions are expected to take place physically in the organisations' places. Later when the concept is created, iterative testing will take place remotely, along with continuous improvements till the strategy is finalised. Finally, for communicating the results, (potentially supported by the Connected Creativity Lab) a communicative workshop will take place to bring participants together to share some insights. Participants who joined the previous activities are invited. The intended site is in TU Delft (as it is a neutral space). All deliverables will need to be completed and integrated one week before the public presentation.

MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, .... Stick to no more than five ambitions.

1. Explore the topic of Creative Confidence

I truly believe that everyone is creative; there's only difference of the trained and the un-trained. I had that kind of thought when came to SPD and found something similar in the Convivial Toolbox where it states "everyone is creative and they are the expert of their own experience" while studying C&C. Later after I have participated in the client design project in DSP with the Netherlands Redcross whose brief is related to design thinking and creativity, I wrote down "I'm a design confidant who facilitates co-creation sessions with different stakeholders by showing empathy and patience" as my title description in SVD (Strategic Value of Design) individual positioning. At that time, I'm still having a vague image about my future positioning as a strategic designer. This year, after I have completed the elective course Creative Facilitation, I really feel resonated with the idea of helping people being creative during the workshop sessions. Later by the chance talking to Katrina, she referred me to the Connect2Create conference where I had my first opportunity to know about Creative Confidence. And I got very interested in this topic! By having this graduation project, I would like to learn and explore the strategies that could help participants to be "creative confidently" in the organisation, while also applying my competences I learned from my previous SPD programs and electives (such as holistic organisational change, creative problem solving techniques, culture sensitivity etc).

2. Strengthen my management skills

Visiting and talking to the organisations are not new to me, and I know the time spent on communication could be massive if the stakeholders/ contact person have a unpredictable changing schedule (also unpredictable situations like covid). However, in the past, we deal with this as a group, now it could get tricky since it's an individual project. How to balance the time spent on the organisation and time on my own with design; how to manage the involvement of the organisation in the project... could be the challenges. I want to improve my management and communication skills through this project.

3. Chance to combine my previous learnings with this topic

Long-term visions and the values of designer are usually what make SPD shine. But usually long-term work beyond the time limit for this graduation project. I would like to take this spirit into this project and work out possible "persistent" strategies. Meanwhile, some tools from the electives can be very helpful to guide me through the project: Contextmapping Skills is a great reference when doing context research; while thinking of the context framework, Culture Sensitive Design could play a role; later in workshops, Creative Facilitation would be a vital part for co-creation etc. Each one of those courses is focused on one certain domain, by doing the graduation project I could finally bring some of those pieces together and see the outcome. Maybe this could help me build and develop my own style of solving design challenges.

FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.

§ The detailed reference will be put into the final report instead of here due to the limitation of space.  
§ The images included in this brief are for "Problem Definition", instead of "Introduction".

# Appendix 1: Sensitizing booklet



## Creative Confidence Context Research Booklet



Rabobank

This booklet is all yours, you can **draw** and **write anything** you want anywhere!

This booklet belongs to:

.....

## The Researcher



Yilin Quan

Hi there!

Thank you for taking part in this research. I'm Yilin and I made this booklet for you. It serves as an introduction for me into your experiences, and your perspective on your worklife.

Each page contains an exercise that helps you reflect on an event or experience. Please try to finish one exercise per day. After you've completed all exercises, I will discuss your answers on a deeper level, in a one-on-one interview. Be aware that no answers are wrong, it's about your experiences. Your honesty is all I need!

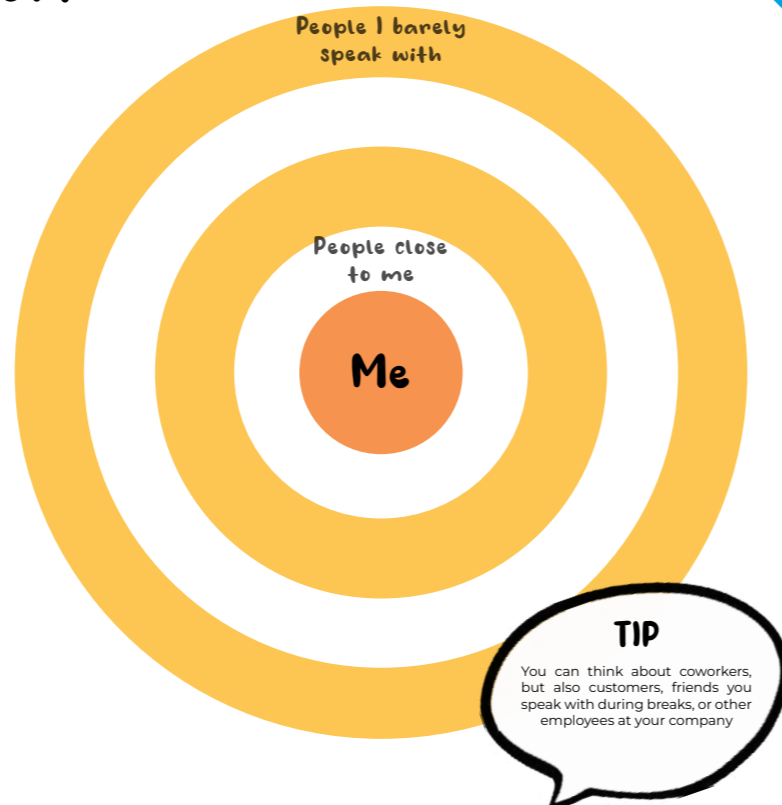
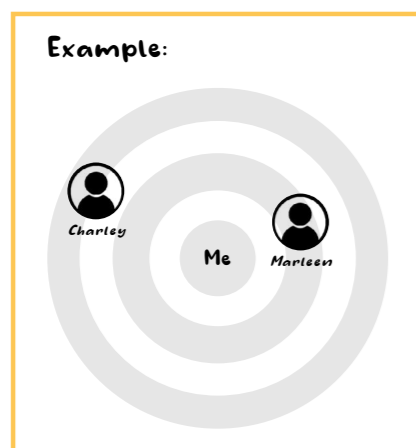
Eventually, I hope to find out how innovation department works, what people you interact with, what creativity means to you, and also, how creativity confidence can be empowered.

This research, and therefore, this booklet, is mainly communicated in English due to my international identity. You can see me on the left. Feel free to write down your answers in Dutch if that makes it easier for you :)

Have fun filling out this booklet!

## - Day 2: My network -

**Step 1.** Think of a typical innovation project you are involved in. Who do you encounter? Stick the person icons somewhere in the map on the right by using the glue stick, and write down their names below.



10 min

## - Day 1: Learning Style -

I have prepared some learning/communicative styles for you! Which styles do you like and do? Indicate your response by checking "✓" in the **tickbox**! Feel free to explain by writing down your thoughts, but you don't have to.



Listening



Drawing



Reading



Writing



Workshop

The ones I like:

☐
☐
☐
☐
☐

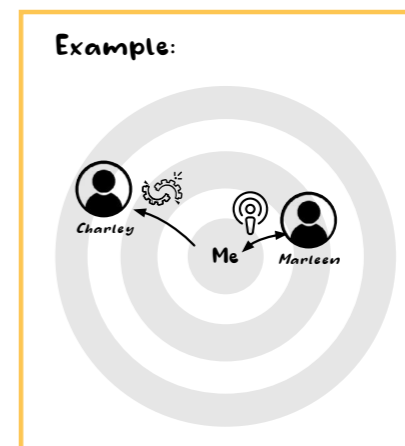
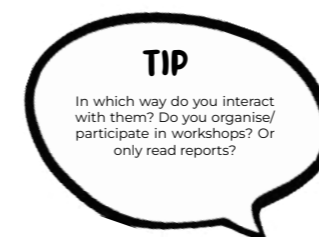
The ones I do now:

☐
☐
☐
☐
☐

3.5 min

## - Day 2: My network -

**Step 2.** Now, think about the styles you mostly experience in the connections/interactions with these people, stick the icons to your network on the previous page.



5 min

## - Day 3: Yesterday at work -

**Step 1.** Please think about yesterday, when you were working as/with innovation coach. Can you create a timeline for the activities you did in the day? You can use the entire line on this page, and fill in any activities you can think of. Again, no incorrect answers, as long as they're your answers!

Start of  
my day

Example:



10 min

**Step 2.** Now that you've filled in some of your activities and events from yesterday, can you think of how you felt during those activities? Did you feel happy, or annoyed? Please stick a face icon next to some of the activities on your timeline. You can interpret them the way you want!

5 min

End of  
my day

## - Day 4 -

Open from here

Ready for the  
last activity?

**Step 1.** If creativity is an animal, what does it look like?

Please use the glue stick and the sheet with animal pictures to create an image on this page that represents 'creativity'. The picture doesn't need to be perfectly cut and you can organise this image however you want! Feel free to draw or use the background image as a reference to structure, but you don't have to!

**Step 2.** Please take a moment to imagine an inhabitable place for 'creativity'. What do you feel about this place and what would it look like? Cut the sheet with pictures & words and build a collage around 'creativity' :)

- Day 4 -

- Where did creativity go? -



**TIP**

If creativity to you is "adventurous", which animal represents "adventurous" feeling to you?

**TIP**

You can also cut from magazines or the newspaper if you miss any pictures :)



Great job!

## Icon Card

Day 2



Person Listening Drawing



Reading Writing Workshop

Day 3



Feelings

Day 2

Day 3

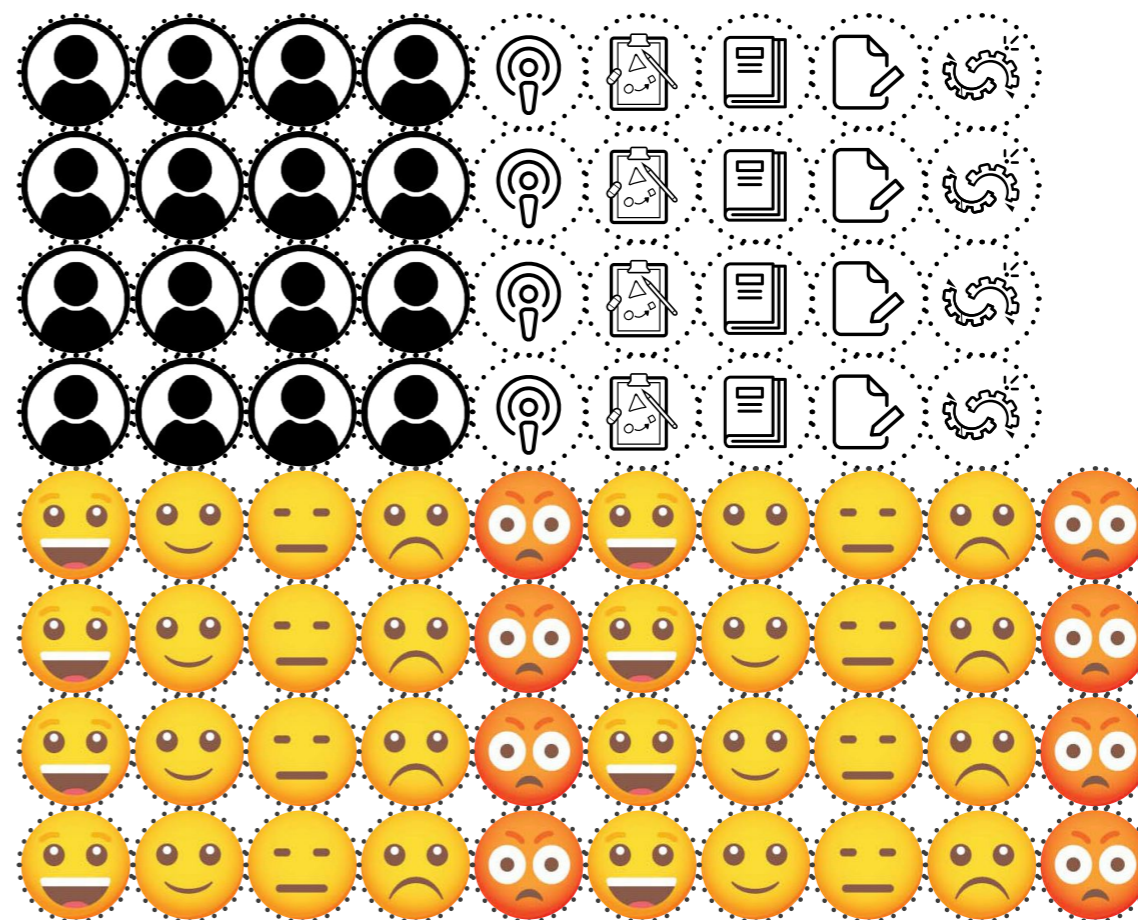
Day 4

Animal  
Pictures

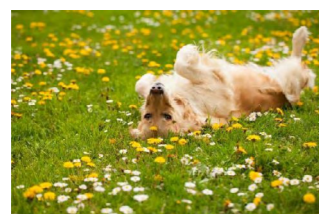
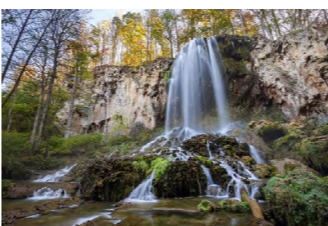
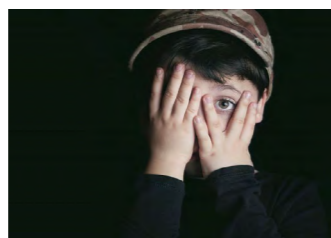
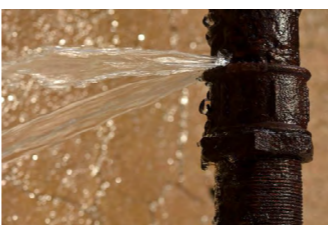
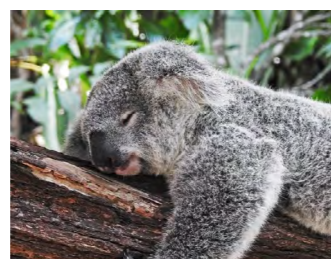
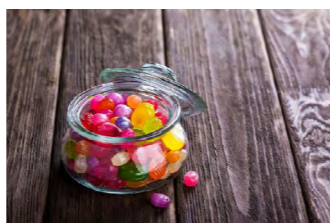
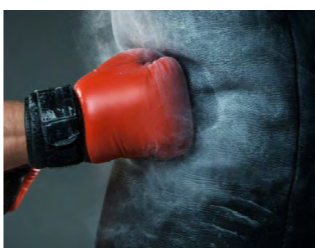
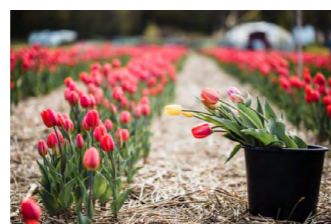
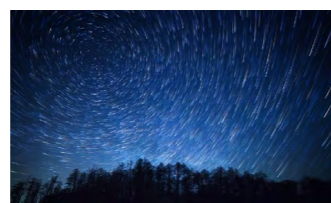
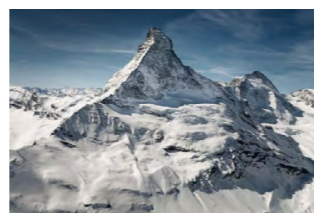
Day 4  
Pictures &  
Words

Thank you!

Please bring  
this booklet to  
the interview :)

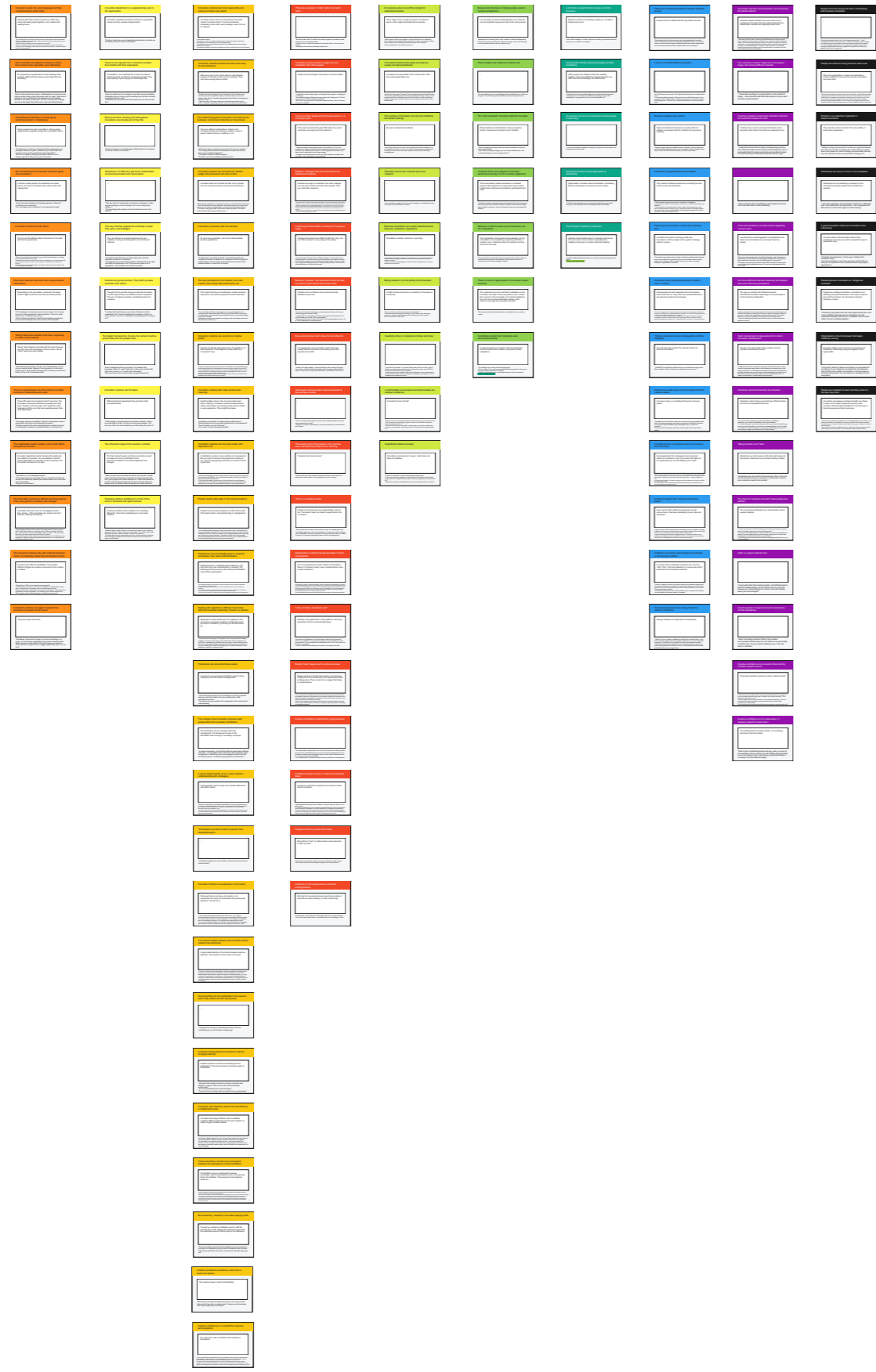






Competitive Hungry  
Trust Busy  
Firm Story  
SUPPORT Emotional  
Sentimental Balanced  
RELAXED WARM  
Imaginary  
Empathy Peaceful  
Adventurous Bold  
Heroic  
Responsibility Cautious  
Future  
Ambitious Complicated  
Hidden DEEP  
Culture  
Nostalgia Secure  
Collaborate  
Mysterious  
Hurry Surprise

