

JYU DISSERTATIONS 425

Minna Liikanen

The Creativity of Culturally Diverse Teams within the Rapid Creative Process

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ABSTRACT

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Creativity in culturally diverse teams, especially under time constraints, appears challenging based on the literature on this topic. Yet, many contemporary organizations face pressures with creativity and rapid performance, and they increasingly utilize culturally diverse teams, which are of interest in this study. These trends are intensively present in the international music and non-profit film industries, where culturally diverse songwriting and filmmaking teams are expected to be creative during highly time-constrained song co-writing and filmmaking sessions, conceptualized in this study as the rapid creative process.

The overall aim of this doctoral dissertation is, with the help of an empirical study, to improve our understanding of the creativity of culturally diverse teams within the rapid creative process. Two research objectives were set. Firstly, the study seeks to improve understanding of how the team members and stakeholders of the culturally diverse teams perceive the meaning of cultural diversity in team creativity. Secondly, this study seeks to improve understanding of what the team members and stakeholders of the culturally diverse teams perceive as enablers and barriers for the creativity of culturally diverse teams. By investigating its topic within the rapid creative process, the study sheds light on the current changes in working life. In its investigation, the study focuses on the perceptions of the team members and stakeholders of the culturally diverse teams.

The philosophical positioning of this study is on pragmatism. A qualitative instrumental case study research strategy was deployed, where the cases, instrumentally, improve understanding of the investigated topic. Two case studies were conducted: the first on culturally diverse songwriting teams (Case A), and the second on culturally diverse filmmaking teams (Case B). The primary research data comprises of 23 thematic interviews conducted as individual, paired and group interviews with 38 interviewees, who were team members (29 interviewees) and stakeholders (9 interviewees). The interview data was analyzed via content analysis. The secondary data, including observations, background interviews, and documents, was utilized to describe the context and the general characteristics of the two cases.

The empirical findings of the study show that cultural diversity is perceived to have various meanings in team creativity within the rapid creative process. In Case A, cultural diversity was perceived as a source of culture-bound knowledge of music and music markets, and especially the novelty and uniqueness of the pop songs as well as the appropriateness of the pop songs in the music markets

were stressed. In Case B, cultural diversity was perceived as a source of culture-bound informational resources for filmmaking, and it was considered essential for the uniqueness of the short films. In both cases, cultural diversity was also perceived as a source of language challenges which were perceived to consume time and undermine communication within the teams. Thus, the study shows that cultural diversity is perceived to underlie team creativity as simultaneous informational diversity in a team. What seems to be central in this informational diversity are the patterns in which the teams' informational resources are distributed as well as the qualities of these informational resources. This study also shows the various perceived enablers and barriers for the creativity of culturally diverse teams, which were found to operate at the levels of individual team members, teams, and the teams' work environments. In particular, the perceived enablers and barriers that operated at the level of teams were found to be central for team creativity in the two cases. The study presents novel enablers and barriers for creativity to the literature, including creative incidents and shadow leadership.

Finally, the study yields implications for leaders and practitioners, which can be useful when forming teams from whom creativity is expected within the rapid creative process, and when developing work environments and team leadership to foster the creativity of culturally diverse teams in organizations. It also provokes discussion on applying rapid creative process as a novel form of creative teamwork outside the international music and non-profit film industries.

Key words: Culturally diverse team, Team creativity, Team leadership, Rapid creative process, Information and decision-making theory, Case study

TIIVISTELMÄ (ABSTRACT IN FINNISH)

Liikanen, Minna

Kulttuurisesti moninaisten tiimien luovuus nopean luovan prosessin aikana

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Luovuus kulttuurisesti moninaisissa tiimeissä, etenkin tiukkojen aikarajoitteiden läsnä ollessa, näyttäytyy haasteellisena aikaisemman tutkimuskirjallisuuden valossa. Tänä päivänä organisaatiot kohtaavat kuitenkin paineita luovuuteen ja nopeaan suoriutumiseen. Lisäksi organisaatiossa hyödynnetään usein kulttuurisesti moninaisia tiimejä, jotka ovat tämän väitöstutkimuksen keskiössä. Edellä kuvatut kehityssuunnat ovat intensiivisesti läsnä kansainvälisellä musiikkialalla ja voittoa tavoittelemattomalla elokuva-alalla, joissa kulttuurisesti moninaisten sävellys- ja elokuvantekotiimien odotetaan olevan luovia tiukasti aikarajoitettujen elokuvanteko- ja sävellyssessioiden aikana. Nämä sessiot käsitteellistetään tässä tutkimuksessa nopeaksi luovaksi prosessiksi.