Appendix 2: Context research data



No.	Name of cluster	Statement card No.	Statement card title (Participant colour coded)	Explanation	Quote (Data)
1	"Are human the only way?"	1	Human consultant can be challenged by artificial intelligent	AI could also play a part in the network, almost as same as consultant.	"(ChatGPT) it should be a little bit more, one of the nearer rings, more like consultant. I think in the future it can't clear and draw..."
		2	Creative confidence is affected by social pressure	—	"I don't want anyone to attack the ideas because that limits the creativeness"
		3	People are tend to protect their ideas	Being able to "trust" on others ideas is also important to open up mind.	"Just really think as crazy as you can. And if you do that more often, you also become more confident because now you don't say everything because you already feel maybe other colleagues say like, yeah, okay, but it can never do it... then your idea feels a bit silly."
2	Confidence is affected by social pressure?	—	—	—	"Don't go for your first ideas, but just, you know, brainstorm, build on each other's ideas, and then eventually you will end up at the best ideas."
		4	People need to stay open in the communications	People tend have preconceptions on what others said. That might result in misunderstanding or misalignment.	"So the difficulty about listening is that you don't have that. You shouldn't fill in what you think you're hearing. So a lot of times when I hear stuff, then already translate it into what I think it is, instead of just asking another question and say, well, what do you mean with that... listening is really a skill. And especially when they're talking about business issues, it's can be very complex because I don't know their business and you have to understand it."
		5	Participants have knowledge gaps in using the techniques; they need a demonstration	Participants don't understand what "drawing" is. (Or) they have their own understanding of drawing) The techniques that have been often used by the facilitator need further explanations.	"I have to be very specific, or otherwise they make the elaborate drawing and don't understand it..."
3	Coaches don't have the skill, they need demonstrations	—	—	—	"So I had to first let them understand what I mean with drawing, you don't have to be Picasso, I just, you know, like a triangle with a circle that's a body in the dress, right?"
		6	Being an "outsider" has somehow limited the way the coach could interact with his/her team	Coaches don't contribute to the contents but only facilitate the process.	"So you have to have a sort of you have to have a preparation before you can actually start drawing"
		7	Coaching doesn't require too much interactions, not like workshops	—	"So sometimes drawing is easy because I can draw easily and it sort of helps conceptualise things. But that's not always useful."
4	Coaches are capable of providing demos, but coaching is usually not interactive and far from the team	8	Innovation coaches don't take control when coaching	Coaching takes place in the core innovation team. When coaching, innovation coach/consultant doesn't make content input, but mainly provide advice based on own experience. There might be biases.	"Thinking, we don't do a lot like I do it, but it's not something that we do as. As is, as our department, common practice"
		9	Innovation coaches are the doers	They try out the different ideas themselves in the team with lots of experiments.	"If people talk very long talk, and I'm like, yeah, okay, it's interesting, but it's not adding to our goal. Then just say yes."
		10	Innovation coaches are the doers	Without practical experiments they get lost in their conceptual ideas.	"The ones I do mainly is listening as a coach because like we are not the ones really bringing the content usually"
		11	Innovation coaches are the royal model, who improvise a lot	In facilitation sessions, not everything can be prepared. But you have to because the people are counting on you. You can't get gumpy because you need to ensure a good flow.	"When I am being coached I think it (the creative environment) will also help me, but I think for me personally, it matters less. It's more about talking to me as the team or stuff like"
		12	Being innovative, thinking and talking about innovations are already part of their life	—	"As a coach, I'm just observing basically."
		13	Innovation coaches are sensitive to creative pitfalls	Creative workshops take place also in the middle, or in later processes. There might be hidden pitfall for a "successful" idea.	"Coaching is very indirect, it's about what you think that..."
		14	Coaches are group animals. They build up ideas and learn from others	Though from the job title everyone looks like the same, in some aspects they have different levels of expertise. They are not always proactive, sometimes passive & reactive.	"There's going to be an issue there because this is my experience"
		15	Innovation coaches obtain energy from the interaction with other people	People are the strength of innovation coach/consultant.	"So as a coach, you can't intervene"
		16	Innovation coaches consult doubts, but not solving the doubts directly	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	"I've been with, with our own team, yeah. We try something out, say, Hey, wait, actually works. Hey, we could use it. Or is it, or as a part of a workshop, tons of ideas, but doing it..."
		17	There is not a specific form: coaches cumulate their toolkits with their experience	The toolkit is not a restricted list of rules, but rather a reference "book" (so that it's not always physical). They keep adding it up and trying out new things often.	"There's a lot of stuff I just start doing. So you can call it experimenting or something else, but just like what life are doing..."
5	Coaches are living creative creatures	18	Coaches observe, learn, and get confidence by interacting in groups	They are efficient in preparing because they are capable of mixing & inventing with current tools and methods	"We are doers more. We need to deliver something. They (innovation Lead) too. But it's a very different kind of do."
		19	Business has its own matured way to be "creative"	—	"I think (doing) is very important for innovation mindset or else if you keep think a lot like, oh, then it's never gonna happen. The more you think, the more obstacles you start seeing. So just do it..."
		20	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	Sometimes creativity inspired by new things	"So I was the drawing. Making a big map on the wall, putting post-it. So that was really nice. That's an activity I really like."
		21	Business is hard to scale up and customers are not "trustworthy"	The organisation has the tools and knowledge, but not omnipotent on accomplishing everything (not able to "explore" more. Customers have the capacity, but they don't have the tools.	"I discussed it with my team... And they had a different view on the pricing that I had, so which I also understood it's a bit both ways... And then I discuss it with the coach... And the coach actually agrees with me, so that's really nice. But then still I had to... convince My project team that they need to go and do the things that actually I also was thinking about... How can I make sure that I do understand where my project team is going to, but if we want to learn it, we need to do the other way. So it was a bit of a struggle."
		22	Techniques that have been used are tailored to the business context	—	"There is a toolkit, but it's not always a case that we pick something. Sometimes we just come up with something new and then we keep on adding it there as well."
		23	Creativity is an espai, who's trying to accuratise in the business context	Innovated are great in coming up with new innovations, but they might not be a great "message delivery" person.	"Sometimes you're just like this, oh moment and oh, let's do it like this..."
		24	Delivering the innovation is often the frustrating part	It's not a one-go ideation, you have to take multiple, iterative approaches.	"Sometimes I think because you don't really know what the expected outcome is or should be..."
		25	Innovation co-evolves with the business	—	"We together have constructed a couple of formats that work really well within the partnership stuff. So those don't need a lot of preparation... also because we've done it so often"
		26	Innovation department is a supplementary part in the organisation	—	"I see myself as a creative, but not as like a designer or something, but more as, yeah, let's call it business creative"
		27	The overarching goal of innovation is to build up the business, not too much attention on the process	There are different stakeholders. Teams in the Innovation Factory are solving innovation issues, it doesn't matter if there is creativity or not.	"I noticed that in business people tend to be reading too much sort of internal stuff, like documents or findings or reports or whatever. But then, what they should be reading is outside."
6	Coaches offer reassurance	28	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	"I think you should be like bringing new stuff in instead of reading more of what you already sort of are part of."
		29	Coaches' toolkits are their own experience	—	"Customers don't have the tooling to create"
		30	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	—	"They (customers) create ideas based on their emotions while when we assess ideas it's based on the capacity of the business and so on"
		31	Business is hard to scale up and customers are not "trustworthy"	—	"Depends on what you call drawing. It's not only drawing. It's combined with text. Always"
		32	Techniques that have been used are tailored to the business context	—	"So it's not really drawing figures, but like other people probably don't really understand what I'm doing"
		33	Creativity is an espai, who's trying to accuratise in the business context	—	"I don't think (the way business works) matters, but to, to express the creativity in useful artifacts in business context, it is needed"
		34	Delivering the innovation is often the frustrating part	—	"I think for creativity to flourish, you need to have a lot of impulses coming out of you"
		35	Innovation co-evolves with the business	—	"To make innovation work in a business context, that's where you need to have to blend it into... in a business context, you need to have this ability to fit in and mesh and fit yourself where needed"
		36	Innovation department is a supplementary part in the organisation	—	"If you have a good idea, how to make sure that you address the idea and how, how to explain it to the business team you can actually make the idea happen. So coming up with an idea is one, but, you know, moving it through as organisation is another..."
		37	The overarching goal of innovation is to build up the business, not too much attention on the process	—	"So then they sort of have a sketch, and a draft. And then we usually are involved in ideations, for example. But then through the whole process, there's always somewhere that we need to have another ideation or some sort of action"
7	Coaches offer reassurance	38	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	"So all our clients are, we are basically an island and our clients are the different business lines of Rabobank..."
		39	Coaches' toolkits are their own experience	—	"(For) some teams, innovation is just work. It's not very creative..."
		40	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	—	"It's about, you know, building a business case..."
		41	Business is hard to scale up and customers are not "trustworthy"	—	"I'm solving issues because we already had a plan and now we have to get it sticking it together..."
		42	Techniques that have been used are tailored to the business context	—	"The team consists of different people..."
		43	Creativity is an espai, who's trying to accuratise in the business context	—	"Usually if it's really reading, I can only really do it in the morning, first thing, focus, focus. And then after I already had a lot of meetings about different topics, if I then have to really read and absorb, I don't have the focus for it..."
		44	Delivering the innovation is often the frustrating part	—	"I think it seems that we just think, let's say on innovation, and you need to really agree them..."
		45	Innovation co-evolves with the business	—	"I think ideally for teams that have no understanding and sort of have a diff or have a wrong understanding of what creativity is, would be interesting to have a sort of a lecture..."
		46	Innovation department is a supplementary part in the organisation	—	"You have to be unafraid and relaxed. So I think if somebody doesn't have any creative confidence, then we have to help them in a way to say, well, creativity is just everywhere... So might be something like that for people to sort of more an interactive kind of thing that you can see"
		47	The overarching goal of innovation is to build up the business, not too much attention on the process	—	"There is also sometimes people who say, yeah, you can do of everything. And you know, you can always say everything to me, but saying it, and I don't know, giving that feeling or showing it, are two different things"
8	Coaches' toolkits are their own experience	48	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	"And during the update calls I was I'm not happy because lot of lot of meetings, lot of time. A lot of discussion... when you working in a big company, so a big corporate. Every business unit and everyone has their own agenda..."
		49	Coaches' toolkits are their own experience	—	"I'm not very happy when you have to cooperate with another division in the company. And that division has own agenda and people don't match your agenda, with their own agenda..."
		50	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	—	"I can join workshops, but I don't have a time for it. Although, well, I can make time, but that will be... the consequence is that I have to work in the night or in the evening"
		51	Business is hard to scale up and customers are not "trustworthy"	—	"And this is not of working at home, I would say. So I just have more freedom here and to organize my work... because when you have a a deputy office, then it's usually really packed with all kinds of meetings and it's hard to focus..."
		52	Techniques that have been used are tailored to the business context	—	"I was very busy. The issue is that you don't have any time to sort of reflect... because everything needs to sort of, you know, like trickle down..."
		53	Creativity is an espai, who's trying to accuratise in the business context	—	"Each team that we coach works in different steps... I'm way better in the beginning phase... And then when we found a problem, we tested a solution and it needs to really be part of the Rabobank organisation. That's not really where I'm good at because then you need to write processes... it becomes a whole different set of skills that you need..."
		54	Delivering the innovation is often the frustrating part	—	"I have been working on a project that is in the market fit stage... I also have the idea that differs quite a lot per coach how they tackle projects"
		55	Innovation co-evolves with the business	—	"I really like that you're involved in every step of the development... Even though some people really listen to the hierarchy at the same level, that some people also, so the effort's a bit double, but they also actually listen and they actually want you to be part of the development and want you to think about it and, and develop. Yeah. Help with developing further... It makes me feel that my work actually has a purpose."
		56	Innovation department is a supplementary part in the organisation	—	"I think we also tend to do in the office is we say, okay, so we need a creative idea. Let's sit in a room together and then, yeah, I'm not sure if that's the right approach to it"
		57	The overarching goal of innovation is to build up the business, not too much attention on the process	—	"So if I move your mind, then you get their ideas... it's those times where your mind completely switches off"
9	"Creative techniques" have to adapt to business context	58	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	"They will just sort of be anywhere because that's where you get your inspiration from"
		59	Coaches' toolkits are their own experience	—	"Although there's a safety and there's perhaps sometimes also danger or surprise... then it has to be a safe and friendly environment"
		60	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	—	"If you don't have a friendly mood in a break, then you get grumpy"
		61	Business is hard to scale up and customers are not "trustworthy"	—	"You need somebody who's a good listener"
		62	Techniques that have been used are tailored to the business context	—	"Especially because the topics were so different... Their brain just, I liked it, it's so light and airy"
		63	Creativity is an espai, who's trying to accuratise in the business context	—	"To process all these inputs I need relaxed and peaceful bit place... the busy fast-paced environment should be balanced and work together with my peaceful environment to process everything. And if I've done that, you come to your really creative place that's mysterious, surprising, deep, hidden, like within you. So for me, I cannot immediately go here, like from now, like, oh, let's be creative. That doesn't work for me"
		64	Delivering the innovation is often the frustrating part	—	"Failure is really important"
		65	Innovation co-evolves with the business	—	"So creativity for me, it has to be an inspiring place"
		66	Innovation department is a supplementary part in the organisation	—	"I wish we could have our own environment where we do the innovation..."
		67	The overarching goal of innovation is to build up the business, not too much attention on the process	—	"And sometimes it can be a great idea or cannot be a great idea, but if you're inspired or you know, encouraged to put things out there"
		68	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	"It could be really anything... a positive encouragement and that makes me to share fun stuff like this in the future as well"
10	Developing creative confidence requires self-reflection, which is often limited by one's working capacity	69	Coaches' toolkits are their own experience	—	"What I find very positive is in my team, we have a lot of encouragement to each other. We often say, Hey, that's a good idea of, Hey, like you work, or really close. That kind of thing. And that helps really to lift up the spirit. And I think maybe that helps in the, in creative confidence as well"
		70	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	—	"Maybe creativity could be represented as a chameleon, you know, capable of adapting to different environments, blending in with surroundings if needed, but also expressing itself in, in very much bright colors having a distinct, unique style"
		71	Business is hard to scale up and customers are not "trustworthy"	—	"Maybe this chameleon should be traveling the world. You know, seeking out new experiences, getting inspiration from different cultures, environments... this chameleon should live in a wilderness and drive over through the world"
		72	Techniques that have been used are tailored to the business context	—	—
		73	Creativity is an espai, who's trying to accuratise in the business context	—	—
		74	Delivering the innovation is often the frustrating part	—	—
		75	Innovation co-evolves with the business	—	—
		76	Innovation department is a supplementary part in the organisation	—	—
		77	The overarching goal of innovation is to build up the business, not too much attention on the process	—	—
		78	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	—
11	Different projects requires different coaching skills	79	Coaches' toolkits are their own experience	—	—
		80	Business innovations are usually frustrated because they lack "unfamiliar" inspirations	—	—
		81	Business is hard to scale up and customers are not "trustworthy"	—	—
		82	Techniques that have been used are tailored to the business context	—	—
		83	Creativity is an espai, who's trying to accuratise in the business context	—	—
		84	Delivering the innovation is often the frustrating part	—	—
		85	Innovation co-evolves with the business	—	—
		86	Innovation department is a supplementary part in the organisation	—	—
		87	The overarching goal of innovation is to build up the business, not too much attention on the process	—	—
		88	Coaches' impact is limited, they can't reach out to everybody in the team. But they help to eliminate the doubts team member has regarding his/her idea.	—	—

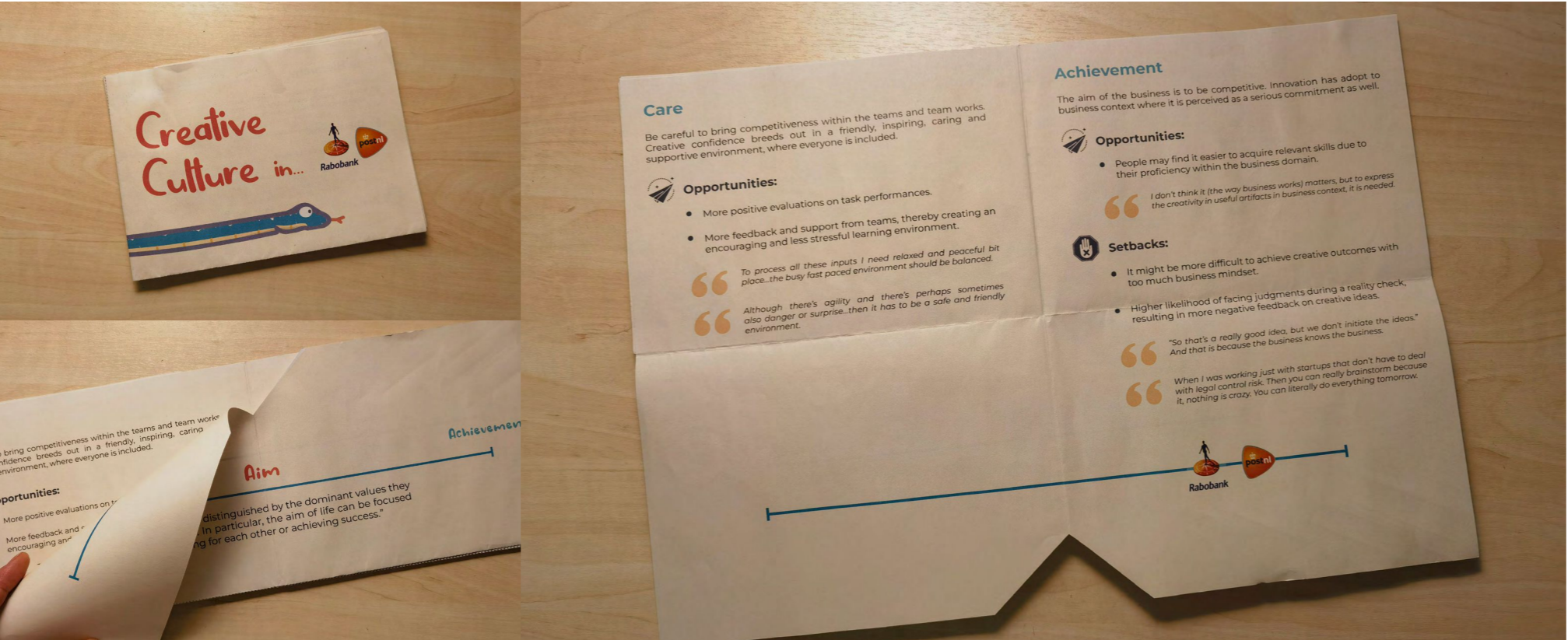
14	Hierarchy biases kills confidence	43	It is more difficult to behave creatively with people who have hierarchy perceptions	The way you interact with different business characters/units differs depending on their perceptions on the hierarchy relationship.	"Getting used a bit to how they work and, and it is also very different because I also see that (Name) is really of the hierarchy. (Name) for example, (Name) is way less, so that's also really different working with each depending on their perceptions on the hierarchy relationship."
		44	There are sometimes invisible biases regarding "young" ideas	Low hierarchy's voice/suggestion is insignificant to be taken into consideration by some high hierarchy people.	"I have the feeling that (Name) can't do a bit more as I'm involved and whose opinion is it there?"
		45	Being creative is not the priority of the business	It might not because there's no capacity, it's because of the priority	"The higher, they are less involved indeed. But then also at some point some people are trusting them more. I'm not sure, that's probably at the same time..."
		46	The organisation doesn't expect, and cannot afford everyone to innovate	Innovation department works closely with people who are related to innovation. It's not possible to ask the whole organisation to innovate, to ask everybody to be creative, because it's too risky.	"There are some people who are really looking into, yeah, hierarchy or experience or more hierarchy... they might not take me as seriously as, they would from someone who is working here for a long time..."
15	Innovation & Creativity are not urgent	47	It's resource-wise to cut off the margin for creativity/innovation	There might not be enough money for innovation to spend, which might potentially limit its capacity	"In business there will always be priority on, I don't know what, delivering revenue or whatever, like business stuff. But then there you are at a point time, there's kind of other stuff."
		48	Not all workshops are important and worth great time investment	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"I think it's the same. It's because you're already at it, so it's not really a new thing, it's just a different way of looking at it."
		49	Innovation lacks confidence because it doesn't have a "history"	Some people are more experienced in the business, while some are not. They have more power/authority to say about innovations and changes.	"If the whole book was innovating, then we wouldn't be trustworthy, we can't be trustworthy because you need to take a bit of risk when you're innovating."
		50	People perceive innovation as "dangerous outsiders"	People are doubting innovations. Innovation is not attacking their "hub" authorities, but it's way to improve and unit the business. It's more like an internal facilitation exercise.	"Innovation is, it's not reaching everyone."
16	Innovation has no reference	51	There is a lack of appreciation of innovation output internally	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"It's not a corporate idea, but it's not important enough"
		52	Innovation is not as appreciated/persuasive as old businesses	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"The company wasn't really feeling comfortable investing in marketing, but they knew we had to do something. So we started to work on it."
		53	Innovation is not as appreciated/persuasive as old businesses	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"When I have the workshop, it's already prepared... unless it's something not so important"
		54	Innovation is not as appreciated/persuasive as old businesses	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"In an business context, I think there are people who have been confronted many times with different projects or different ideas which maybe have failed, and there's a history behind it that they don't, they think, oh, another guy with a new idea, I'm not gonna do that"
17	Innovation is not as appreciated/persuasive as old businesses	55	There is a lack of appreciation of innovation output internally	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"It's an old company, it has a huge history and some people are already there working for a long time. And people are in general resistant to change... you can think of an approved way to do it, but to actually make them do it is another..."
		56	Innovation is not as appreciated/persuasive as old businesses	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"I think the, the people from the other departments have to be more confident because we are working for the big corporate company. We are not competitors from each other, but we're waiting together..."
		57	Innovation is not as appreciated/persuasive as old businesses	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"Get customer test, their feedback acts as a validation to our creative output..."
		58	Innovation is not as appreciated/persuasive as old businesses	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"When someone tells something for me it always becomes more real then when I read something"
18	Innovations/ideas expressions add on emotions	59	Emotion is an important ingredient in ideas/innovations	They are also emotion carriers. If it's only written, it lacks some expressions.	"Writing is a thing to do now, but it's not the one I really like because you need a lot of words to express your ideas. When you write it down, and people can read the things you have written, but they don't see with their emotion and what kind of feelings it is..."
		60	Sometimes it's difficult to get senior stakeholders on board/persuaded with new projects	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"It's just getting other people on board sometimes can be a bit difficult"
		61	The higher the hierarchy, the less the contact coaches would make with the people there	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"This was a bit of a collaborative moment for me because I really enjoyed writing on it and creating it, but I do not really enjoy selling it..."
		62	The influential range of the coaches is limited	Coaches usually prepare the workshop one week before. And they can decide if they want to take that "assignment"	"I've been asked to circle on a project, I'm, for instance, the innovation. What is it? Lead? Lead who I, I have zero contact with, yeah. Who I have to do contact with, definitely..."
19	It is difficult to persuade from down to top, but easier from top to down	63	The Innovation Lead has a different working purpose. They have guard on creativity and changes	Innovation lead work more for managing the team, time, money... They have their own opinion and don't step into creativity necessarily.	"When you also say a fruit doesn't fall far from the tree, I would rather start there and maybe eventually start expanding later. But first, just to people who I have influence... I think comfortable for me and I feel it's because they are the doers. And the doers are always easier to influence than the people who make decisions..."
		64	The Innovation Lead has a different working purpose. They have guard on creativity and changes	Innovation lead work more for managing the team, time, money... They have their own opinion and don't step into creativity necessarily.	"They're fighting with each other and they're discussing with each other, and they're yeah. To say, Hey, but then no, that's my money. That's my money. That's my money. That's my money. I want my team bigger. This is my team. This is my team. Who don't want to know how this team is going..."
		65	The Innovation Lead has a different working purpose. They have guard on creativity and changes	Innovation lead work more for managing the team, time, money... They have their own opinion and don't step into creativity necessarily.	"You feel the people who are further away and who do have a lot of influence, they already have, they are usually also experienced themselves... it's really difficult to let them know that it's useful"
		66	The Innovation Lead has a different working purpose. They have guard on creativity and changes	Innovation lead work more for managing the team, time, money... They have their own opinion and don't step into creativity necessarily.	"I think it's for me, creative confidence is really also a human factor... I'm not gonna be really harsh and would be really strict on my first idea that comes out, I would be very I wouldn't be, be so open about my ideas..."
20	It's a flow: emotions and feelings are linked between coaches and coachees	67	Top-down persuasion has a large impact on creative confidence	Having confidence is really about social aspects	"I think the tools are fine. I think it's more on the people part, on the one hand to give people the freedom to do it, but also people should connect with each other to encourage them..."
		68	Controlling the work flow in a large group workshop session is challenging	Some people have high expectations. Some people might produce negative energy that could affect others.	"And if it's a negative, they're gonna affect others for sure... however good it is that you are, you're doomed"
		69	Controlling the work flow in a large group workshop session is challenging	Some people have high expectations. Some people might produce negative energy that could affect others.	"I've been with a lot of people and their expectations are probably irrational, but they are, you're gonna create that pressure, because they already have the expectation..."
		70	Controlling the work flow in a large group workshop session is challenging	Some people have high expectations. Some people might produce negative energy that could affect others.	"When you have like a group of 20 people, there's one person that's always negative. It sucks out the energy of the whole team. So then, because you don't know, sometimes you just don't know this is a group, I have a full day... this is the team... being able to always finding (observing) the issues and problems, it's very creative. But it doesn't really build up to a solution because it's only telling you, well this is not gonna work..."
21	Misunderstanding would destroy enthusiasm	71	Dealing with negativity is difficult; it could also affect the facilitator potentially if there's no solution	Being able to observe/discover the negativity in the group when having the workshop is important, but if you have no solutions, you know you are still fucked up.	"Because they are really motivated usually, and driven to work and to be quick and to make speed, they usually give me a lot of energy"
		72	The change of the innovation purpose could greatly affect the innovation confidence	The information can be changed by the top management. It is dangerous to work on the information that is wrong or not clearly conveyed.	"In a large organisation, you'll find different people have different intentions... Or sometimes there's they know that something will be incorporated or there'll be a new, new manager and they can still the whole process... it's difficult to get right kind of information"
		73	The communication between the innovation teams needs to be reinforced.	A good understanding of the context between teams is important. The division of work needs to be clear	"So I think with the whole organisation... perhaps sometimes the assignment is not clear or perhaps like in this situation, I found out that there's a lot of different teams are working on topics that seem to be either the same or, or very close to the topics that we are working on... this thing gets frustrated that they're working on something but somebody else already solved it, or will get the good on solving something... so there's a lot of context that you need to do that you need to understand"
		74	There are often disagreements/perceptions on the project goal	If the coach perceives the goal differently, they would encounter an energy lack in the sessions.	"I thought we could brainstorm as well... But then during the meeting it was more like, it was, it became a very small team..."</



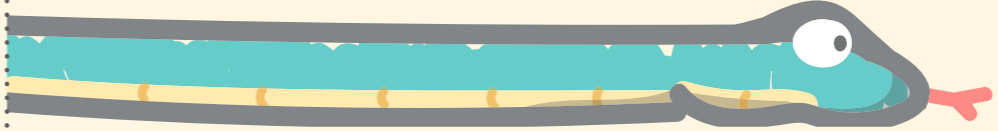
28	Sweetspot of stressed and relaxed	89	Creativity comes in a balance of stress and relax	...	"If your life is too relaxed... If you don't have stress, like, it's not fun, right? It needs, you need to have some stress to, to keep you on your toes. But if it's too stressful, like that doesn't work either."
		90	Lunch is a mental break for everyone	...	"I think you can't have creativity... But on the other hand, I also don't believe in, I'm like, this the classic artist I'm sitting here waiting for my inspiration... So it's a balance also between those two."
		91	Lunch time is good chance to jump out of the boundary	Business content is exhausting, luckily you can take a break during lunch.	"At 1 o'clock we have a lunch. The whole office shuts down for at least half an hour!" "They've been talking to people. That can be some, a little bit stressful. So my energy and also creativity drains a little bit... during lunch I also put the sticker with a happy face. Then we try to not talk about business... the birds and the bees!" "Lunch, with colleagues is really, really nice cuz then you can talk other than business, you can talk normal again!"
29	Team collaboration itself inspires creativity	92	Between colleagues talks and interactions are helpful and inspiring	Coaches are eager to hear/learn from other colleagues, not only other coaches, but also other people. They give each other supports.	"And then colleagues I have, I really like personally, so I chat with them a lot, but it's more more personal... she's doing something completely different, but we talk a lot... it's more like you think a little bit different, so it's good to learn from each other... That would not be something I think of myself."
		93	Creative confidence can be easily influenced by confident people around	To become confident, someone needs to take the lead!	"I think I'm more of a group person, I like to work on a team. But our role doesn't really have that, so you have to create it like small groups!" "So we are a team of coaches, but we never work together... So you don't really see what the other coaches do as a job... like, you need to talk to each other in those lunches to share experiences."
		94	Innovation and creativity comes from the efforts of a collaborative work.	Innovation team plays different roles to facilitate creativity. Different elements should come together to make it a good creative session.	"I feel it's really nice to first also see what the others are doing to compare myself a bit!" "If they're really serious and only looking into things that are happening... I'm not so sure then if like, what is the place I can go and how far can I go in this environment or in this setting!" "I think for me to be confident also in my creativity means that I have people in my surroundings that make crazy ideas... because I don't doubt (the ideas). That helped me to get crazy as well."
		95	One is hardly to be creative on his/her own	...	"As a facilitator, you might be the tiger, it's not... well you're hunting for a solution. You are. And you have to find the, the opportunity. So it's about not I say cautious, but doesn't mean that you have to be afraid, but it means like, it's more like reality."
		96	Organisation is the food power that keeps creativity running	Everyone matters, and everyone are surviving and flourishing. What brings everyone together is the organisation.	"So all these different animals, cuz you have all these people, the team, there's different mentalities, different focuses, and then all need to work together!" "You are exploring, you are exchanging ideas and that give you, gives you energies. You are making ideas also better by discussing the ideas."
		97	Team is a great creativity fuel	...	"In my work I need to make an ecosystem, an ecosystem for our clients, for our customers for consumers, for everyone. And PostNL is, in the middle. And PostNL is, are the candies in the belly of the animal. You can breed and creativity from the ecosystem."
		98	Be trustworthy, creativity is not about playing tricks	Stick to their plans and give what the participants wants (fulfil the goal of the workshop).	"I personally think that working together will definitely lead to the best creative things. So you cannot do it on your own because you will be quickly in a tunnel. And only thinking about your own thoughts!" "That does the stuff that I was, that I promised to! And then they say, you know, if you say I take a lead and I'm the facilitator, you have to stick to your plan cuz otherwise you just lose all confidence with the team."
30	There should be mutual trusts within the coaches and coaches	99	There should be a mutual trust and respect between the participants and the facilitators	The facilitator trust on participants' business knowledge, while the participants trust on the process led by the facilitator. There should not be hierarchy distances.	"And as a facilitator, you have to get the whole team to that level that they are confident to follow you. That's that you're not gonna jump, we're gonna jump."
		100	Not everything can be predictable in the session, which only comes out with the process	...	"I need to be in control of the process cuz otherwise I'm going nowhere because I don't have any understanding of the business anyway. So I think that's a very important, but the clear distinction about who's in the lead, but not by saying busy or I know better, but just by saying I'm the facilitator I know of the process!" "When I say we need to go to the next phase like you're doing right now, yeah. We need to follow because I am in control of the process, and you have to trust me that I will lead you through the whole process."
		101	"I like your idea, but please wait"	Working in big organisation needs patience. Not every experiment can be conducted right away.	"Usually you're working on something and then in the end something pops up and it's like a warning sign!" "I want to make that immediately. But it doesn't work always like that!" "What is very difficult is to organise something at such a big bank in such a big corporate. So if you really want something to work or to do, there are a lot of rules or regulations!" "You need a lot of patience in a big corporate to talk to the right people."
31	Waiting time kills patience and confidence	102	Operating structure in big organisation is exhausting	Organisation is cautious about its decisions. Something like procrastinating in the process can be deadly.	"I think for big organisation you need to go through the process with everyone, a lot of people, then the waiting becomes frustrating."
		103	Time is a confidence killer	It takes a long time when innovations/ideas come to life. The longer it takes, the harder it would feel for the innovators.	"In the later stages, you need a lot of patience to, to get your project really be part of feedback. Then you sometimes lose hope, like you're like, oh, it takes so long. Out of energy is already two years and it's not really going."
		104	"Innovators construct the ideas, but they are usually not idea practitioners"	Innovators are responsible until it comes to life. After that, other people take over.	"The coaches have a coach, like a coach to help us anything we face!" "There's sort of two types of people. There's people that can build stuff. But they shouldn't be maintaining stuff. And there's people that maintain, but they, yeah, normally don't focus on building new. And I'm a builder, so I like to build new things, but then when it's built, I want to move on because I don't want to like maintain that."
		105	The timing for creativity is important	Creativity feels futuristic which constantly reminds you that you need to move forward. Spending time dwelling on the past or present might kill creativity.	"Timing means right timing."
		106	A good storyteller makes an innovation more convincing	The story teller of the innovation should have confidence in the story as well as empathetic ways to present the story.	"I put the walking elephant because you need to go forward, going to the future."
32	What can coach do to make it more persuasive?	107	Coaches' guidance make team members feel they are cared and stayed on track	Coaches have a clear overview of the teams and a long-term vision where the teams are supposed to go.	"I think the most important... (is) the way of telling it (the innovation story)."
		108	Innovation coaches are eager to seek for the breaches to spread out the impact	They cannot just sit around...	"You have to believe in your story, and if you don't believe it, then you can't present it. Also, combined with a way of good expressions."
		109	The less perception of the solution, the more creative and crazier idea would come out	The content and focus of workshops/ creative sessions depends on the problem proposed and time allocated.	"I really like the fact that he really is thinking along and has also a bit more distance and a bit more the long term vision... personally think it's really nice that he also has the clear overview and knows where the whole team wants to go."
33	"When I see it's complete, then no need for me"	110	Too "well-visualised" concepts might limit thoughts	Demonstrations and illustrations reduces cognitive burden. People tend to perceive it as "finished"	"Sometimes I know that I'm trying to convince something or, or trying, sort of introduce creativity into the world of someone that I think is gonna be really difficult. But still I'm gonna try because I think if it works, it's gonna have a bigger impact than yeah, not, not try it."
		111	A good network builds up on a clear common understanding with colleagues	Communication can be tricky since cultural differences exist within teams.	"If you have like a full day, for example, you can really drag them into coming up with really crazy ideas. But if you only have like two hours and you have like a very concrete business problem, then of course the decision is just very focused."
34	Working with familiar colleagues/teams provides confidence (common understanding & same language)	112	Innovation coaches feel most responsible and serious to his/her own teams	Innovation coach does not only belong to the team named "Innovation team". It is also sometimes compulsory to join other team meetings, even if it's not so relevant.	"People are usually more creative in coming up with why things won't work than with why would work."
		113	Innovation coaches have their own unique network connections	Depending on the job position, someone's 'far-away' contact might be found to be close to another person.	"If you make a drawing like Figma, you can make clickable demo. And everybody thinking you almost already built it."
		114	Innovators speak the same language and they understand each other better	Working with 'like-minded' provides joy. Often they share interesting topics together, even outside their working hours.	"When you designing concepts when you make visualisation everybody understands it better!" "As soon as you have a common understanding, so it's clear you have to have a go or it's clear that there's an issue, then you can discuss the issue and then it's clear and then we can work with it!" "But also in a team like this, with different nationalities, we can be very blunt and you don't get the stuff done because we have this one typical style of communicating... so you also have cultural differences. You have to be sensitive for that. And then it becomes even more complex to say!" "I don't follow all the, all the standards because it's not needed because I'm not really embedded in the team."
		115	Working with familiar teams/knowledge provides confidence	When people from different teams are working together, it becomes difficult to manage because you don't have their knowledge, also little control.	"I have different teams!" "Sometimes to work on it is about a specific team and then focusing on that to get something done. But sometimes it's also organizing things!" "You have this in place, but you're not picking it up. And I can't because I'm not in the team."
		116	There are unspoken "rituals" within the coach team	...	"It's interesting to see because some of your people, are far away from you? Some are like this. Never met them. Those are really close to me. It's different for person."
		117	There is a gap between the PO and the innovation coaches to understand each other	Those PO wants to innovate but don't know how. The innovation coaches/consultants are people who help them. People on the two sides don't speak the same language and they are often two separate groups (they work separately).	"(Name) is the account lead for retail from innovations perspective... so he would eventually have more contact with the people."
		118	Bureaucratic structure is making people used to "passive acceptance"	It is necessary to attend meetings/calls even if they are not very impactful, because it's part of the daily process	"I had lunch with a colleague... and we chatted about Chat GPT!" "That's nice because we have a really nice team and there's so many things that you hear that you would like to get in to."
35	You can't avoid distractions	119	Some activities are related to company culture, they could be less enjoyable, even distracting	It's compulsory to participate in some meetings when coaches might find their presence less important and necessary.	"The workshops gave me a really nice feeling because it was together with the teammates!" "We just immediately, but with the first sentence, know what the sentence is gonna be... And then so we're building an idea, which is like normal for innovators... and then someone else is like, what the fuck?" "I think when I'm doing something that's as involved with other members outside my team, it's maybe more difficult to be happy. If you're like something is not going well, you can't do anything about it."
					"Formally we do have those biweekly coach lunch!" "Lunch is more to share our experiences with each other or even personal things!" "We had a coach walk. So with all the coaches together, we walked outside during lunch and exchanged ideas!" "Had also needed to do some reading because someone sent me something that I needed to understand before I could help him."



# Appendix 3: Cultural insights booklet



# Creative Culture in...



High  
hierarchy

## Hierarchy

Low  
hierarchy

"Hierarchy is about how power is divided within a group and to what extent power is accepted."

Individual

## Identification

Together

"Identification stands for the preferred extent of individual freedom and the cohesiveness of the connection within a group."

Past

Time

Future

"Some cultures value the past as something to be proud of and refer to their history and traditions via their practices. Others prefer to focus on the future."

Care

Aim

Achievement

"Groups can be distinguished by the dominant values they seek to live by. In particular, the aim of life can be focused on caring for each other or achieving success."

Fun

## Attitude

Duty

"Some cultures attach more importance to a life with duties and rules. Other cultures are more indulgent. The former avoid uncertainty and prefer to have clear rules to follow. The latter prefer ambiguity and like to improvise."



## High Hierarchy

Being part of a large organisation makes it difficult to escape hierarchical structures and distractions. Perceptions and biases associated with hierarchy could undermine creative confidence. People with greater power often wield more influence over ideas.



### Opportunities:

- Encouragement from people with more power becomes impactful.



*I discussed it with my team...And they had a different view on the pricing that I had, so which I also understood it's a bit both ways...And then I discuss it with the coach...And the coach actually agrees with me, so that's also really nice.*

- Coachee



### Setbacks:

- Ideas from employees with less power may not be taken seriously.
- Idea judgments may become more detrimental.



*You feel the people who are further away and who do have a lot of influence. they already have, they are usually quite opinionated themselves...it's really difficult to let them know that it's useful.*

- Coach



*There are some people who are really looking into, yeah. Hierarchy or experience or more hierarchy...they might not take me as seriously as, they would from someone, who is working here for a long time.*

- Coachee

## Low Hierarchy



No indications from the research...



## Individual

Employees have very busy daily working schedules. They often don't have time to reflect individually, then it becomes hard to condense and internalise their creative confidence belief.



### Opportunities:

- More individual focus to consolidate learnings.
- More opportunities for employees to manage their energy states, potentially leading to more positive states.



*I was very busy. The issue is that you don't have any time to sort of reflect...because everything needs to sort of, you know, like trickle down.*

- Coach



*There is also sometimes people who say, yeah, you can do everything. And you know, you can always say everything to me, but saying it, and I don't know, giving that feeling or showing it, are two different things.*

- Coachee

## Together

Team collaborations are inspiring where employees learn a lot from their co-workers. It is more confident to work with familiar teams members.



### Opportunities:

- More chances to observe and learn from others.
- Get influenced by confident colleagues around.
- More opportunities for performance, showcasing, and receiving feedback.



*If you see something someone is using tool, they then you can inspire, can be inspired to use it as well.*

- Coachee



*I think for me to be confident also in my creativity means that I have people in my surroundings that make crazy ideas...because I don't doubt...That helped me to get crazy as well.*

- Coachee



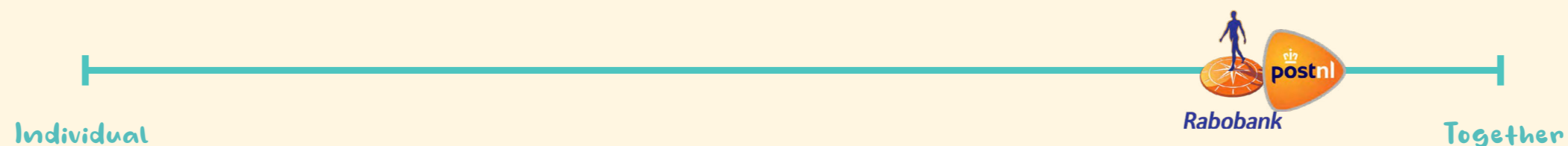
### Setbacks:

- It becomes easy to judge on other's work.
- Witnessing other's failures might affect creative confidence.



*I think when I'm doing something that's as involved with other members outside my team, it's maybe more difficult to be happy. If you're like something is not going well, you can't do anything about it.*

- Coachee



## Past

Organisation values its traditional way of working and running businesses. Innovations are the new-comers that are difficult to be convincible.



### Opportunities:

- Previous relevant tasks and projects can serve as references.



### Setbacks:

- There might be fewer creative/innovative cases to refer to.
- People are less inclined to explore new things.
- Innovation has less capacity than the old businesses, where people are less likely to perform and showcase ideas.



*When you don't have the confidence and you take only "I have to protect my own seat", then you can't be creative. You can only be creative beyond borders.*

- Coachee



*It's an old company, it has a huge history and some people are already there working for a long time. And people are in general resistant to change...You can think of an approved way to do it, but to actually make them do it is another.*

- Coachee

## Future



No indications  
from the research...



## Care

Be careful to bring competitiveness within the teams and team works. Creative confidence breeds out in a friendly, inspiring, caring and supportive environment, where everyone is included.



### Opportunities:

- More positive evaluations on task performances.
- More feedback and support from teams, thereby creating an encouraging and less stressful learning environment.

“To process all these inputs I need relaxed and peaceful bit place... the busy fast paced environment should be balanced.” - Coach

“Although there's agility and there's perhaps sometimes also danger or surprise...then it has to be a safe and friendly environment.” - Coach

## Achievement

The aim of the business is to be competitive. Innovation has adopt to business context where it is perceived as a serious commitment as well.



### Opportunities:

- People may find it easier to acquire relevant skills due to their proficiency within the business domain.

“I don't think it (the way business works) matters, but to express the creativity in useful artifacts in business context, it is needed.” - Coachee



### Setbacks:

- It might be more difficult to achieve creative outcomes with too much business mindset.
- Higher likelihood of facing judgments during a reality check, resulting in more negative feedback on creative ideas.

“So that's a really good idea, but we don't initiate the ideas.” And that is because the business knows the business. - Coach

“When I was working just with startups that don't have to deal with legal control risk. Then you can really brainstorm because it, nothing is crazy. You can literally do everything tomorrow.” - Coach



## Fun

Being creative doesn't follow certain rules. It's a matter of experience. What you need to do is to let it flow and trust on the process.



### Opportunities:

- More opportunities to explore and learn out of the box.
- It is more like a 'personalised' approach. Based on one's own pace, it is more flexible and less constrained.



*Sometimes you're just like this aha moment and, oh, let's do it like this.*

- Coach



*And as a facilitator, you have to get the whole team to that level that they are confident to follow you. That's that you're not gonna jump, we're gonna jump.*

- Coach

## Duty

Employees prefer rules to follow when carrying out innovation practices. They are uncomfortable with imperfect and ambiguous ideas.



### Opportunities:

- Easier to venture into unknown territories if there is a path.
- Easier to follow in creative tasks if demonstrations are given.



*So I had to first let them understand what I mean with drawing, you don't have to be Picasso, I just, you know, like a triangle with a circle that's a lady in the dress, right?*

- Coach



### Setbacks:

- Imperfection is often judged, where positive sides of the ideas might not be recognised.
- Challenging to initiate ideas due to extensive validations: Patience runs out fast as there's no immediate feedback.



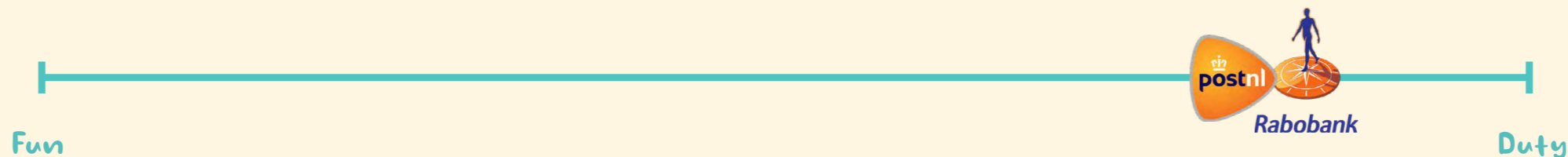
*What is very difficult is to organise something at such a big bank in such a big corporate. So if you really want something to work or to do, there are a lot of rules or regulations.*

- Coach















*In the sort of the more classical or old school sort of business world, People tend to want to do things first time, right. If that is your approach, it's also bad to fail.*

- Coachee



Appendix 4: Co-design workshop planning

<div><div><div>Rabobank</div></div><div><div></div><div>Opening</div><div></div></div><div><div></div><div>Problem Finding</div><div></div></div><div><div></div><div>Idea Finding</div><div></div></div><div><div></div><div>Solution Finding</div><div></div></div><div><div></div><div>Closing</div><div></div></div></div>															
Activity		Workshop opening	Goal of the workshop	Diverging: Flower Association	Reverging: Spontaneous Clustering	Converging: Restating the Problem (H2)	Diverging: Take a Walk	Reverging: C-Box	Converging: Hits or Dots	Diverging: Interactive Brainsketching	Reverging: ...	Converging: ...	Discuss each sketch sheet	Wrap-up	Next: Testing and the last workshop
Time	 14:00-14:05 (Buffer)	14:05-14:10	14:10-14:13	14:13-14:23	14:23-14:28	14:28-14:40	14:40-15:00	15:00-15:10	15:10-15:15	15:15-15:45	... min	... min	15:45-15:55	15:55-15:58	15:58-16:00
Description		Yilin gives a short introduction of the workshop and the people he invited. State the <b>roles</b>	Yilin states the goal of the workshop, explain the <b>problem (PaG)</b> clearly	Yilin gives the floor to the F, session starts	Draw directly on the flower pedals and circle the areas	<b>6 min</b> to write and <b>6 min</b> to choose. PO choose the statement that everybody agrees as the <b>PaP</b>	<b>10 min</b> walk (not guided), taking objects back to the session in the centre. <b>10 min</b> explain the inspiration & idea (everyone takes <b>2 min</b> to explain, others build on that inspiration, 5 turns).	The RG take their ideas and stick them to the C-Box	RG select one idea they like the most	Each person is assigned with the same idea. Five turns: <b>4+5+6+7+8</b> . When each turn ends, pass the sketch to the next person	...	...	Each sheet takes <b>2 min</b> and people take turns to explain their input	Ask the RG to set back and refer back to today's goal and agenda	Yilin gives a conclusion and inform the next steps/activities
F action	(Before 14:00) Project the session goal and agenda. Set up the camera in advance (time lapse). Divide the room space 	... 	Write down the PaG in advance in the Problem Finding space	Explain the rule of diverging. Explain the instruction of Flower Association 	*Explain the rule of reverging	Explain the rule of converging in the second 6 min. Cut out the three dots in advance 	Write the PaP in large and put it in the Idea Finding space. Explain the activity instruction. Explain the rule in the second 10 min 	Draw the C-Box dimensions (feasibility & originality) in advance and stick it to the reverging area. Explain the rule 	Explain the rule 	Explain the rule 	...	...	... 	Wrap up the session (could ask for reflection but depends on the time). Hand over to Yilin	Take pictures before taking off the flippaper & post-its 
Materials that might be needed		Name tags, Post-its, Markers, Snacks	Flippaper, Marker, Agenda (or one page slide, laptop)	Makers with different colours	Makers with different colours, Post-its	Post-it, *Dots stickers (3 dots per person)	*Cell phone (people might take pictures), Makers, Post-its	Markers, Flippaper	Dot stickers (3 dots per person)	Sketch sheets (A3), Makers with different colours	...	...	...	...	Flyers?
Goal/Aim		Let the RG and F get familiar with each other	Everyone is clear what this workshop is about, and knows which problem to solve	The flippaper is 70%–80% full	Around 5 clusters are defined. Each cluster has a unique name	Around 15 H2 are created	Get relaxed and step into another environment. Have a bit of a break in the first 10 min. Generate around 50 ideas	All ideas are put into the quadrants	There is one idea that is both feasible and original (WOW)	RG make sketches and build on each others' idea	...	...	RG make sense out of the sketches so that everybody understands what the solutions are	Reflect on the creative session, the whole process. Does the outcome answer the question?	Make sure they know about the concept evaluation and the final communicative (insight) workshop
Notes	Stick on some flippaper if needed	Make sure to be there in time (30 mins in advance?) for preparation	*"Any questions regarding the problem?"			"Now you have created... as well as those clusters, can you refer to these clusters and write some H2 questions?"	"Keep the PaP in mind and search for an artefact that gives you inspiration! You can also grab a drink if you want. Let's get back at ..."	C-Box needs to be drawn in a big size	If there are not enough ideas in the WOW quadrant, can go to the HOW quadrant	"Don't worry too much about your hand drawing..."	...	...	...	–	
		(Ethic) "Can I make a time lapse video? Will anonymise identifiable data afterwards!"				RG choose the most-dotted option. If there are several options with the same number of dots. Yilin chooses one from them	"What is this and why did this strike you?" "Why is this inspiring to you?"		People might put all of their dots into the WOW quadrant	...					
		(Ethic) "Your participation is voluntary, you can quit at any time, but I strongly suggest you stay for the whole session since every activity is connected"					"Can you write down some ideas on the post-its that would answer the PaP? Use your inspiration or others!"								



Activity

Time

Description

F action

Materials that might be needed

Goal/Aim

Notes



13:00-13:05 (Buffer)

Opening

Workshop opening

5 min

Problem Finding

Goal of the workshop

3 min

Idea Finding

Diverging: Flower Association

10 min

Reverging: Spontaneous Clustering

5 min

Converging: Restating the Problem (H2)

6+6 min

Solution Finding

Diverging: Take a Walk

10+10 min

Reverging: C-Box

10 min

Converging: Hits or Dots

5 min

Closing

Diverging: Interactive Brainsketching

30 min

Reverging: ...

... min

Converging: ...

... min

Discuss each sketch sheet

10 min

Wrap-up

3 min

Next: Testing and the last workshop

2 min

Yilin gives a short introduction of the workshop and the people he invited. State the **roles**

Yilin states the goal of the workshop, explain the **problem (PaG)** clearly

Yilin gives the floor to the F, session starts

Draw directly on the flower pedals and circle the areas

**6 min** to write and **6 min** to choose. PO choose the statement that everybody agrees as the **PaP**

**10 min** walk (not guided), taking objects back to the session in the centre. **10 min** explain the inspiration & idea (everyone takes **2 min** to explain, others build on that inspiration, 5 turns).

The RG take their ideas and stick them to the C-Box

RG select one idea they like the most

Each person is assigned with the same idea. Five turns: **4+5+6+7+8**. When each turn ends, pass the sketch to the next person

...

...

Each sheet takes **2 min** and people take turns to explain their input

Ask the RG to set back and refer back to today's goal and agenda

Yilin gives a conclusion and inform the next steps/activities

(Before 13:00) Project the session goal and agenda. Set up the camera in advance (time lapse). Divide the room space

...

Write down the PaG in advance in the Problem Finding space

Explain the rule of diverging. Explain the instruction of Flower Association

\*Explain the rule of reverging

Explain the rule of converging in the second 6 min. Cut out the three dots in advance

Write the PaP in large and put it in the Idea Finding space. Explain the activity instruction. Explain the rule in the second 10 min

Draw the C-Box dimensions (feasibility & originality) in advance and stick it to the reverging area. Explain the rule

Explain the rule

Explain the rule

...

...

...

Warp up the session (could ask for reflection but depends on the time). Hand over to Yilin

Take pictures before taking off the flippaper & post-its



Name tags, Post-its, Markers, Snacks

Flippaper, Marker, Agenda (or one page slide, laptop)

Makers with different colours

Makers with different colours, Post-its

Post-it, \*Dots stickers (3 dots per person)

\*Cell phone (people might take pictures), Makers, Post-its

Markers, Flippaper

Dot stickers (3 dots per person)

Sketch sheets (A3), Makers with different colours

...

...

...

...

Flyers?

Let the RG and F get familiar with each other

Everyone is clear what this workshop is about, and knows which problem to solve

The flippaper is 70%-80% full

Around 5 clusters are defined. Each cluster has a unique name

Around 15 H2 are created

Get relaxed and step into another environment. Have a bit of a break in the first 10 min. Generate around 50 ideas

All ideas are put into the quadrants

There is one idea that is both feasible and original (WOW)

RG make sketches and build on each others' idea

...

...

RG make sense out of the sketches so that everybody understands what the solutions are

Reflect on the creative session, the whole process. Does the outcome answer the question?

Make sure they know about the concept evaluation and the final communicative (insight) workshop

Stick on some flippaper if needed

Make sure to be there in time (30 mins in advance?) for preparation

\*"Any questions regarding the problem?"

"Now you have created... as well as those clusters, can you refer to these clusters and write some H2 questions?"

"Keep the PaP in mind and search for an artefact that gives you inspiration! You can also grab a drink if you want. Let's get back at..."

C-Box needs to be drawn in a big size

If there are not enough ideas in the WOW quadrant, can go to the HOW quadrant

"Don't worry too much about your hand drawing..."

...

...

...

...

...

(Ethic) "Can I make a time lapse video? Will anonymise identifiable data afterwards!"

(Ethic) "Your participation is voluntary, you can quit at any time, but I strongly suggest you stay for the whole session since every activity is connected"

RG choose the most-dotted option. If there are several options with the same number of dots. Yilin chooses one from them

"What is this and why did this strike you?" "Why is this inspiring to you?"

People might put all of their dots into the WOW quadrant

...

...

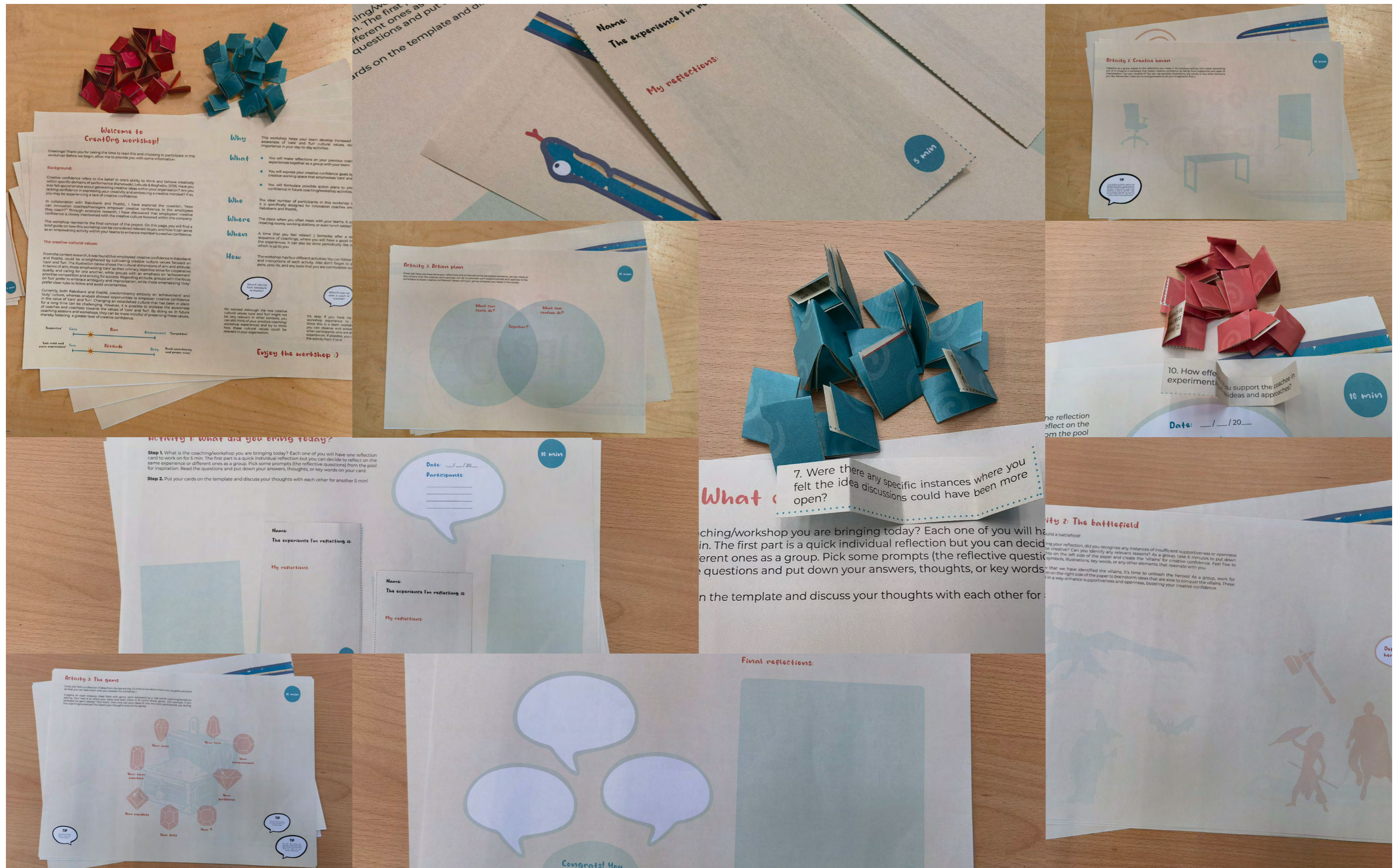
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"Can you write down some ideas on the post-its that would answer the PaP? Use your inspiration or others!"

## Appendix 5: CreatOrg workshop



Creat  
Orgs

## Welcome to CreatOrg workshop!

Greetings! Thank you for spending time reading this and choosing to participate in this workshop! Before we begin, allow me to provide you with some information:

### Background:

Creative confidence refers to the belief in one's ability to think and behave creatively within specific domains of performance (Karwowski, Lebuda & Beghetto, 2019). Have you ever felt apprehensive about generating creative ideas within your organisation? Are you lacking confidence in expressing your creativity and embracing a creative mindset? If so, you may be experiencing a lack of creative confidence.

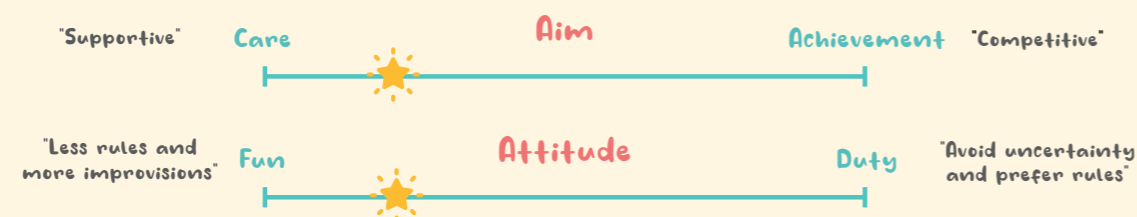
In collaboration with Rabobank and PostNL, I have explored the question, "How can innovation coaches/managers empower creative confidence in the employees they coach?" Through extensive research, I have discovered that employees' creative confidence is closely intertwined with the creative culture fostered within the company.

This workshop represents the final concept demo of the project. On this page, you will find a brief guide on how this workshop can be considered relevant to you and how it can serve as an empowering activity within your teams to enhance creative confidence.

### The creative cultural values:

From the context research, it was found that employees' creative confidence in Rabobank and PostNL could be strengthened by cultivating creative culture values focused on 'care' and 'fun'. The illustration below shows the cultural dimensions of aim and attitude. In terms of aim, those emphasising 'care' as their primary objective strive for cooperative quality and caring for one another, while groups with an emphasis on 'achievement' prioritise competition and striving for success. Regarding attitude, groups with the focus on 'fun' prefer to embrace ambiguity and improvisation, while those emphasising 'duty' prefer clear rules to follow and avoid uncertainties.

Currently, both Rabobank and PostNL predominantly embody an 'achievement' and 'duty' culture, whereas analysis showed opportunities to empower creative confidence in the value of 'care' and 'fun'. Changing an established culture that has been in place for a long time can be challenging. However, it is possible to increase the awareness of coaches and coachees towards the values of 'care' and 'fun'. By doing so, in future coaching sessions and workshops, they can be more mindful of preserving these values, thereby fostering a greater level of creative confidence.



### Why

This workshop aims to help your team (especially the coachee) develop increased sensitivity and awareness towards 'care' and 'fun' cultural values, while inspiring potential actions to take in future coaching or workshop activities.

### What

- You will make reflections on your previous coaching/workshop experiences together as a group with your team.
- You will map out some potential impediments for creative confidence and think of some corresponding solutions.
- You are encouraged to discuss your results with other teams.

### Who

The ideal number of participants in this workshop is around **2~4**. It is specifically designed for innovation coaches and coachees in Rabobank and PostNL.

### Where

The place when you often meet with your teams. It could be in the meeting rooms, working stations, or even lunch tables?

### When

A time that you feel relaxed :) Someday after a workshop or a sequence of coachings, where you still have a good memory about the experiences. It can also be done periodically like once a month, which is up to you.

### How

The workshop has four different activities. You can follow the sequence and instructions of each activity. Also don't forget to prepare some pens, post-its, and any tools that you are comfortable working with.

What if I am not from Rabobank or PostNL?

No worries! Although the two creative cultural values 'care' and 'fun' might not be very relevant in other contexts, you can still think of your previous coaching/workshop experiences and try to think how these cultural values could be relevant in your organisation.

What if I was not even a coach or coachee?

It's okay if you have no coaching/workshop experience to reflect on. Since this is a team workshop, maybe you can observe and actively listen to other participants who are sharing their experiences. If possible, you can still join the activity from 2 to 4!

## Enjoy the workshop :)

## Activity 1: What did you bring today?

**Step 1.** What is the coaching/workshop you are bringing today? Each one of you will have one reflection card to work on for 5 min. The first part is a quick individual reflection but you can decide to reflect on the same experience or different ones as a group. Pick some prompts (the reflective questions) from the pool for inspiration. Read the questions and put down your answers, thoughts, or key words on your card.

**Step 2.** Put your cards on the template and discuss your thoughts with each other for another 5 min!

10 min

Date: \_\_\_ / \_\_\_ / 20\_\_

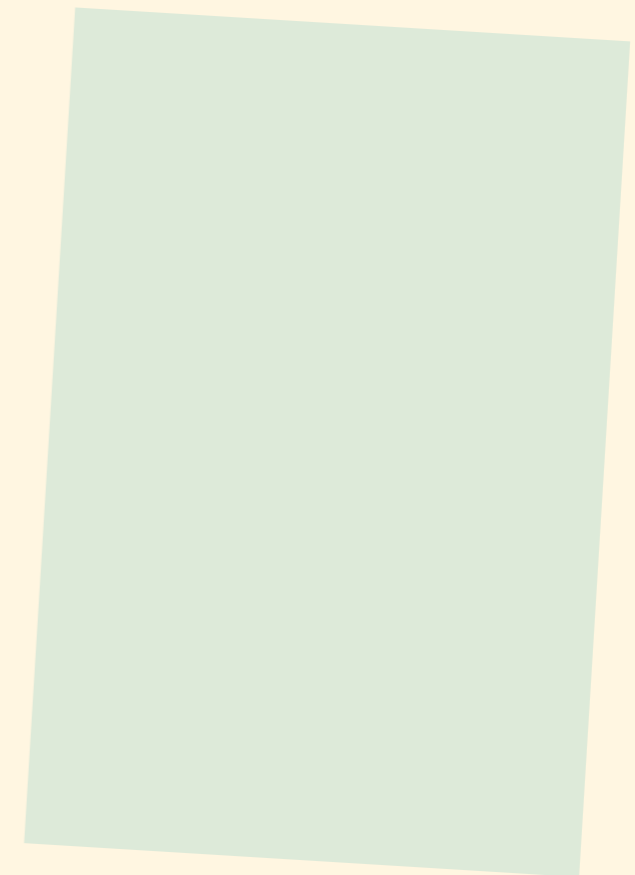
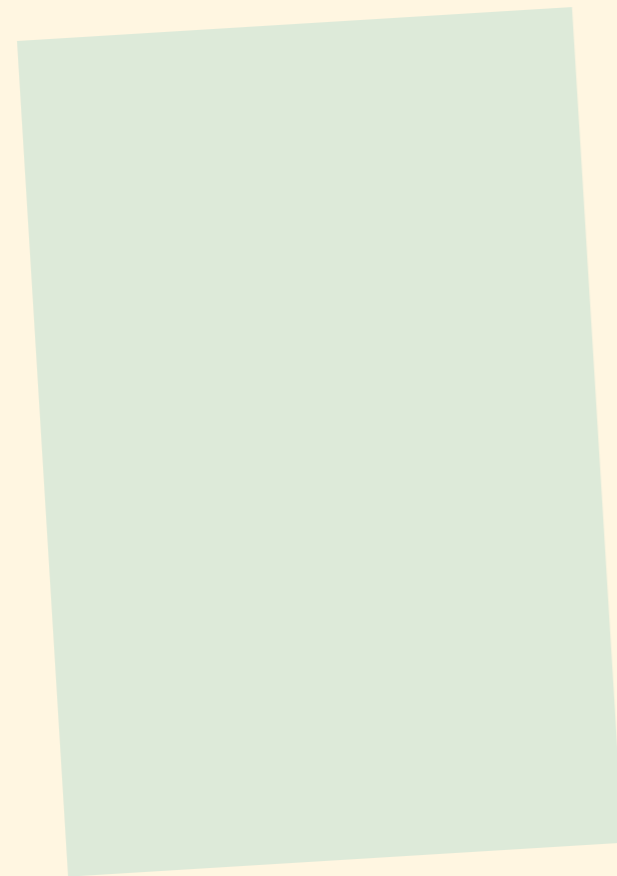
Participants:

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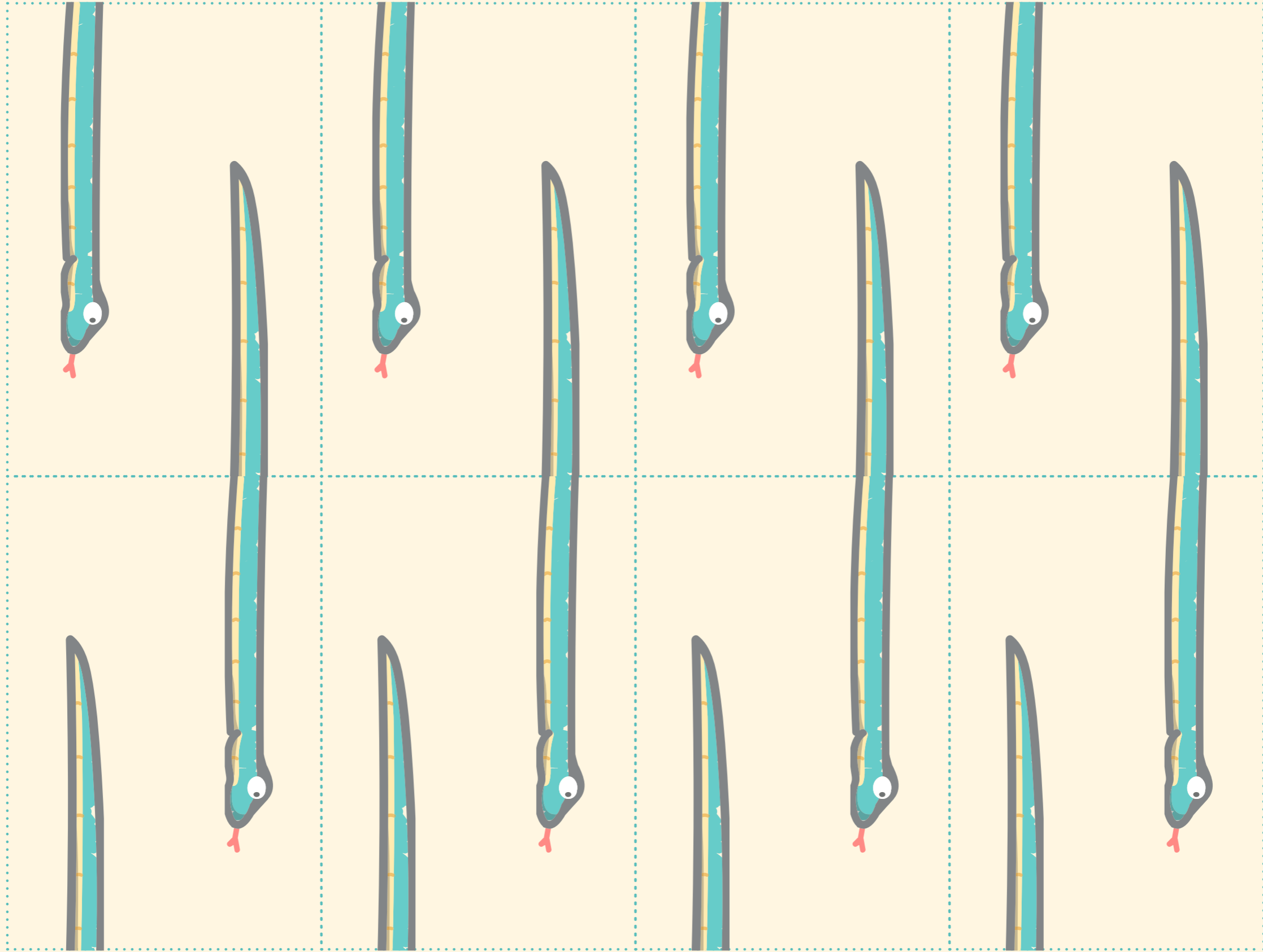
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<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>	<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>	<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>	<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>
<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>	<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>	<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>	<p>Name:</p> <p>The experience I'm reflecting is:</p> <p>My reflections:</p> <p>5 min</p>





1. Did you feel comfortable expressing your thoughts, ideas, and concerns?	2. Were you able to openly explore and discuss ideas without judgment or criticism?	1. Did you feel you have created a supportive space where the coachee felt comfortable expressing their thoughts, ideas, and concerns?	2. Did you feel you have created an open space where the coachee felt comfortable expressing their thoughts, ideas and concerns?
3. Did you feel supported when presenting your ideas?	4. Did you receive adequate support in working towards creative outcomes?	3. Were you able to facilitate open exploration and discussion of ideas without judgment or criticism?	4. How did you support the coachee in presenting their ideas?
5. Were there any specific instances where you felt your ideas could have been more supported?	6. Did you feel your ideas are being valued or cared during the session?	5. Do you have any difficulties in facilitating an open discussion of ideas?	6. Did you provide adequate support to assist the coachee in working towards creative outcomes?
7. Were there any specific instances where you felt the idea discussions could have been more open?	8. Did you receive constructive feedback/guidance to help you come up with original ideas?	7. How effectively did you provide constructive feedback/guidance to help the coachee come up with original ideas?	8. Were there any specific instances where you think you could support more on coachees' ideas?
9. Do you have any difficulties in expressing your ideas openly?	10. Did you feel supported in exploring new ideas and approaches?	9. Were there any specific instances where you think the idea discussions could have been more open?	10. How effectively did you support the coachee in experimenting with new ideas and approaches?
11. Did you feel supported in experimenting with new ideas and approaches?	12. Were there any moments when you felt inspired or motivated to create more ideas?	11. How effectively did you support the coachee in exploring new ideas and approaches?	12. Were there any moments when you noticed the coachee being particularly inspired or motivated to create more ideas?
13. Were there any moments when you felt discouraged to create more ideas?	14. Were there any instances where you felt that your unique perspective or experiences were not fully acknowledged or considered?	13. Were there any moments when you noticed the coachee being discouraged to create more ideas?	14. Were there any instances where you felt you need to support the coachee more and provide more guidance?
15. Were there any instances where you felt unsecure about your ideas and wanted more guidance?	16. Do you filter out your ideas yourself before you share them to other people?	15. Were there any instances where you felt you could have better acknowledged the coachee's unique perspective or experiences?	



## Activity 2: The battlefield

Now let's build a battlefield!

**Step 1.** During your reflection, did you recognise any instances of insufficient supportiveness or openness for you to be creative? Can you identify any relevant reasons? As a group, take 6 minutes to put down your thoughts on the left side of the paper and create the 'villains' for creative confidence. Feel free to incorporate symbols, illustrations, key words, or any other elements that resonate with you.

**Step 2.** Now that we have identified the villains, it's time to unleash the heroes! As a group, work for another 6 min on the right side of the paper to brainstorm ideas that are able to conquer the villains. These ideas should in a way enhance supportiveness and openness, boosting your creative confidence.

12 min

Define your  
villians here!

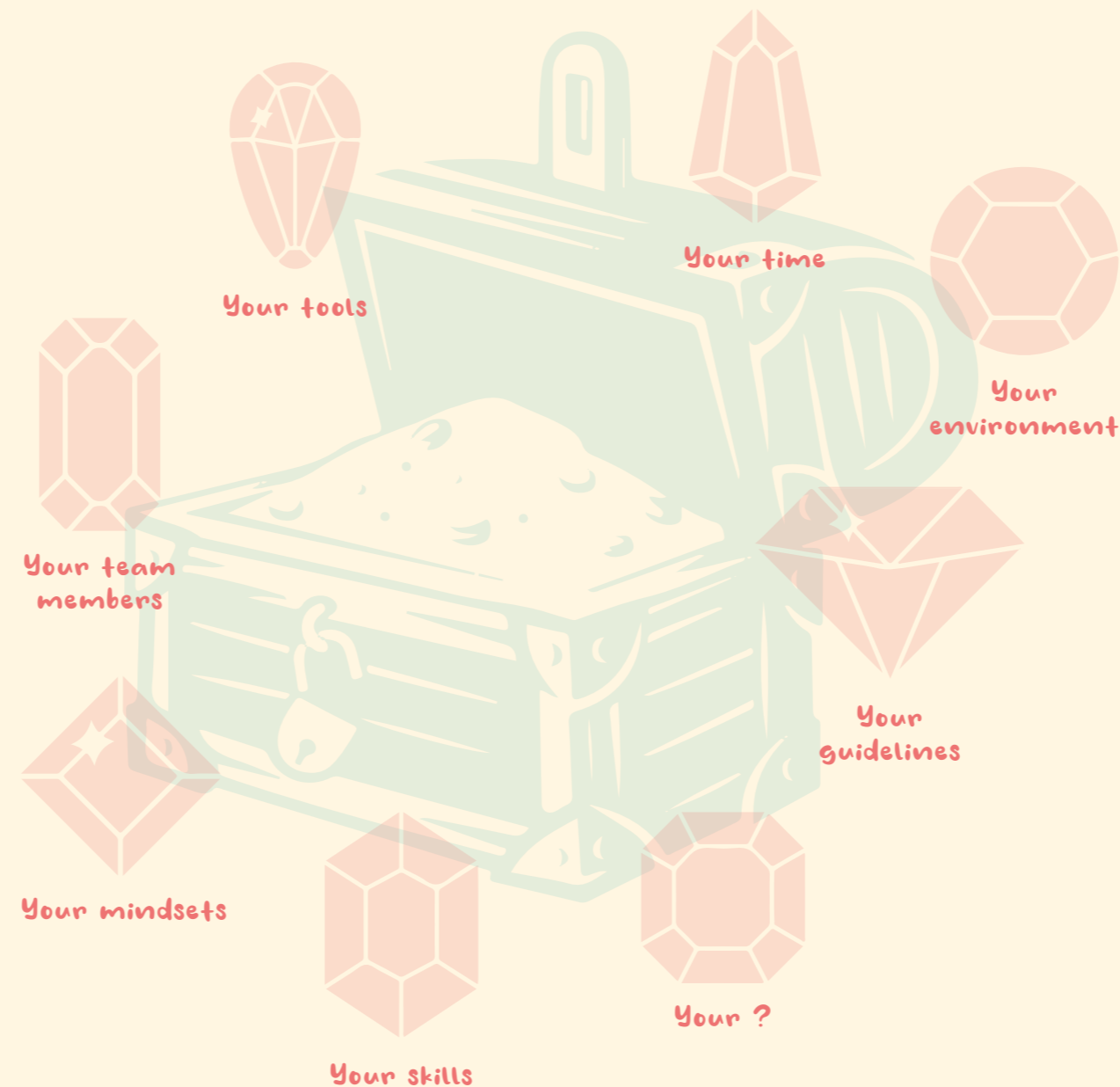
Define your  
heroes here!

## Activity 3: The gems

Great job! With a collection of ideas from the last activity, it's time to transform them into tangible solutions so that you can take them with you outside this workshop :)

Imagine an open treasure chest filled with gems, each representing a real-world coaching/workshop setting. Your task is to refine your ideas and tailor them to fit within these gems. For example, if you selected the gem labeled "Your tools", then how can your ideas fit into the tools participants use during the coaching/workshop? Put down your thoughts around the gems!

10 min



### TIP

Are there missing gems? Can you name them?

### TIP

Do you want to focus on only one gem, or multiple ones?

### TIP

You can also bring your reflection cards back here again to see if the solutions could be useful for your chosen experience.

## Activity 4: Share it and try!

Take a moment to breathe! Would you like to share the results with other team members who have not participated this workshop? If other teams have also worked on this workshop, would you be interested in presenting your results to them and exchanging feedback? Feel free to try out and experiment the solutions you created in future settings! Following the discussions, make sure to record the feedback and your final reflections here :)

15 min

### Feedback:



### Final reflections:

A large, empty green rectangular box intended for writing final reflections.

#### TIP

What are the actions you can immediately take in your next coaching/workshop activity?



Appendix 6: Evaluation forms

Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative.

Not true at all

Completely true

I trust my creative abilities.

Not true at all

Completely true

I feel confident to deal with problems requiring creative thinking.

Not true at all

Completely true

I am confident that I can perform creatively on many different tasks.

Not true at all

Completely true

Even when things are tough/challenging, I can perform quite creatively.

Not true at all

Completely true

I am good at proposing original solutions to problems.

Not true at all

Completely true

Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is:

My job title is:

Creative confidence statements:

I am creative.

Not true at all

Completely true

I trust my creative abilities.

Not true at all

Completely true

I feel confident to deal with problems requiring creative thinking.

Not true at all

Completely true

I am confident that I can perform creatively on many different tasks.

Not true at all

Completely true

Even when things are tough/challenging, I can perform quite creatively.

Not true at all

Completely true

I am good at proposing original solutions to problems.

Not true at all

Completely true

Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively.

Not true at all

Completely true

\*Why?

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively.

Not true at all

Completely true

\*Why?

I want to bring more supportiveness in future coaching/workshop activities.

Not true at all

Completely true

I want to bring more openness in future coaching/workshop activities.

Not true at all

Completely true

The workshop results are inspiring and insightful.

Not true at all

Completely true

This workshop can be done multiple times even in the future.

Not true at all

Completely true



**Extra questions for participants who are not from Rabobank and PostNL:**

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?

High hierarchy	Low hierarchy
Individual	Together
Past	Future
Care	Achievement
Fun	Duty

How would this workshop translate to the context in your organisation?

Do you have any suggestions to make it more relevant for you?

**Final comments:**

Any tips and tops?

What was not addressed in this workshop and you wish to know?



Appendix 7: Event presentation slides

Do me first!

### Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative.

Not true at all

Completely true

I trust my creative abilities.

Not true at all

Completely true

I feel confident to deal with problems requiring creative thinking.

Not true at all

Completely true

I am confident that I can perform creatively on many different tasks.

Not true at all

Completely true

Even when things are tough/challenging, I can perform quite creatively.

Not true at all

Completely true

I am good at proposing original solutions to problems.

Not true at all

Completely true

# Creat Org



# Welcome!



Yilin Quan



Milene  
Gonçalves



Ufuk Gür

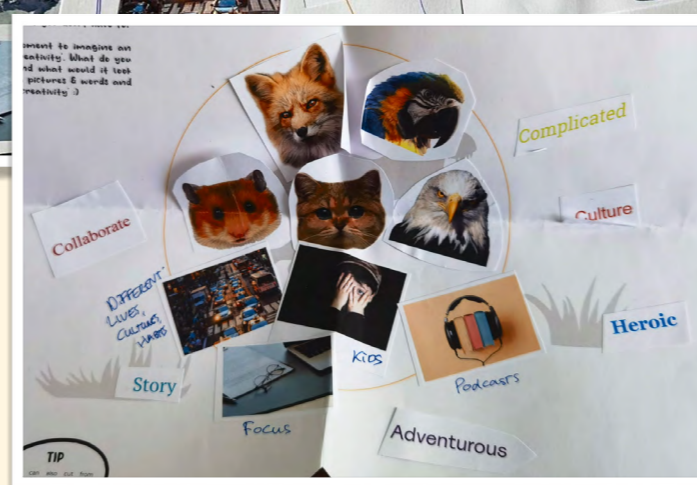
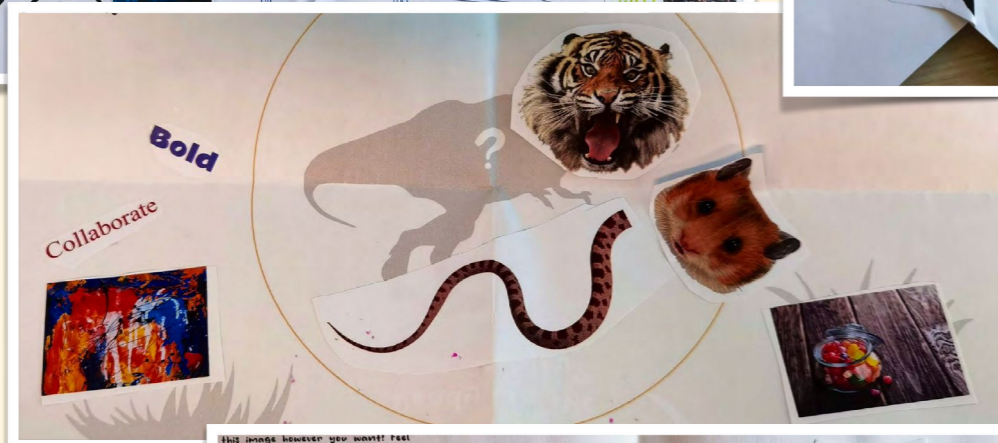
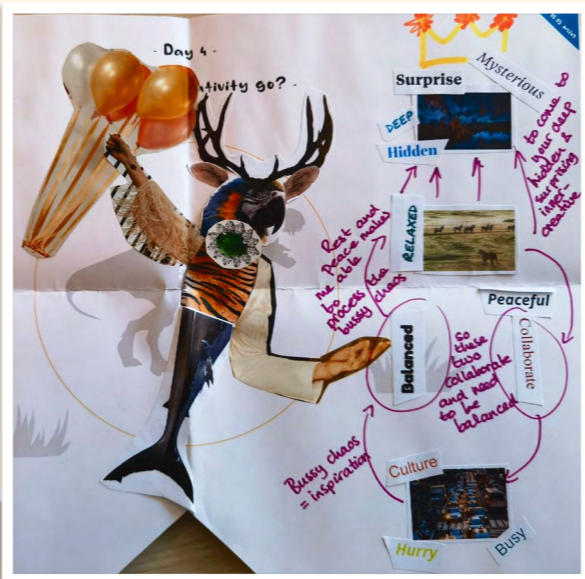
## Today's content

- Goal of my project
- The context research with Rabobank and PostNL
- Findings: the creative cultural values
- Goal of the workshop
- Let's play CreatOrg workshop!
- Evaluation



What does creativity look like?

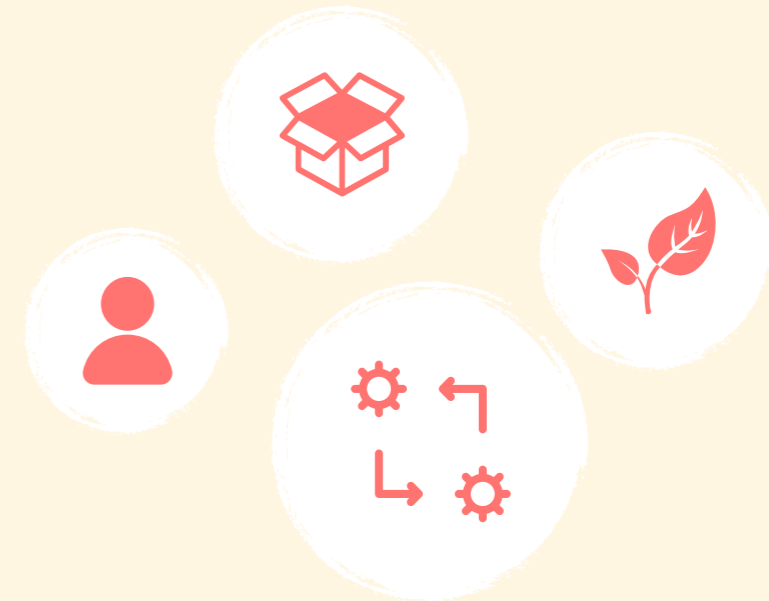




# What is **creativity**?

**Creativity** applies to everyone, and many areas of life!

(Kelley & Kelley, 2013)



**Creativity** is a process which leads to original and valuable solutions to given open problems.

Kelley, T., & Kelley, D. (2013). Creative confidence: Unleashing the creative potential within us all. Currency.

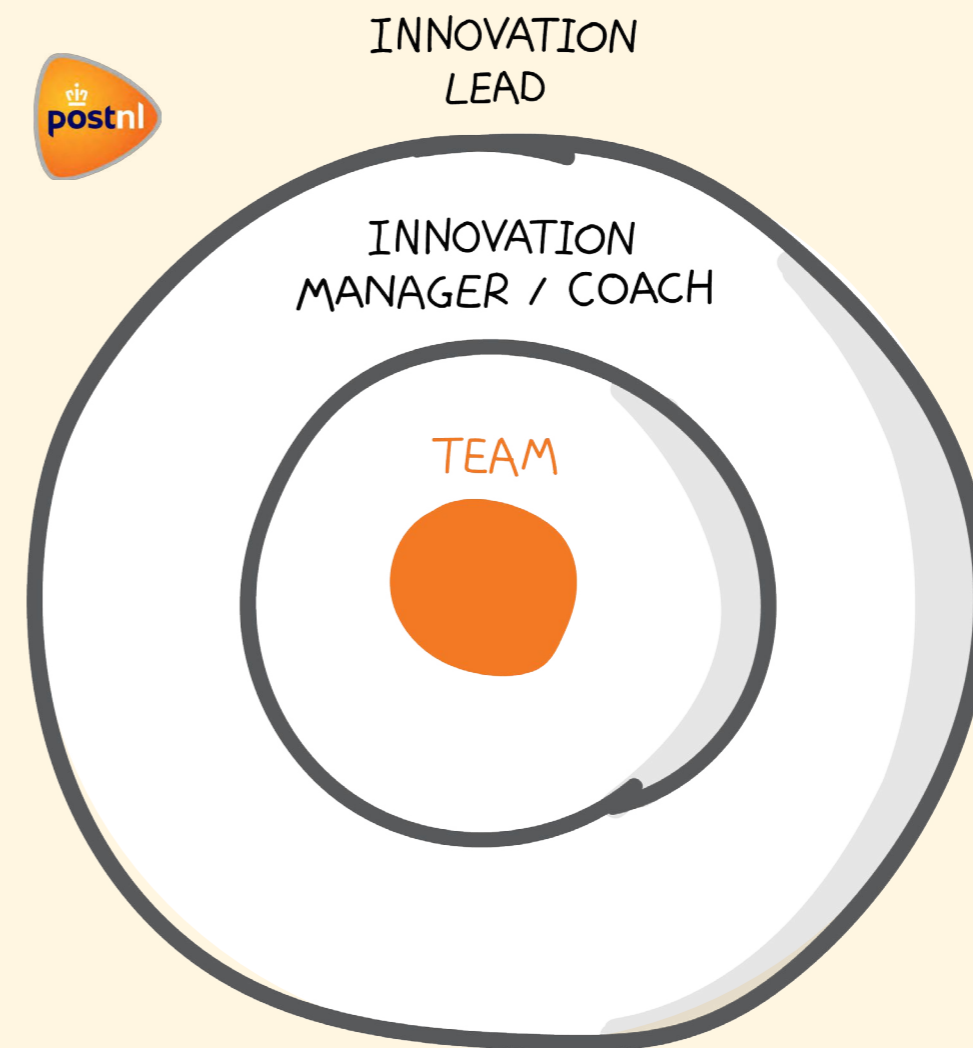
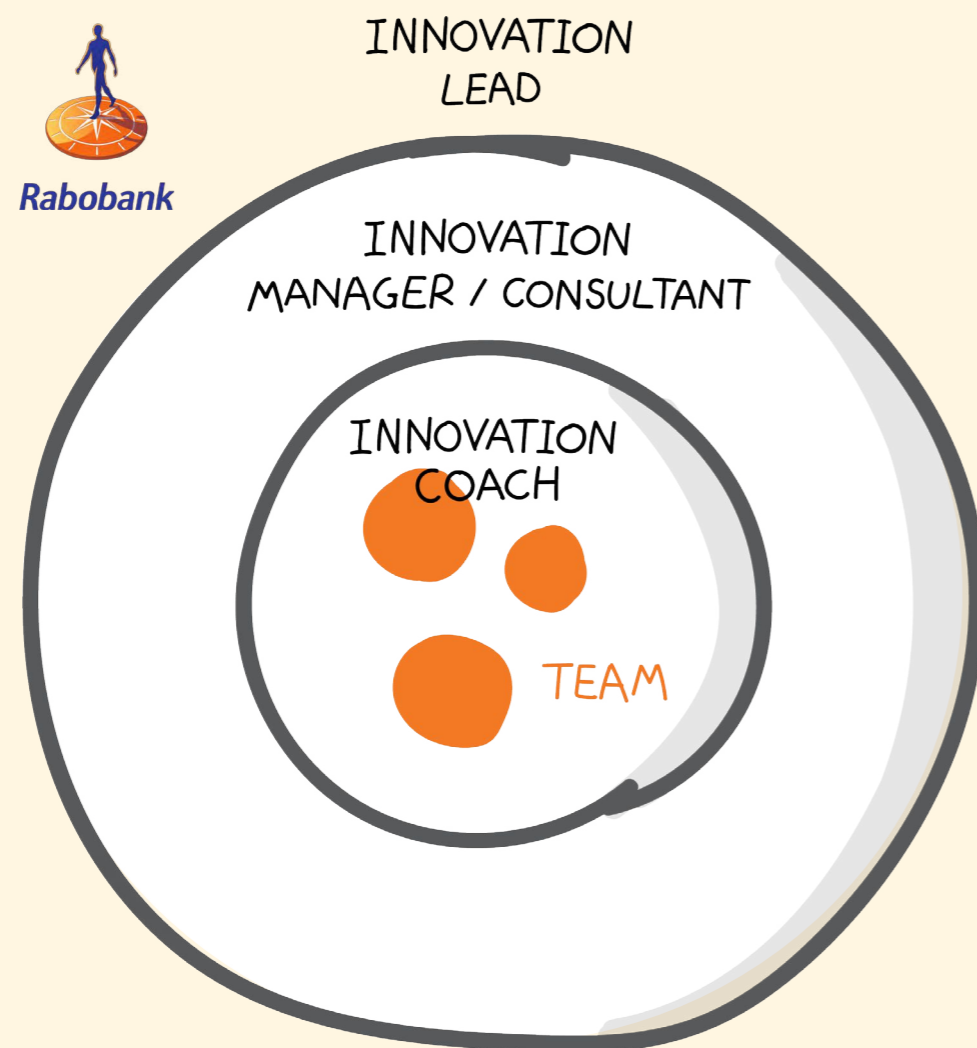
# What is creative confidence?

**Creative confidence** refers to the belief in one's ability to think or behave creatively in and across specific performance domains.

(Karwowski, Lebuda & Beghetto, 2019)

Karwowski, M., Lebuda, I., & Beghetto, R. A. (2019). 19 Creative Self-Beliefs. The Cambridge handbook of creativity, 396.

# What is the **context**?



## Goal of my project

"How can innovation coaches/managers empower creative confidence in the employees they coach?"

**Coachee:** People who are coached by the innovation coaches. They participate activities such as coaching, workshop etc.

# The context research

# Sensitizing booklets



### - Day 1: Learning Style -

I have prepared some learning/communicative styles for you which styles do you like and do? Indicate your response by checking '✓' in the **checked** box next to explain by writing down your thoughts, but you don't have to.

	Listening	Drawing	Reading	Writing	Workshop
The ones I like:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The ones I do not:	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

### - Day 2: My network -

**Step 1:** Think of a typical innovation project you are involved in. Who do you encounter? Stick the person (not themselves) in the map on the right by using the glue stick, and write down their names below.

**Example:**

**TIP:** You can think about creativity, but also about other things like: ideas, innovation, change, etc.

### - Day 4 -

#### - Where did creativity go? -

**Step 1:** If creativity is an animal, what does it look like?

Please use the glue stick and the sheet with animal pictures to create an image on this page that represents creativity. The picture doesn't need to be perfectly cut and you can organize this image however you want! Feel free to draw or use the background image as a reference to structure, but you don't have to!

**Step 2:** Please take a moment to imagine an inhabitable place for 'creativity'. What do you feel about that place and what would it look like? Cut the sheet with pictures & words and build a collage around 'creativity'!

**TIP:** Creativity is not just a 'natural talent', which is not something you can teach. It is a skill that can be learned and practiced.

**TIP:** You can also use the background image as a reference to structure, but you don't have to!



# Interviews

Total participants: 10

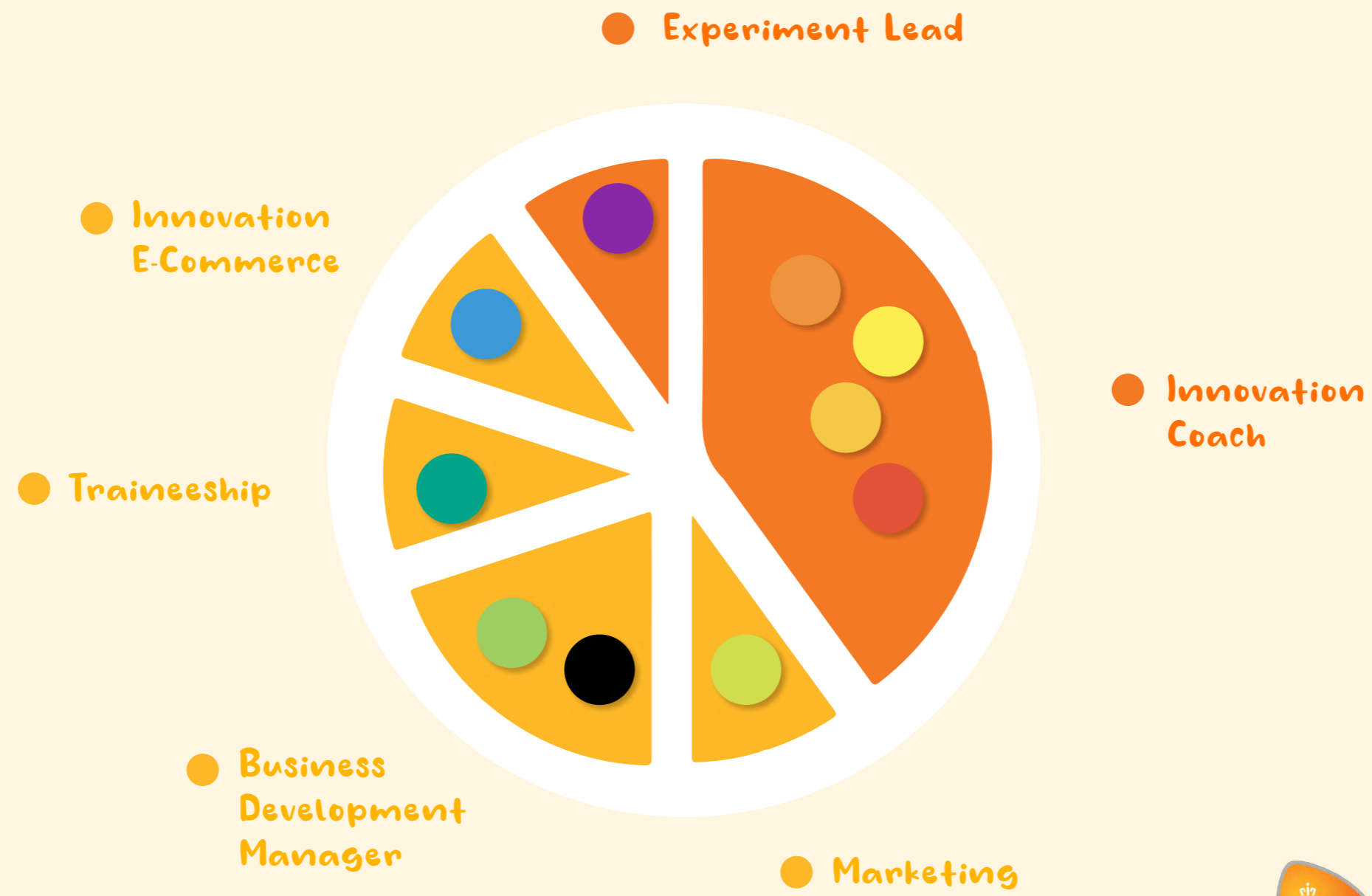


Coachee: 6

Coach: 4



Rabobank



Rabobank



# Booklet results

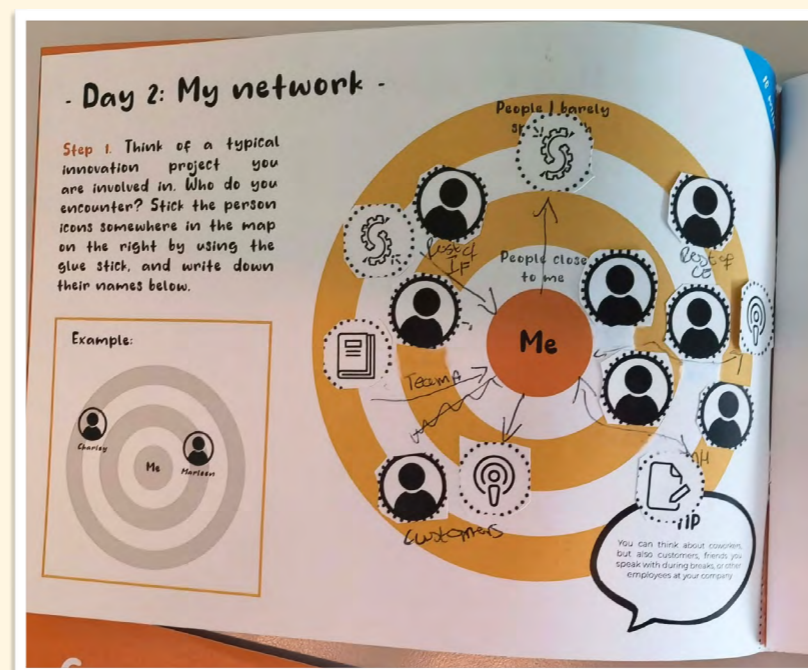
**- Day 1: Learning Style -**

I have prepared some learning/communicative styles for you! Which styles do you like and do? Indicate your response by checking ✓ in the tickbox! Feel free to explain by writing down your thoughts, but you don't have to.

	Listening	Drawing	Reading	Writing	Workshop
The ones I like:	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
The ones I do now:	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

*In business people read too much internal stuff you need outside in*

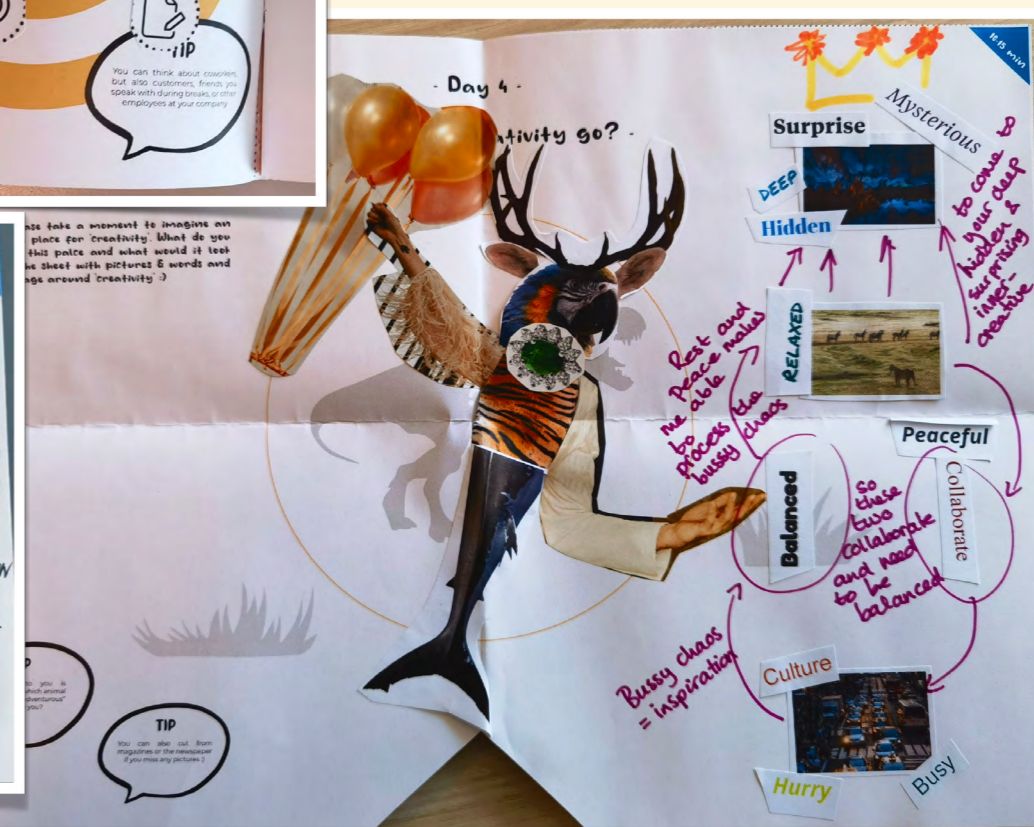
*I like reading. But don't do it often enough (Time). Later*



**- Day 3: Yesterday at work -**

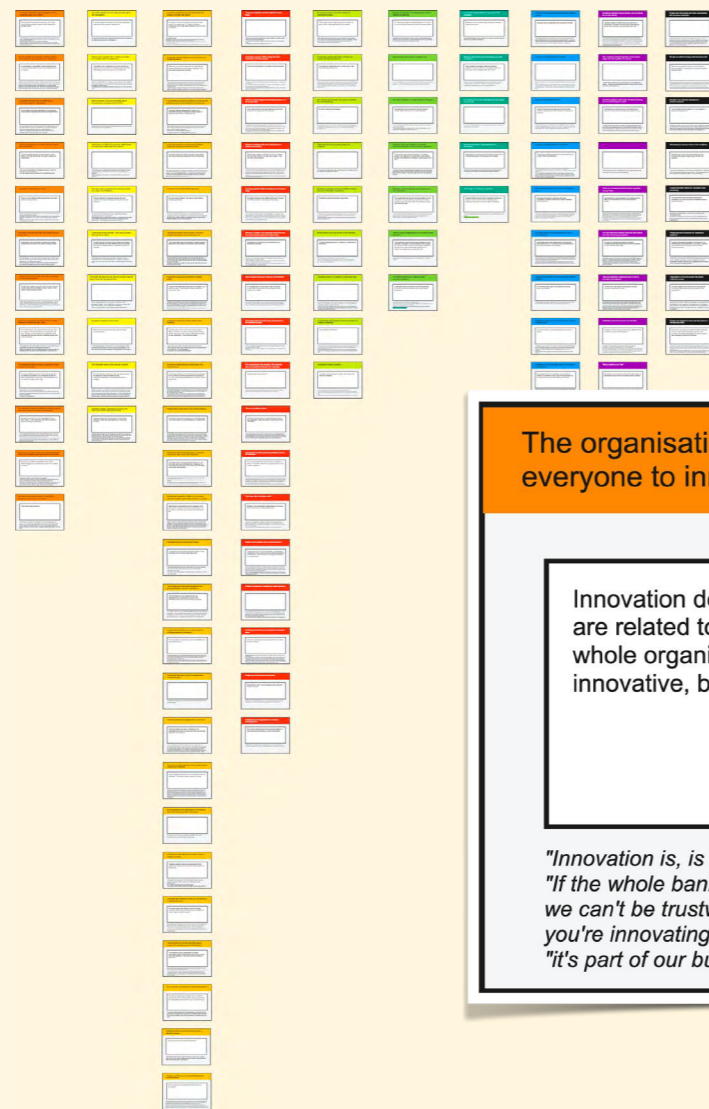
Step 1. Please think about yesterday, when you were working as/with innovation coach. Can you create a timeline for the activities you did in the day? You can use the entire line on this page, and fill in any activities you can think of. Again, no incorrect answers, as long as they're your answers!

Example:



# Analysis

Total statement cards: 119

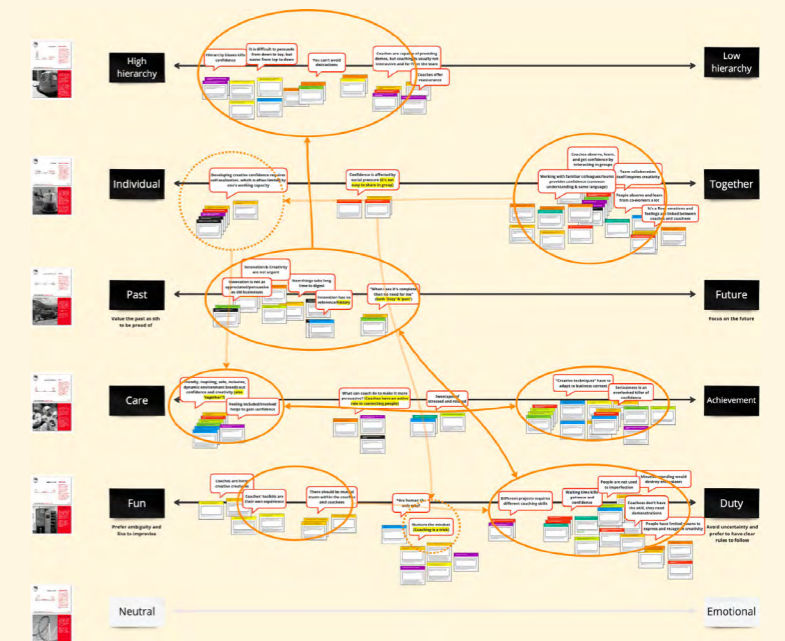
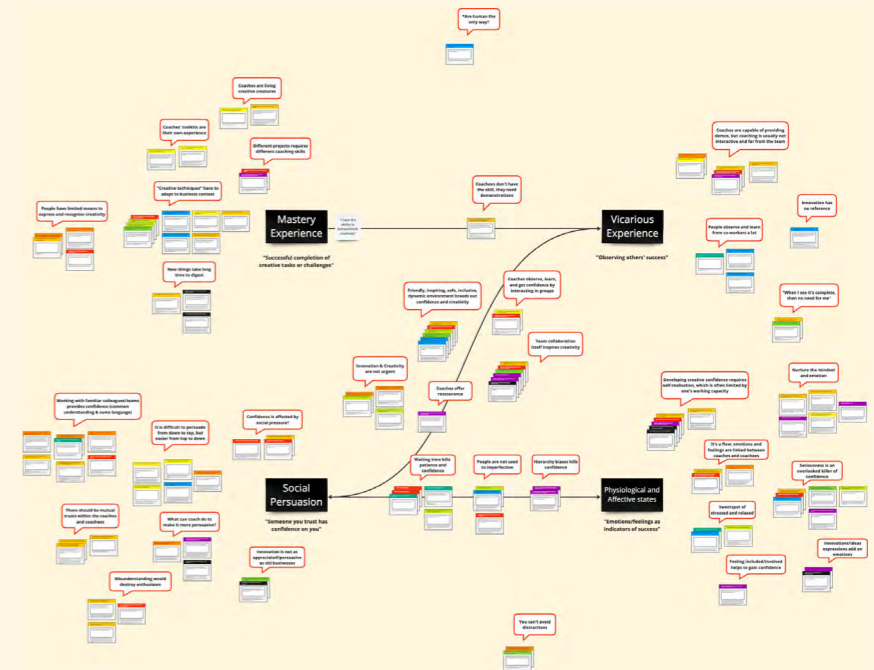


The organisation doesn't expect, and cannot afford everyone to innovate

Innovation department works closely with people who are related to innovation. It's not possible to ask the whole organisation to innovate, to ask everybody to be innovative, because it's too risky.

"Innovation is, is not reaching everyone."  
 "If the whole bank was innovating, then we wouldn't be trustworthy, we can't be trustworthy because you need to take a lot of risk when you're innovating."  
 "It's part of our business."

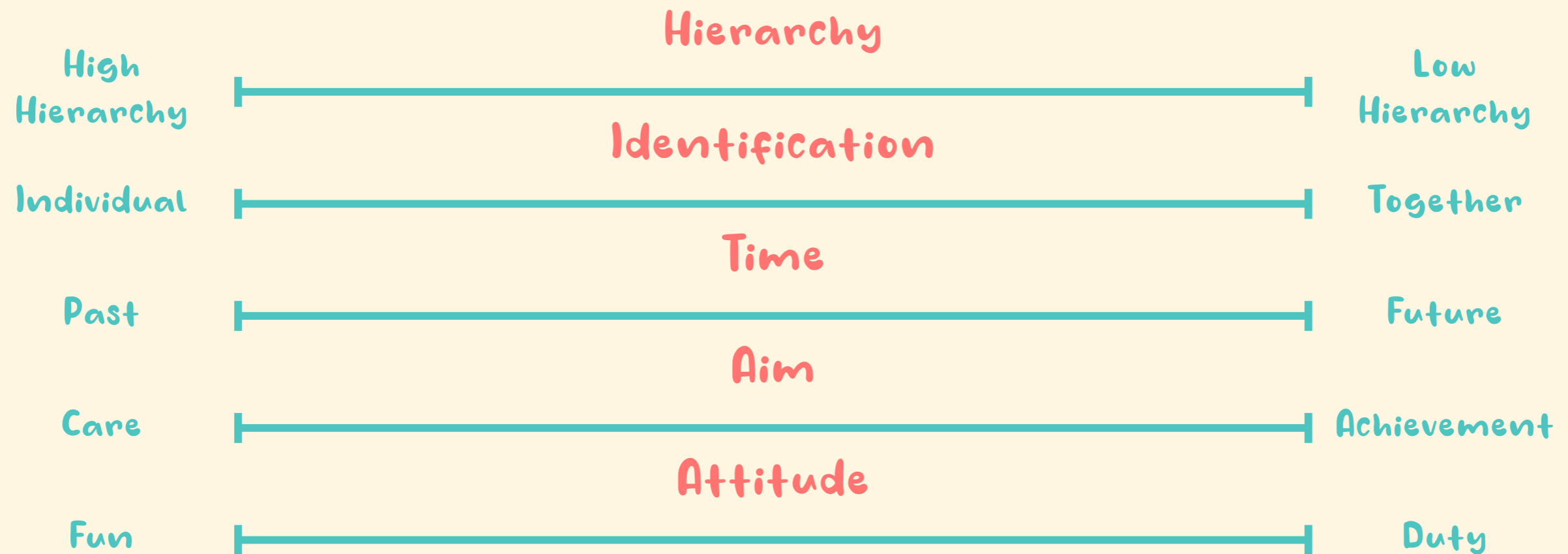
Example



Findings?



## 5 creative cultural dimensions



# 1 Hierarchy

"Hierarchy is about how power is divided within a group and to what extent power is accepted."



“

*As a coach, I'm just observing basically.*

“

*The ones I do mainly is listening as a coach because We are not the ones really bringing the content usually.*

High  
Hierarchy



Low  
Hierarchy

“

*Regarding the (...) planning calls, it was neutral, or a little bit disappointing cause it's more process thing. It's really bureaucratic and a lot of listening, lot of information that does not has impact on me.*

Being part of a large organisation makes it difficult to escape hierarchical structures and distractions. Perceptions and biases associated with hierarchy could undermine creative confidence. People with greater power often wield more influence over ideas.

## Opportunities for creative confidence



Encouragement from people with more power becomes impactful.

“

*I discussed it with my team...And they had a different view on the pricing that I had, so which I also understood it's a bit both ways...And then I discuss it with the coach... And the coach actually agrees with me, so that's also really nice.*

High Hierarchy



## Setbacks for creative confidence



Ideas from employees with less power may not be taken seriously.



Idea judgments may become more detrimental.

“

*There are some people who are really looking into, yeah. Hierarchy or experience or more hierarchy... They might not take me as seriously as, they would from someone, who is working here for a long time.*

“

*You feel the people who are further away and who do have a lot of influence. they already have, they are usually quite opinionated themselves...it's really difficult to let them know that it's useful.*

High Hierarchy



## 2 Identification

"Identification stands for the preferred extent of individual freedom and the cohesiveness of the connection within a group."

“

*I find it really nice to first also see what the others are doing to compare myself a bit.*

“

*I think I'm more of a group person. I like to work on a team. But our role doesn't really have that, so you have to create it (the group) yourself.*

## Identification

Individual



Together

“

*I'm not very happy when you have to cooperate with another division in the company. And that division has own agenda and agenda don't match your agenda. yeah, there's energy leak.*

“

*We just immediately, but with the first sentence, know what the sentence is gonna be, . And then so we're building on ideas, which is like normal for innovators...and then someone else is like, what the fuck?*

Team collaborations are inspiring where employees learn a lot from their co-workers. It is more confident to work with familiar teams members. But employees have very busy daily working schedules. They often don't have time to reflect individually, then it becomes hard to internalise their creative confidence belief.

## Opportunities for creative confidence



More individual focus to consolidate learnings.



More opportunities for employees to manage their energy states, potentially leading to more positive states.

“

*I was very busy. The issue is that you don't have any time to sort of reflect...because everything needs to sort of, you know, like trickle down.*

“

*There is also sometimes people who say, yeah, you can do everything. And you know, you can always say everything to me, but saying it, and I don't know, giving that feeling or showing it, are two different things.*

Individual

## Opportunities for creative confidence

“

*If you see something someone is using tool, then you can be inspired to use it as well.*

“

*I think for me to be confident also in my creativity means that I have people in my surroundings that make crazy ideas...because I don't doubt...That helped me to get crazy as well.*



More chances to observe and learn from others.



Get influenced by confident colleagues around.



More opportunities for performance, showcasing, and receiving feedback.

— Together

## Setbacks for creative confidence

“

*I think when I'm doing something that's as involved with other members outside my team, it's maybe more difficult to be happy. If you're like something is not going well, you can't do anything about it.*



It becomes easy to judge on other's work.



Witnessing other's failures might influence confidence.

— Together

## 3 Time

"Some cultures value the past as something to be proud of and refer to their history and traditions via their practices. Others prefer to focus on the future."

“

*In a business context, I think there are people who have been confronted many times with different projects or different ideas which maybe have failed, and there's a history behind it that they don't, they think, oh, another guy with a new idea, I'm not gonna do that.*

Past



“

*In business there will always be priority on, I don't know what, delivering revenue or whatever, like business stuff.*

Future

Organisation values its traditional way of working and running businesses. Innovations are the 'new-comers' that are difficult to be convincing.

## Opportunities for creative confidence



Previous relevant tasks and projects can serve as references.

TIME

Past |

## Setbacks for creative confidence



There might be fewer creative/innovative cases to refer to.



People are less inclined to explore new things.



Innovation has less capacity than the old businesses, where people are less likely to perform and showcase ideas.

“

*When you don't have the confidence and you take only "I have to protect my own seat", then you can't be creative. You can only be creative beyond borders.*

“

*It's an old company, it has a huge history and some people are already there, working for a long time. And people are in general resistant to change...You can think of an approved way to do it, but to actually make them do it is another.*

Past



## 4 Aim

"Groups can be distinguished by the dominant values they seek to live by. In particular, the aim of life can be focused on caring for each other or achieving success."

“

*We are creative with verbally to think about ideas and brainstorming...but I think it's immediately restricted in a way because you brainstorm already with the idea of that cannot happen in Rabobank or in a bank, or that's not the role of a bank. So you always brainstorm with limited possibilities.*

Aim

Care



Rabobank



Achievement

“

*I really like that you're involved in every step of the development...Even though some people really listen to the hierarchy at the same level...but they also actually listen and they actually want you to be part of the development and want you to think about it and develop Yeah. Help with developing further...It makes me feel that my work actually has a purpose.*

“

*(For) some teams, innovation is just work. It's not very creative...It's about, you know, building a business case.*

The aim of the business is to be competitive. Innovation has adopted to business context where it is perceived as a serious commitment as well. But be careful to bring competitiveness within the teams and team works. Creative confidence breeds out in a friendly, inspiring, caring and supportive environment, where everyone is included.

## Opportunities for creative confidence

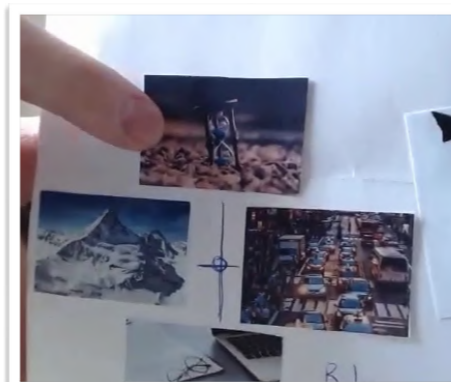


More positive evaluations on task performances.



More feedback and support from teams, thereby creating an encouraging and less stressful learning environment.

“



“

*To process all these inputs I need relaxed and peaceful bit place...the busy fast paced environment should be balanced.*

“

*Although there's agility and there's perhaps sometimes also danger or surprise...then it has to be a safe and friendly environment.*

Care



## Opportunities for creative confidence

“

*I don't think it (the way business works) matters, but to express the creativity in useful artefacts in business context, it is needed.*



People may find it easier to acquire relevant skills due to their proficiency within the business domain.

— Achievement

## Setbacks for creative confidence

“

*“So that’s a really good idea, but we don’t initiate the ideas.” And that is because the business knows the business.*

“

*When I was working just with startups that don’t have to deal with legal control risk. Then you can really brainstorm because it, nothing is crazy. You can literally do everything tomorrow.*



It might be more difficult to achieve creative outcomes with too much business mindset.



Higher likelihood of facing judgments during a reality check, resulting in more negative feedback on creative ideas.

— Achievement

## 5 Attitude

"Some cultures differ in their attachment to duties and rules, with some favouring certainty and clear guidelines, while others embrace ambiguity and improvisation."

“

*I think for big organisation you need to go through the process with everyone, a lot of people, then the waiting becomes frustrating.*

“

*If people see a lot of bears on the road...they can only see problems with idea. So instead of saying, Hey, that's a nice idea, let's think of how that, how we can make it feasible, they immediately say, no, that's not possible.*

## Attitude

Fun



Duty

“

*There is a toolkit, but it's not always a case that we pick something. Sometimes we just come up with something new and then we keep on adding it there as well.*

“

*In the later stages, you need a lot of patience to get your project really be part of Rabobank. Then you sometimes lose hope, like you're like, oh, it takes so long, I'm out of energy...it's already two years and it's not really going.*

Employees prefer rules to follow when carrying out innovation practices. They are uncomfortable with imperfect and ambiguous ideas. But being creative doesn't necessarily need to follow certain rules. It's a matter of experience. What you need to do is to let it flow and trust on the process.

## Opportunities for creative confidence



More opportunities to explore and learn out of the box.



It is more like a 'personalised' approach. Based on one's own pace, it is more flexible and less constrained.

“

*Sometimes you're just like this aha moment and, oh, let's do it like this.*

“

*And as a facilitator, you have to get the whole team to that level that they are confident to follow you. That's that you're not gonna jump, we're gonna jump.*

Fun



# Opportunities for creative confidence

“

*So I had to first let them understand what I mean with drawing, you don't have to be Picasso, I just, you know, like a triangle with a circle that's a lady in the dress, right?*



Easier to venture into unknown territories if there is a path.



Easier to follow in creative tasks if demonstrations are given.

Duty

# Setbacks for creative confidence

“

*What is very difficult is to organise something in such a big corporate. So if you really want something to work or to do, there are a lot of rules or regulations.*

“

*In the sort of the more classical or old school sort of business world, People tend to want to do things first time, right. If that is your approach, it's also bad to fail.*



Imperfection is often judged, where positive sides of the ideas might not be recognised.



Challenging to initiate ideas due to extensive validations: Patience runs out fast as there's no immediate feedback.

Duty

Any short questions?



It is not about changing the already existing culture, but to become more aware of the other values!

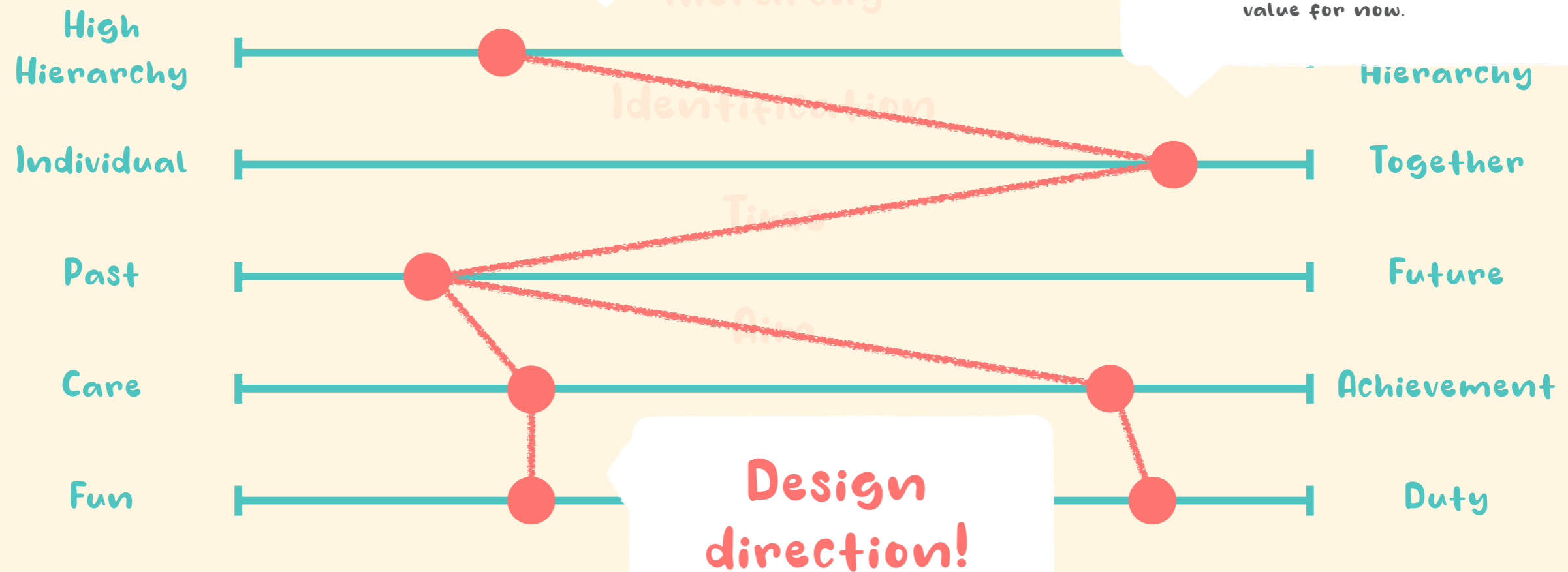
## Overview

1

'High hierarchy' and 'past' values have a strong background, which become hard to sensitise their opposite values.

2

'Together' already has a lot of opportunities to foster creative confidence. It is good to stay at this value for now.

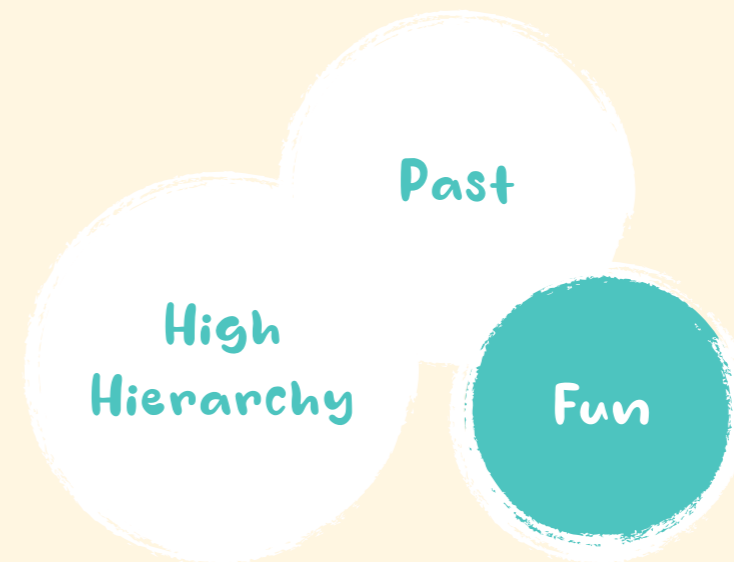


Design  
direction!

## Design direction



Teams work collaboratively in a more **supportive** way, rather competitive.



Stay **open** to embrace new rules while still retain the past identity and history.

Together

Care

"How can innovation coach create a more **supportive** work culture to empower coachees' creative confidence?"

Past

High  
Hierarchy

Fun

"How can innovation coach encourage coachees to stay **open** to innovations/changes while honouring company's history and identities?"

Co-design!

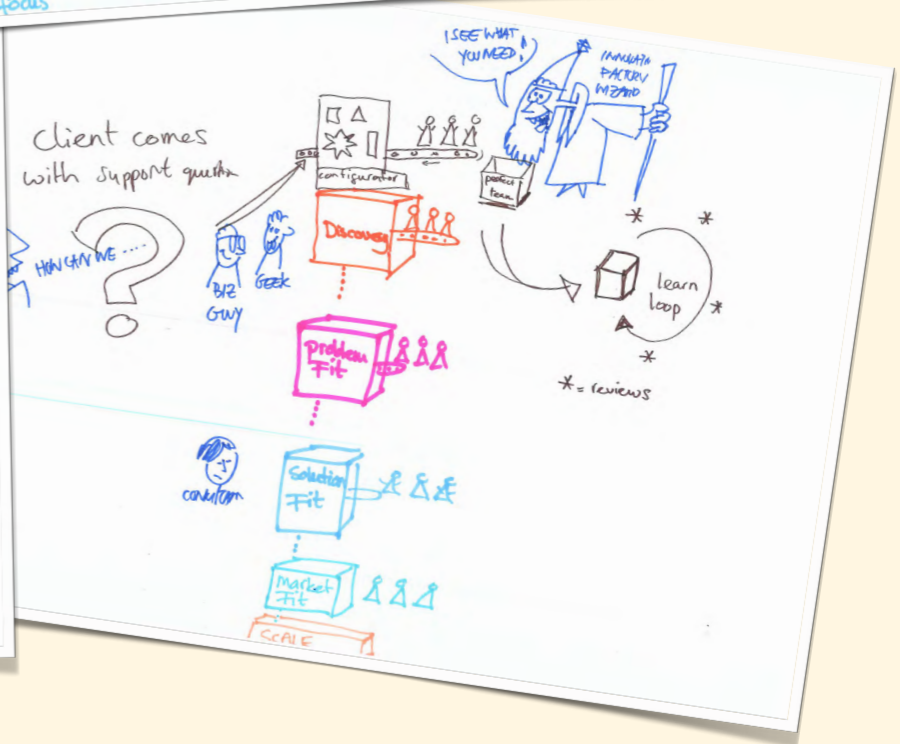
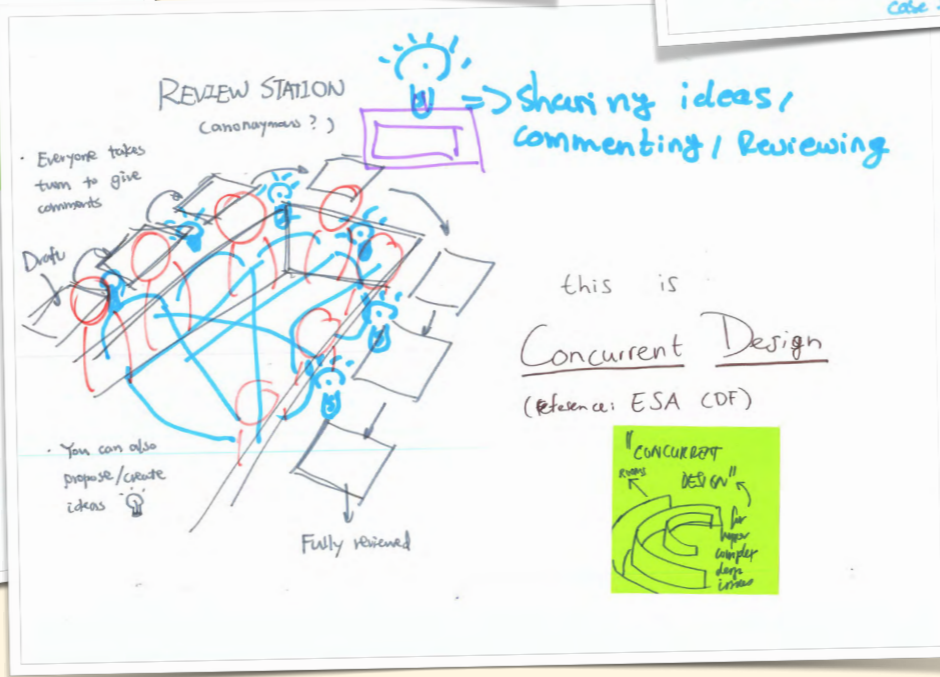
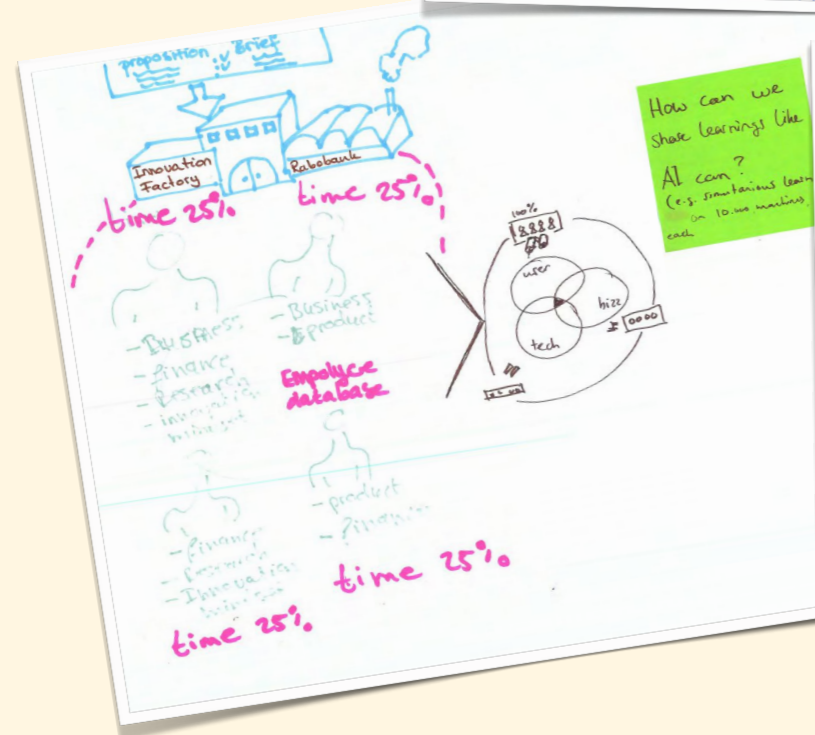
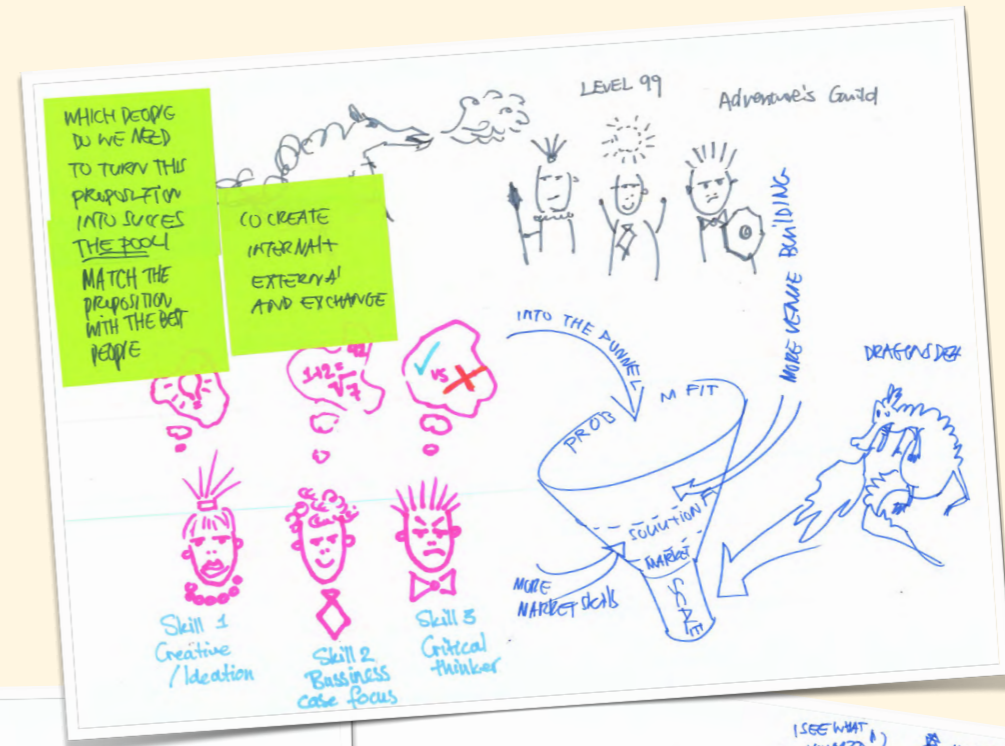
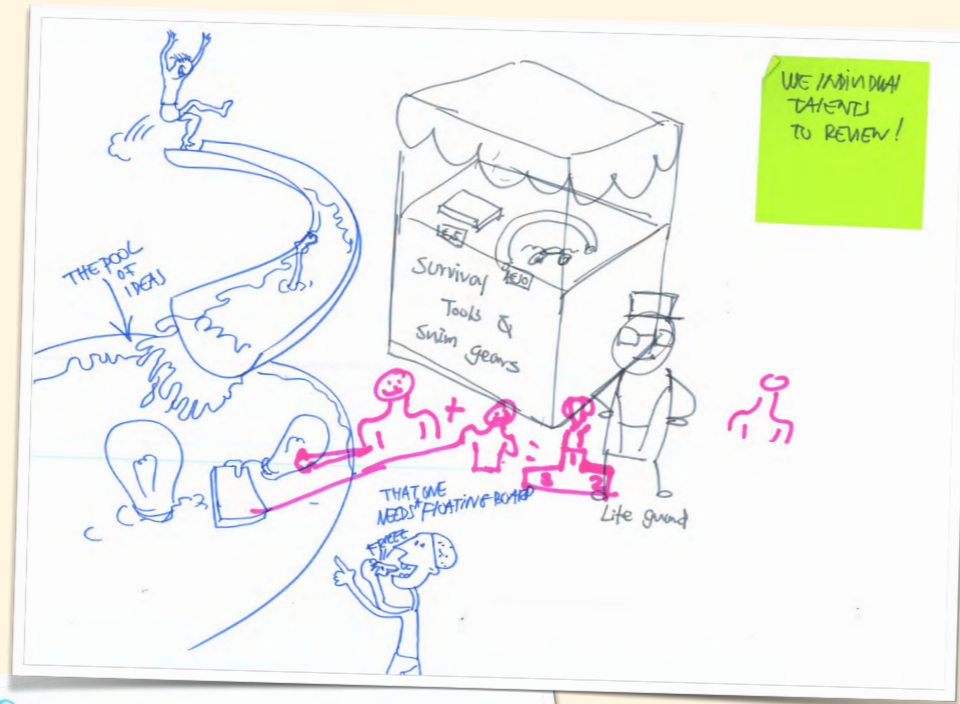


"How can innovation coach create a more **supportive** work culture to empower coachees' creative confidence?"



"How can we **co-build** on each other's success and ideas?"



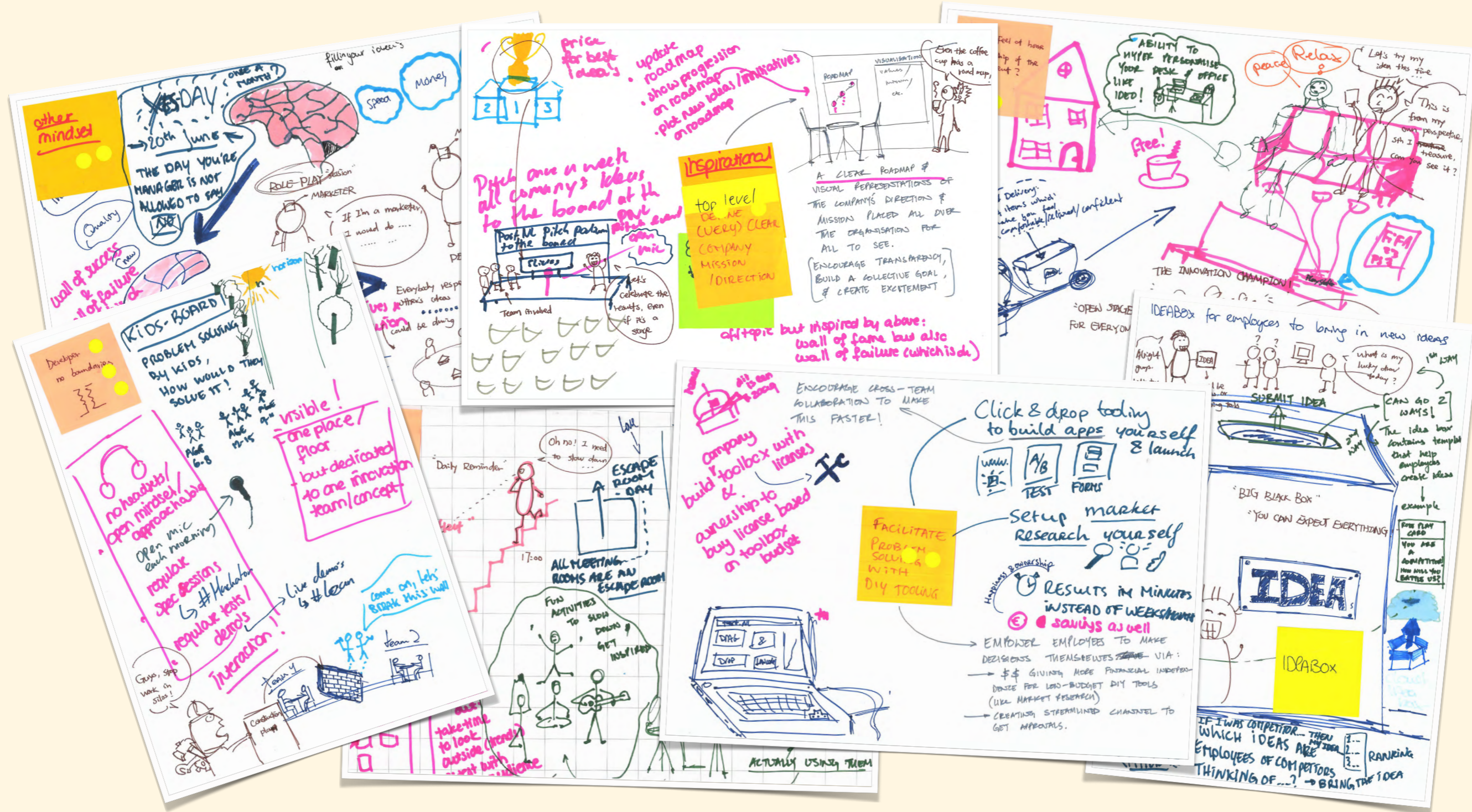




"How can innovation coach encourage coachees to stay **open** to innovations/changes while honouring company's history and identities?"



"How can PostNL give people more **ownership** (of their ideas) to stay open for innovation?"



"How can we **co-build** on each other's success and ideas?"

The role of coaching & facilitation?

## My solution?

How to emphasis back to the cultural values (to truly recognise **supportiveness** & **openness**)?

"How can we give people more **ownership** (of their ideas) to stay open for innovation?"

It enables **co-build** within and between teams.

It is related to daily **coaching** or **workshop** activities.

\*It is interactive.

Something to be done by coaches and coachees.

It helps participants to recognise cultural values of 'care' and 'fun' (**supportiveness & openness**).

It can be used as a safe place to store the ideas, which are **owned** by the idea creators.

# Create My solution? Org

It is a demo so I  
need your feedback :)



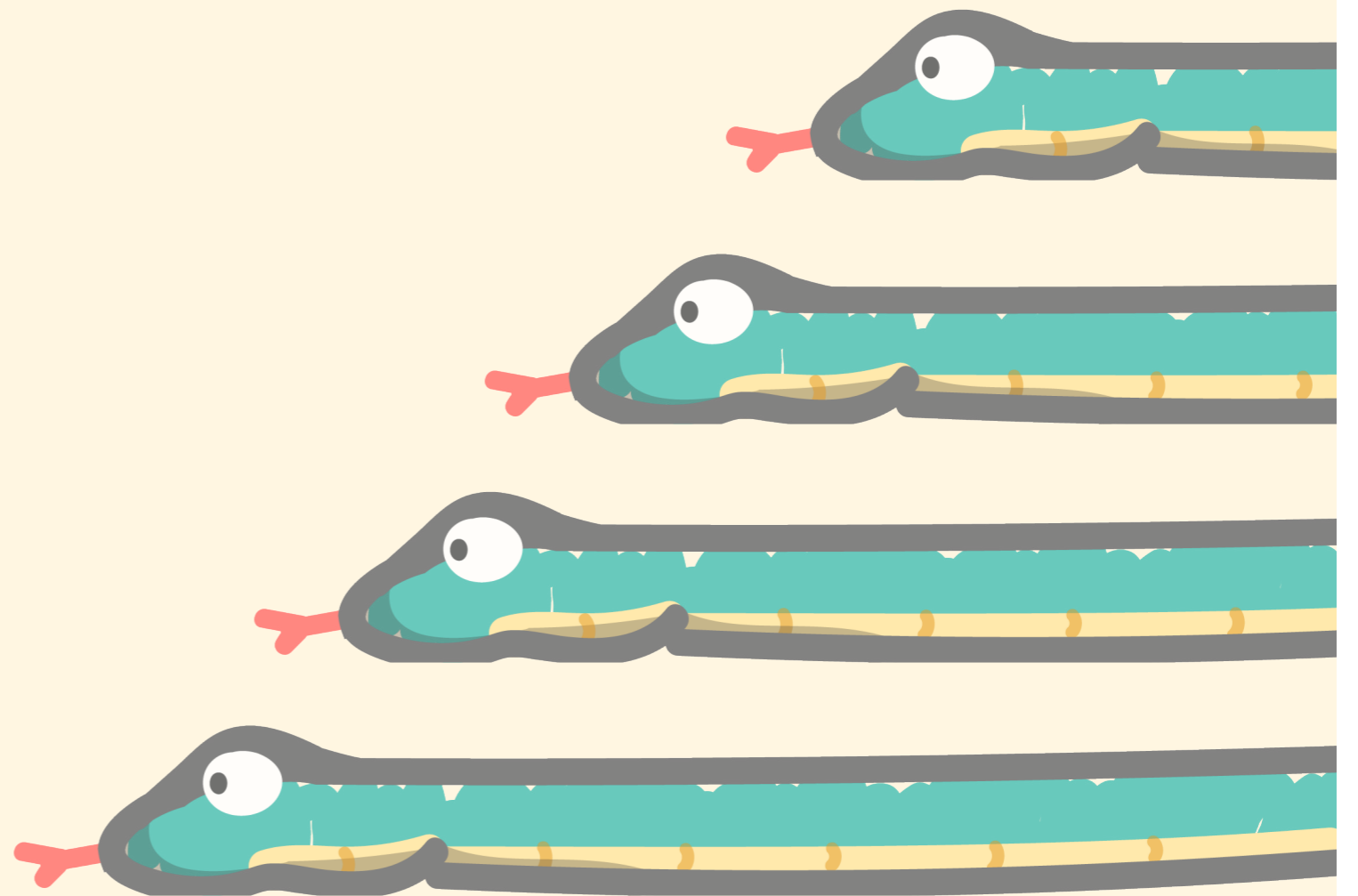
# Goal of the CreatOrg workshop

- 1 Develop increased sensitivity and awareness towards 'care' and 'fun' creative cultural values by reflecting back to previous coaching/workshop experiences.
- 2 Inspire participants to generate some ideas/insights to foster creative confidence, which could be potentially taken away after the workshop.
- 3 Facilitate discussions and sharing of knowledge & feedback among teams.

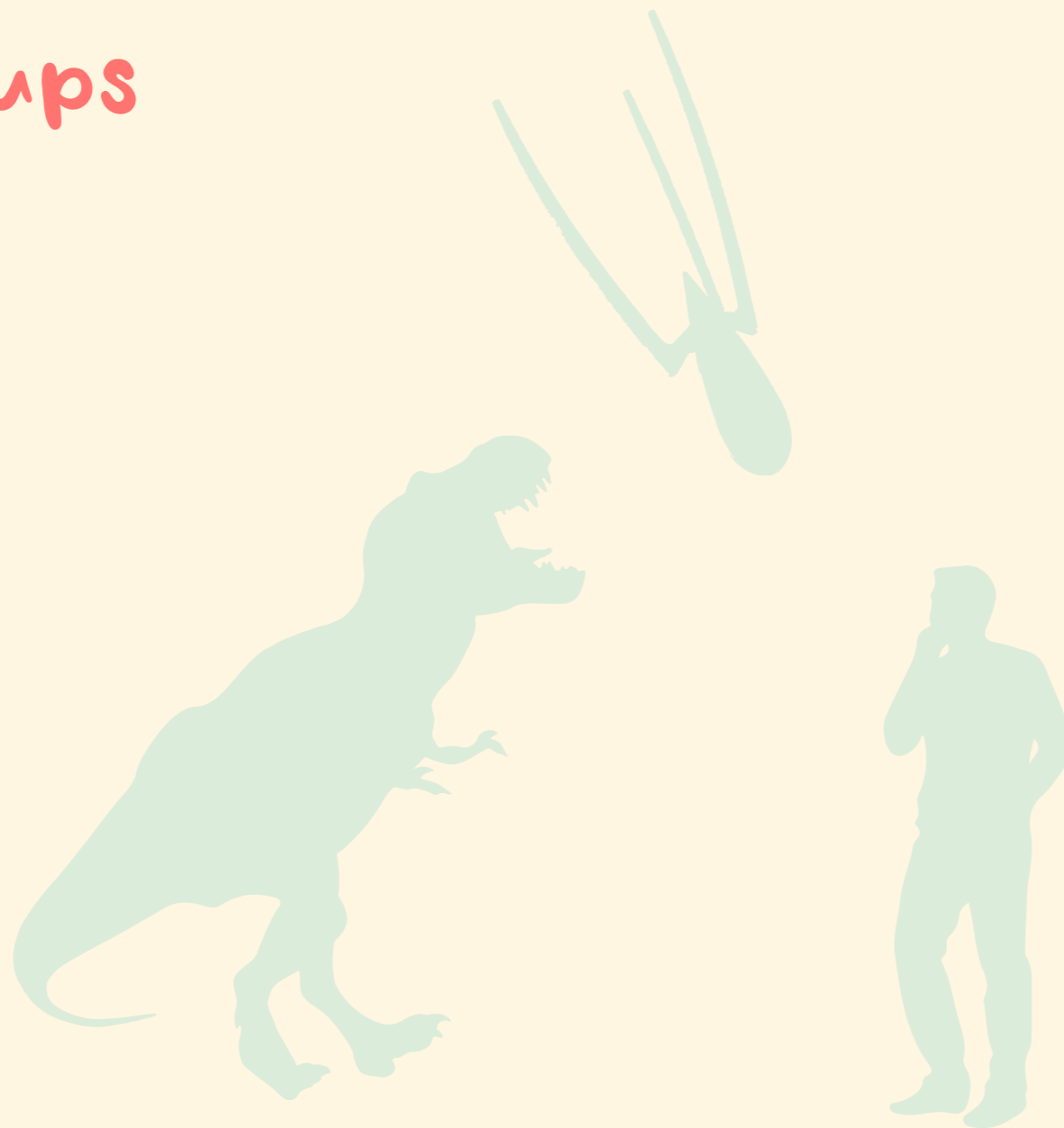
Any short questions?



Let's play!



Make **groups**



# Activity 1 - Reflection on the past

## Activity 1: What did you bring today?

**Step 1.** What is the coaching/workshop you are bringing today? Each one of you will have one reflection card to work on for 5 min. The first part is a quick individual reflection but you can decide to reflect on the same experience or different ones as a group. Pick some lots (the reflective questions) from the pool for inspiration. Read the questions and put down your answers, thoughts, or key words on your card.

**Step 2.** Put your cards on the template and discuss your thoughts with each other for another 5 min!

Date: \_\_\_/\_\_\_/20\_\_

Participants:

10 min

**Step 1.** Pick a reflection card, draw some questions from the pile, and start reflecting!



Name:

The experience I'm reflecting is:

My reflections:

5 min

5 min

# Activity 1 - Reflection on the past

## Activity 1: What did you bring today?

**Step 1.** What is the coaching/workshop you are bringing today? Each one of you will have one reflection card to work on for 5 min. The first part is a quick individual reflection but you can decide to reflect on the same experience or different ones as a group. Pick some lots (the reflective questions) from the pool for inspiration. Read the questions and put down your answers, thoughts, or key words on your card.

**Step 2.** Put your cards on the template and discuss your thoughts with each other for another 5 min!

10 min

Date: \_\_\_/\_\_\_/20\_\_

Participants:

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name:

The experience I'm reflecting is:

My reflections:

5 min

Name:

The experience I'm reflecting is:

My reflections:

5 min

Name:

The experience I'm reflecting is:

My reflections:

5 min

Name:

The experience I'm reflecting is:

My reflections:

5 min

**Step 2.** Put your cards onto the template and share your stories with each other!

5 min

# Activity 2 - The battlefield

## Activity 2: The battlefield

Now let's build a battlefield!

**Step 1.** During your reflection, did you recognise any instances of insufficient supportiveness or openness for you to be creative? Can you identify any relevant reasons? As a group, take 6 minutes to put down your thoughts on the left side of the paper and create the 'villains' for creative confidence. Feel free to incorporate symbols, illustrations, key words, or any other elements that resonate with you.

**Step 2.** Now that we have identified the villains, it's time to unleash the heroes! As a group, work for another 6 min on the right side of the paper to brainstorm ideas that are able to conquer the villains. These ideas should in a way enhance supportiveness and openness, boosting your creative confidence.

12 min

Define your  
villains here!

Define your  
heroes here!

6 min

**Step 1.** Create the villains for creative confidence! What had impeded supportiveness and openness?

# Activity 2 - The battlefield

## Activity 2: The battlefield

Now let's build a battlefield!

**Step 1.** During your reflection, did you recognise any instances of insufficient supportiveness or openness for you to be creative? Can you identify any relevant reasons? As a group, take 6 minutes to put down your thoughts on the left side of the paper and create the 'villains' for creative confidence. Feel free to incorporate symbols, illustrations, key words, or any other elements that resonate with you.

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12 min

Define your  
villains here!

Define your  
heroes here!

**Step 2.** Unleash the heroes!  
How can you conquer the  
villains to boost creative  
confidence?

6 min

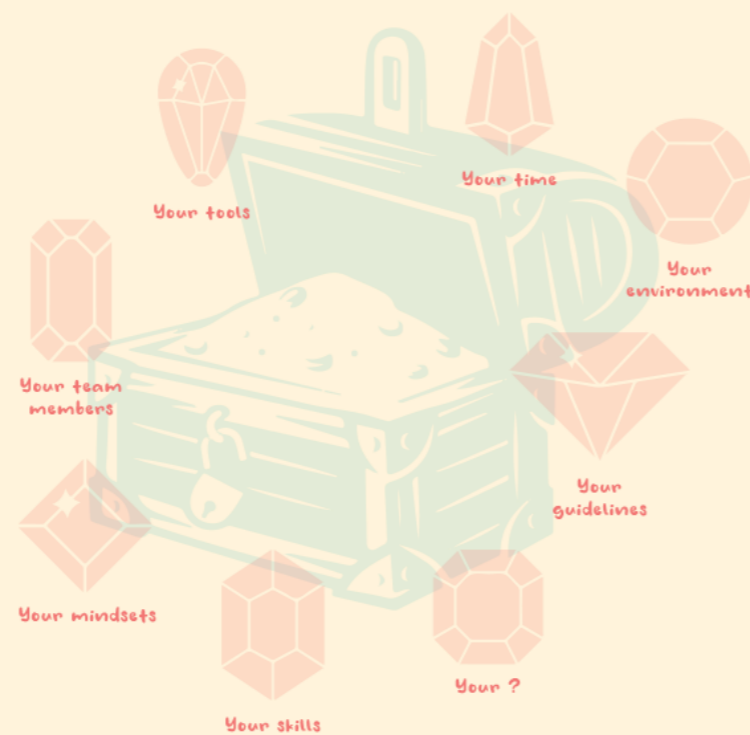
# Activity 3 - The gems

## Activity 3: The gems

Great job! With a collection of ideas from the last activity, it's time to transform them into tangible solutions so that you can take them with you outside this workshop :)

Imagine an open treasure chest filled with gems, each representing a real-world coaching/workshop setting. Your task is to refine your ideas and tailor them to fit within these gems. For example, if you selected the gem labeled "Your tools", then how can your ideas fit into the tools participants use during the coaching/workshop? Put down your thoughts around the gems!

10 min



### TIP

Are there missing gems? Can you name them?

### TIP

Do you want to focus on only one gem, or multiple ones?

### TIP

You can also bring your reflection cards back here again to see if the solutions could be useful for your chosen experience.

Take your ideas and try to fit them into different gems (real world settings) !

10 min

# Activity 4 - Time to share!

## Activity 4: Share it and try!

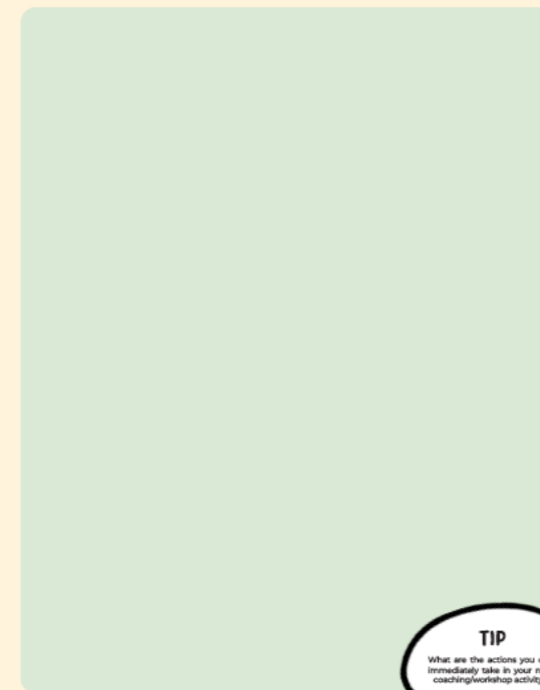
Take a moment to breathe! Would you like to share the results with other team members who have not participated this workshop? If other teams have also worked on this workshop, would you be interested in presenting your results to them and exchanging feedback? Feel free to try out and experiment the solutions you created in future settings! Following the discussions, make sure to record the feedback and your final reflections here :)

15 min

### Feedback:



### Final reflections:



#### TIP

What are the actions you can immediately take in your next coaching/workshop activity?

15 min

# Evaluation Time!

## Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

**My organisation is:** \_\_\_\_\_

**My job title is:** \_\_\_\_\_

### Creative confidence statements:

I am creative.

Not true at all Completely true

I trust my creative abilities.

Not true at all Completely true

I feel confident to deal with problems requiring creative thinking.

Not true at all Completely true

I am confident that I can perform creatively on many different tasks.

Not true at all Completely true

Even when things are tough/challenging, I can perform quite creatively.

Not true at all Completely true

I am good at proposing original solutions to problems.

Not true at all Completely true

### Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively.

Not true at all Completely true

\*Why?

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively.

Not true at all Completely true

\*Why?

I want to bring more supportiveness in future coaching/workshop activities.

Not true at all Completely true

I want to bring more openness in future coaching/workshop activities.

Not true at all Completely true

The workshop results are inspiring and insightful.

Not true at all Completely true

This workshop can be done multiple times even in the future.

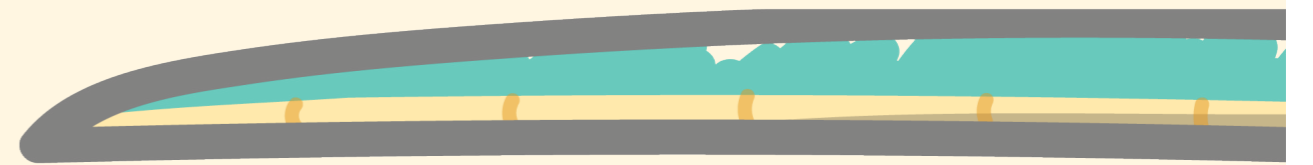
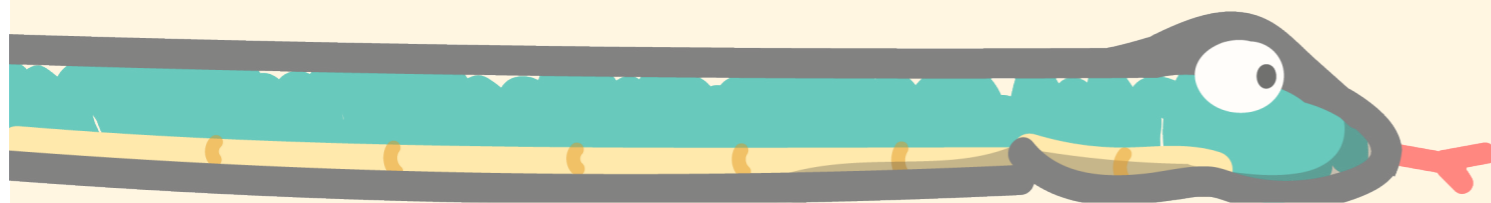
Not true at all Completely true

Any last questions?



Thank you!

Let's connect and  
start the borrel :)



Appendix 8: Evaluation forms filled

**Before we start**

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself.

I am creative. 70% ☐ Not true at all ☐ Completely true

I trust my creative abilities. 65% ☐ Not true at all ☐ Completely true

I feel confident to deal with problems requiring creative thinking. 70% ☐ Not true at all ☐ Completely true

I am confident that I can perform creatively on many different tasks. 65% ☐ Not true at all ☐ Completely true

Even when things are tough/challenging, I can perform quite creatively. 50% ☐ Not true at all ☐ Completely true

I am good at proposing original solutions to problems. 60% ☐ Not true at all ☐ Completely true

*is 'synthesizing', 'understanding'*

Participant No. 1  
Organisation: PostNL

**Evaluation form**

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

**My organisation is:** PostNL

**My job title is:** Business Dev Manager

**Creative confidence statements:** 70%

I am creative. 70% ☐ Not true at all ☐ Completely true

I trust my creative abilities. 70% ☐ Not true at all ☐ Completely true

I feel confident to deal with problems requiring creative thinking. 75% ☐ Not true at all ☐ Completely true

I am confident that I can perform creatively on many different tasks. 75% ☐ Not true at all ☐ Completely true

Even when things are tough/challenging, I can perform quite creatively. 65% ☐ Not true at all ☐ Completely true

I am good at proposing original solutions to problems. 60% ☐ Not true at all ☐ Completely true

*more feasible*

**Workshop statements:**

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively. 100% ☐ Not true at all ☐ Completely true

*\*Why? definitely helps bringing ideas, however a little pressure is needed otherwise nothing*

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively. 100% ☐ Not true at all ☐ Completely true

*\*Why? definitely helps, however the ideas need to be viable/feasible in a business context as well (i.e. bring \$\$\$)*

I want to bring more supportiveness in future coaching/workshop activities. 100% ☐ Not true at all ☐ Completely true

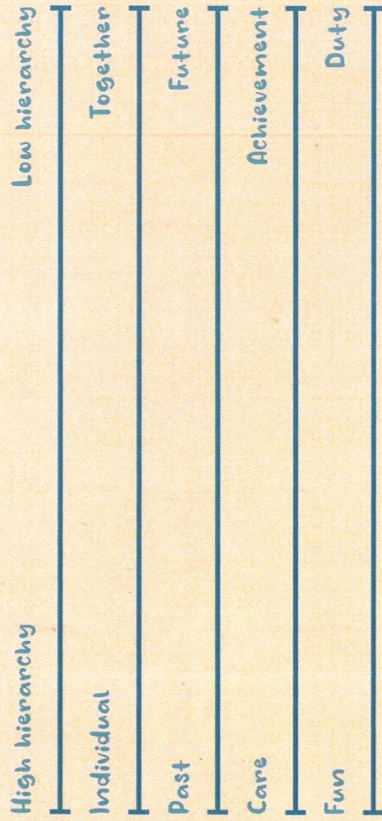
I want to bring more openness in future coaching/workshop activities. 100% ☐ Not true at all ☐ Completely true

The workshop results are inspiring and insightful. 100% ☐ Not true at all ☐ Completely true

This workshop can be done multiple times even in the future. 100% ☐ Not true at all ☐ Completely true

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



How would this workshop translate to the context in your organisation?

Do you have any suggestions to make it more relevant for you?

Final comments:

*Good job Yulia!*

*Very inspiring and fun!*

*I think the outcomes are also (very) usable in practice!*

Any tips and tips?

What was not addressed in this workshop and in you wish to know?

## Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative.	<input checked="" type="radio"/> Completely true
I trust my creative abilities.	<input checked="" type="radio"/> Completely true
I feel confident to deal with problems requiring creative thinking.	<input checked="" type="radio"/> Completely true
I am confident that I can perform creatively on many different tasks.	<input checked="" type="radio"/> Completely true
Even when things are tough/challenging, I can perform quite creatively.	<input checked="" type="radio"/> Completely true
I am good at proposing original solutions to problems.	<input checked="" type="radio"/> Completely true

Participant No. 2  
Organisation: Shell

## Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: Shell  
My job title is: Transformational Change Advisor

### Creative confidence statements:

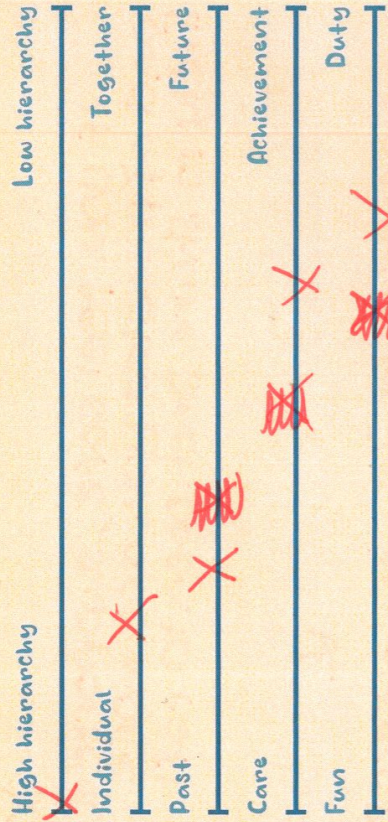
I am creative.	<input checked="" type="radio"/> Completely true
I trust my creative abilities.	<input checked="" type="radio"/> Completely true
I feel confident to deal with problems requiring creative thinking.	<input checked="" type="radio"/> Completely true
I am confident that I can perform creatively on many different tasks.	<input checked="" type="radio"/> Completely true
Even when things are tough/challenging, I can perform quite creatively.	<input checked="" type="radio"/> Completely true
I am good at proposing original solutions to problems.	<input checked="" type="radio"/> Completely true

### Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively.	<input checked="" type="radio"/> Completely true
I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively.	<input checked="" type="radio"/> Completely true
I want to bring more supportiveness in future coaching/workshop activities.	<input checked="" type="radio"/> Completely true
I want to bring more openness in future coaching/workshop activities.	<input checked="" type="radio"/> Completely true
The workshop results are inspiring and insightful.	<input checked="" type="radio"/> Completely true
This workshop can be done multiple times even in the future.	<input checked="" type="radio"/> Completely true

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



How would this workshop translate to the context in your organisation?

Will work very well to have the conversation around this topic - would love to have it once you're done!

Do you have any suggestions to make it more relevant for you?

Have explanation of the levers included.

Final comments:

SHARE !!

Any tips and tips?

What was not addressed in this workshop and you wish to know?

Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative. ☐ Not true at all ☒ Completely true

I trust my creative abilities. ☐ Not true at all ☒ Completely true

I feel confident to deal with problems requiring creative thinking. ☐ Not true at all ☒ Completely true

I am confident that I can perform creatively on many different tasks. ☐ Not true at all ☒ Completely true

Even when things are tough/challenging, I can perform quite creatively. ☐ Not true at all ☒ Completely true

I am good at proposing original solutions to problems. ☐ Not true at all ☒ Completely true

Participant No. 3  
Organisation: Thinkwise

Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: Thinkwise  
My job title is: Graduation intern

Creative confidence statements:

I am creative. ☐ Not true at all ☒ Completely true

I trust my creative abilities. ☐ Not true at all ☒ Completely true

I feel confident to deal with problems requiring creative thinking. ☐ Not true at all ☒ Completely true

I am confident that I can perform creatively on many different tasks. ☐ Not true at all ☒ Completely true

Even when things are tough/challenging, I can perform quite creatively. ☐ Not true at all ☒ Completely true

I am good at proposing original solutions to problems. ☐ Not true at all ☒ Completely true

Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively.

☐ Not true at all ☒ Completely true

\*Why? Creating an environment of care can make people more willing to contribute ideas

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively.

☐ Not true at all ☒ Completely true

\*Why? It helps you think beyond what is "acceptable" or "expected" ideas. It's all about opening the mind up.

I want to bring more supportiveness in future coaching/workshop activities

☐ Not true at all ☒ Completely true

I want to bring more openness in future coaching/workshop activities.

☐ Not true at all ☒ Completely true

The workshop results are inspiring and insightful.

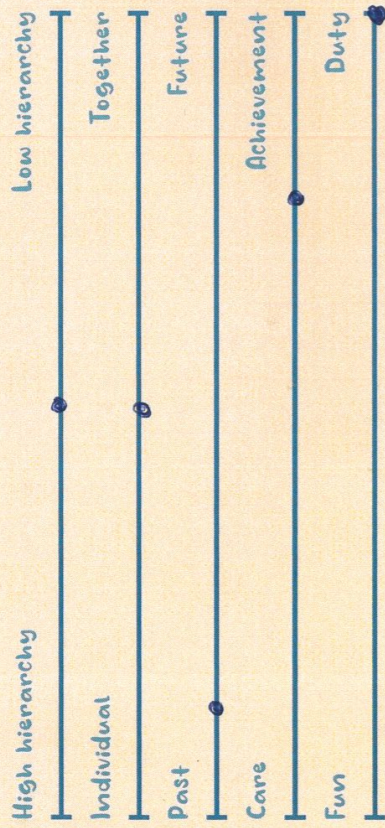
☐ Not true at all ☒ Completely true

This workshop can be done multiple times even in the future.

☐ Not true at all ☒ Completely true

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



How would this workshop translate to the context in your organisation?

Introducing awareness about creativity, the importance of fun, and the benefits of actively working on support

Do you have any suggestions to make it more relevant for you?

—

Final comments:

Common 'monsters' and 'heroes' Insight into what to do when you experience conflict or pushback when you're trying to inspire creative confidence.

Any tips and tops? What was not addressed in this workshop and you wish to know?

## Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative. ☒ Completely true  
Not true at all

I trust my creative abilities. ☒ Completely true  
Not true at all

I feel confident to deal with problems requiring creative thinking. ☒ Completely true  
Not true at all

I am confident that I can perform creatively on many different tasks. ☒ Completely true  
Not true at all

Even when things are tough/challenging, I can perform quite creatively. ☒ Completely true  
Not true at all

I am good at proposing original solutions to problems. ☒ Completely true  
Not true at all

Participant No. 4  
Organisation: TU Delft

## Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: TU Delft  
My job title is: Students

### Creative confidence statements:

I am creative. ☒ Completely true  
Not true at all

I trust my creative abilities. ☒ Completely true  
Not true at all

I feel confident to deal with problems requiring creative thinking. ☒ Completely true  
Not true at all

I am confident that I can perform creatively on many different tasks. ☒ Completely true  
Not true at all

Even when things are tough/challenging, I can perform quite creatively. ☒ Completely true  
Not true at all

I am good at proposing original solutions to problems. ☒ Completely true  
Not true at all

### Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively. ☒ Completely true  
Not true at all  
\*Why?

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively. ☒ Completely true  
Not true at all  
\*Why?

I want to bring more supportiveness in future coaching/workshop activities. ☒ Completely true  
Not true at all

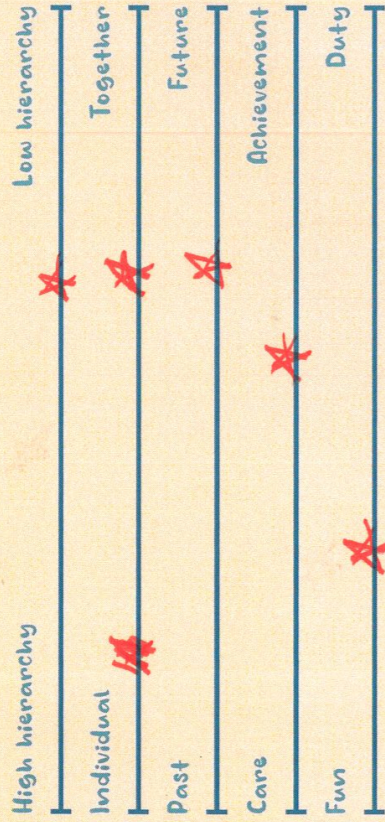
I want to bring more openness in future coaching/workshop activities. ☒ Completely true  
Not true at all

The workshop results are inspiring and insightful. ☒ Completely true  
Not true at all

This workshop can be done multiple times even in the future. ☒ Completely true  
Not true at all

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



How would this workshop translate to the context in your organisation?

*It fits the context as well.*

Do you have any suggestions to make it more relevant for you?

*Longer time.*

Final comments:

Two speech bubbles at the bottom of a green rectangular area. The first bubble says "Any tips and tips?" and the second bubble says "What was not addressed in this workshop and in you wish to know?"

Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative. ☒ Completely true  
Not true at all

I trust my creative abilities. ☒ Completely true  
Not true at all

I feel confident to deal with problems requiring creative thinking. ☒ Completely true  
Not true at all

I am confident that I can perform creatively on many different tasks. ☒ Completely true  
Not true at all

Even when things are tough/challenging, I can perform quite creatively. ☒ Completely true  
Not true at all

I am good at proposing original solutions to problems. ☒ Completely true  
Not true at all

Participant No. 5  
Organisation: TU Delft

Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: TU Delft  
My job title is: PostDoc

Creative confidence statements:

I am creative. ☐ Completely true  
Not true at all

I trust my creative abilities. ☐ Completely true  
Not true at all

I feel confident to deal with problems requiring creative thinking. ☐ Completely true  
Not true at all

I am confident that I can perform creatively on many different tasks. ☐ Completely true  
Not true at all

Even when things are tough/challenging, I can perform quite creatively. ☐ Completely true  
Not true at all

I am good at proposing original solutions to problems. ☐ Completely true  
Not true at all

Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively. ☒ Completely true  
Not true at all  
\*Why? feeling of being cared give you the confidence that your voice is heard.

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively. ☒ Completely true  
Not true at all  
\*Why? I think it is important to have a balance too much fun can turn into a game that can put distance between you and your goal.

I want to bring more supportiveness in future coaching/workshop activities. ☒ Completely true  
Not true at all

I want to bring more openness in future coaching/workshop activities. ☒ Completely true  
Not true at all

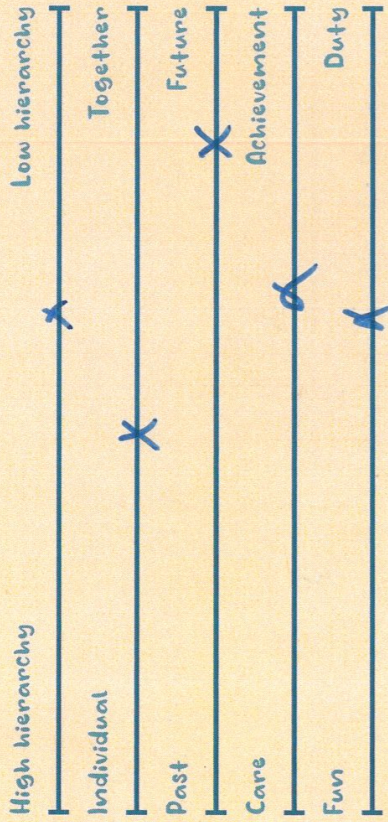
The workshop results are inspiring and insightful. ☒ Completely true  
Not true at all

This workshop can be done multiple times even in the future. ☒ Completely true  
Not true at all

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?

TV Delft



How would this workshop translate to the context in your organisation?

Can be done with tutors and students.

Do you have any suggestions to make it more relevant for you?

Final comments:

Thanks. It was insightful.  
Maybe 'Name Tags' can be used for the next workshops

Any tips and tips?

What was not addressed in this workshop and you wish to know?

## Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative. ☐ Not true at all ☒ Completely true

I trust my creative abilities. ☐ Not true at all ☒ Completely true

I feel confident to deal with problems requiring creative thinking. ☐ Not true at all ☒ Completely true

I am confident that I can perform creatively on many different tasks. ☐ Not true at all ☒ Completely true

Even when things are tough/challenging, I can perform quite creatively. ☐ Not true at all ☒ Completely true

I am good at proposing original solutions to problems. ☐ Not true at all ☒ Completely true

Participant No. 6  
Organisation: Rabobank

## Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: Rabobank  
My job title is: Experiment lead

### Creative confidence statements:

I am creative. ☐ Not true at all ☒ Completely true

I trust my creative abilities. ☐ Not true at all ☒ Completely true

I feel confident to deal with problems requiring creative thinking. ☐ Not true at all ☒ Completely true

I am confident that I can perform creatively on many different tasks. ☐ Not true at all ☒ Completely true

Even when things are tough/challenging, I can perform quite creatively. ☐ Not true at all ☒ Completely true

I am good at proposing original solutions to problems. ☐ Not true at all ☒ Completely true

### Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively. ☐ Not true at all ☒ Completely true  
\*Why?

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively. ☐ Not true at all ☒ Completely true  
\*Why?

I want to bring more supportiveness in future coaching/workshop activities. ☐ Not true at all ☒ Completely true

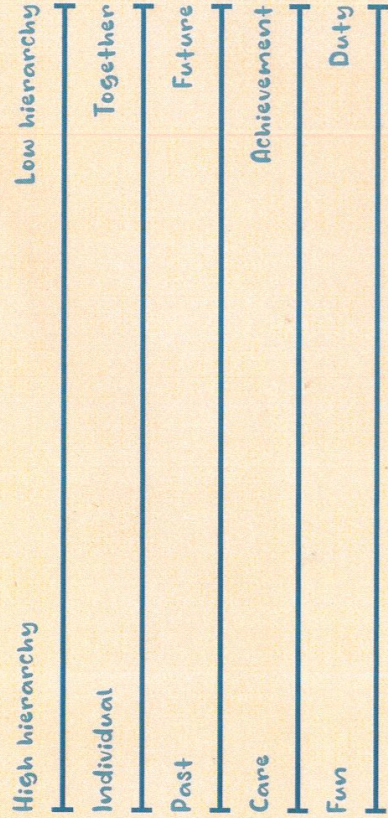
I want to bring more openness in future coaching/workshop activities. ☐ Not true at all ☒ Completely true

The workshop results are inspiring and insightful. ☐ Not true at all ☒ Completely true

This workshop can be done multiple times even in the future. ☐ Not true at all ☒ Completely true

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



How would this workshop translate to the context in your organisation?

Do you have any suggestions to make it more relevant for you?

Final comments:

I think it was a good workshop.

One tip maybe is to make the final results a bit more concrete, what can I do directly, how to change the workshop form

But maybe that is also different when you do it within one company specific

Any tips and tips?

What was not addressed in this workshop and you wish to know?

Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself:

I am creative. ☒ Completely true  
Not true at all

I trust my creative abilities. ☒ Completely true  
Not true at all

I feel confident to deal with problems requiring creative thinking. ☒ Completely true  
Not true at all

I am confident that I can perform creatively on many different tasks. ☒ Completely true  
Not true at all

Even when things are tough/challenging, I can perform quite creatively. ☒ Completely true  
Not true at all

I am good at proposing original solutions to problems. ☒ Completely true  
Not true at all

Participant No. 7  
Organisation: Nationaal Archief

Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: Nationaal Archief  
My job title is: Strategy adviser

Creative confidence statements:

I am creative. ☒ Completely true  
Not true at all

I trust my creative abilities. ☒ Completely true  
Not true at all

I feel confident to deal with problems requiring creative thinking. ☒ Completely true  
Not true at all

I am confident that I can perform creatively on many different tasks. ☒ Completely true  
Not true at all

Even when things are tough/challenging, I can perform quite creatively. ☒ Completely true  
Not true at all

I am good at proposing original solutions to problems. ☒ Completely true  
Not true at all

Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively. ☒ Completely true  
Not true at all

\*Why?  
A safe space is important to try new things that could fail, and then you learn

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively. ☒ Completely true  
Not true at all

\*Why?  
I work in such an org., and if it is relaxing, energizing for creativity

I want to bring more supportiveness in future coaching/workshop activities. ☒ Completely true  
Not true at all

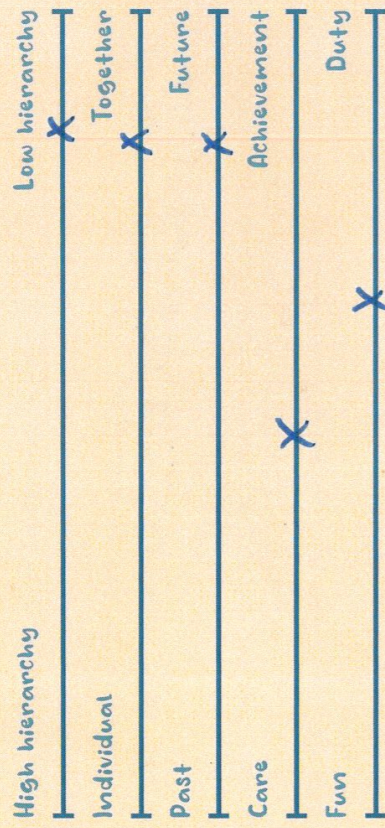
I want to bring more openness in future coaching/workshop activities. ☒ Completely true  
Not true at all

The workshop results are inspiring and insightful. ☒ Completely true  
Not true at all

This workshop can be done multiple times even in the future. ☒ Completely true  
Not true at all

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



How would this workshop translate to the context in your organisation?

Do you have any suggestions to make it more relevant for you?

Final comments:

I think this workshop format can be really useful if all participants are working from the same context/problem. Also for different problems, it's a good method.

Any tips and tips?

What was not addressed in this workshop and you wish to know?

Before we start

Before we start the workshop, here are some statements regarding your current perceptions for creative confidence. Please evaluate whether the following statements fit with yourself.

I am creative. ☐ Not true at all ☒ Completely true

I trust my creative abilities. ☐ Not true at all ☒ Completely true

I feel confident to deal with problems requiring creative thinking. ☐ Not true at all ☒ Completely true

I am confident that I can perform creatively on many different tasks. ☐ Not true at all ☒ Completely true

Even when things are tough/challenging, I can perform quite creatively. ☐ Not true at all ☒ Completely true

I am good at proposing original solutions to problems. ☐ Not true at all ☒ Completely true

Participant No. 8  
Organisation: TU Delft

Evaluation form

Thank you for participating in this workshop! I'm really curious whether this workshop had helped you develop more sensitivity to the creative cultural values ('care' and 'fun') by reflecting on your own experiences. I would kindly ask you to take a few minutes to review the statements and provide some evaluations on this workshop. Thank you very much!

My organisation is: TU Delft  
My job title is: Graduation student

Creative confidence statements:

I am creative. ☐ Not true at all ☒ Completely true

I trust my creative abilities. ☐ Not true at all ☒ Completely true

I feel confident to deal with problems requiring creative thinking. ☐ Not true at all ☒ Completely true

I am confident that I can perform creatively on many different tasks. ☐ Not true at all ☒ Completely true

Even when things are tough/challenging, I can perform quite creatively. ☐ Not true at all ☒ Completely true

I am good at proposing original solutions to problems. ☐ Not true at all ☒ Completely true

Workshop statements:

I think being in a culture with more emphasis on 'care' (more supportiveness) helps me become more confident to perform creatively. ☐ Not true at all ☒ Completely true  
\*Why? I think it is important, but I need to be careful to not lose the objective of the session. It might take some extra time

I think being in a culture with more emphasis on 'fun' (more openness) helps me become more confident to perform creatively. ☐ Not true at all ☒ Completely true  
\*Why? at the beginning it can help to break the ice and get to know your peers

I want to bring more supportiveness in future coaching/workshop activities. ☐ Not true at all ☒ Completely true

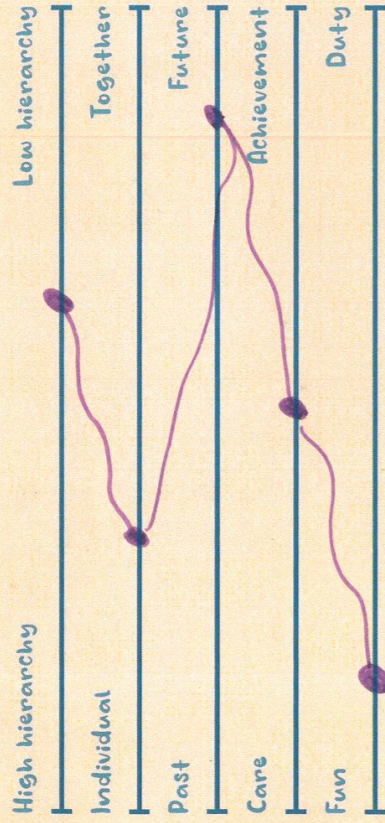
I want to bring more openness in future coaching/workshop activities. ☐ Not true at all ☒ Completely true

The workshop results are inspiring and insightful. ☐ Not true at all ☒ Completely true

This workshop can be done multiple times even in the future. ☐ Not true at all ☒ Completely true

Extra questions for participants who are not from Rabobank and PostNL:

Maybe your creative cultural context is different! Can you briefly indicate your organisation's locations on these dimensions?



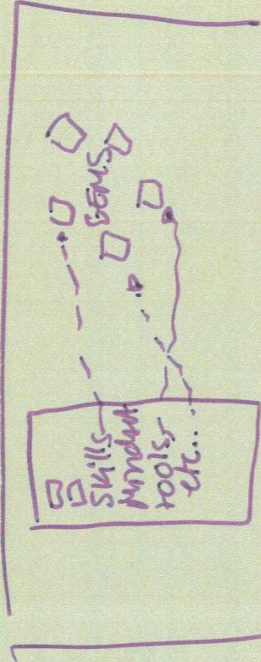
How would this workshop translate to the context in your organisation?

I am doing my graduation project with a client and I find it a bit challenging because we have different contexts. University is more individualized so I had to learn how to translate to our team of the other stakeholders were present in the workshop.

Do you have any suggestions to make it more relevant for you?

Final comments:

The part of the game was a little bit confusing because some of our ideas were not fitting in the categories (skills, mindset, etc). Maybe stn like this would work.



So people adapt the categories to ideas

Any tips and tops?

What was not addressed in this workshop and you wish to know?