Tutkimuksen päätavoitteena on lisätä ymmärrystä kulttuurisesti moninaisten tiimien luovuudesta nopean luovan prosessin aikana empiirisen tutkimuksen avulla. Tutkimuksen ensimmäisenä tavoitteena on lisätä ymmärrystä siitä, millaisena kulttuurisesti moninaisten tiimien jäsenet sekä heidän sidosryhmiensä edustajat havaitsevat kulttuurisen moninaisuuden merkityksen tiimien luovuudessa. Tutkimuksen toisena tavoitteena on lisätä ymmärrystä kulttuurisesti moninaisten tiimien jäsenten sekä heidän sidosryhmiensä edustajien kulttuurisesti moninaisten tiimien luovuudelle havaitsemista mahdollistajista ja esteistä. Tutkimusaihetta tarkastellaan nopeassa luovassa prosessissa, mikä valottaa viimeaikaisia työelämässä meneillään olevia muutoksia. Tutkimuksessa keskitytään tarkastelemaan tiimien jäsenten ja tiimien sidosryhmien jäsenten havaintoja.

Kyseessä on laadullinen, välineellinen tapaustutkimus, jossa tutkitut kaksi tapausta lisäävät ymmärrystä tutkimuksen aiheesta. Tutkimuksen tieteenfilosofisena lähtökohtana on pragmatismi. Tutkimus koostuu kahdesta tapaustutkimuksesta, joista ensimmäinen keskittyy kulttuurisesti moninaisiin sävellystii-meihin (Tapaus A) ja toinen kulttuurisesti moninaisiin elokuvantekotiimeihin (Tapaus B). Ensisijainen tutkimusaineisto koostuu 23 teemahaastattelusta, jotka toteutettiin yksilö-, pari- ja ryhmähaastatteluinä 38 haastateltavan kanssa (29 tiimin jäsentä; 9 tiimien sidosryhmien edustajaa). Haastatteluaineisto analysoitiin sisällönanalyysiä hyödyntäen. Havainnoinneista, sidosryhmien edustajien taustaastattelusta sekä dokumenttiaineistosta koostuvaa toissijaista tutkimusaineistoa hyödynnettiin Tapausten A ja B kontekstin ja yleisten piirteiden kuvauksessa.

Tutkimus osoittaa empiirisesti, että kulttuurisen moninaisuuden merkityksen havaitaan olevan moninainen tiimien luovuuden kannalta nopean luovan

prosessin aikana. Tapauksessa A kulttuurista moninaisuutta pidettiin kulttuurisidonnaisen, musiikkiin sekä musiikkimarkkinoihin liittyvän tiedon lähteenä, ja pop-laulujen uutuutta ja ainutlaatuisuutta sekä sopivuutta musiikkimarkkinoilla korostettiin. Tapauksessa B kulttuurista moninaisuutta pidettiin kulttuurisidonnaisten, elokuvantekoa koskevien informaationaalisten resurssien lähteenä, ja sitä pidettiin keskeisenä lyhytelokuvien ainutlaatuisuudelle. Molemmissa tapauksissa kulttuurista moninaisuutta pidettiin myös kielellisten haasteiden lähteenä tiimien luovuudessa; sen oli etenkin havaittu kuluttavan aikaa sekä vahingoittavan tiimin jäsenten keskinäistä viestintää. Näin ollen tulokset osoittavat, että kulttuurinen moninaisuus havaitaan samanaikaisena moninaisuutena tiimin jäsenten kulttuurisidonnaisissa informaationaalisissa resursseissa. Tulosten perusteella etenkin se, millä tavoin nämä informaationaaliset resurssit ovat jakautuneet tiimin jäsenten kesken sekä kyseisten resurssien laadulliset ominaisuudet näyttäytyvät keskeisinä kulttuurisesti moninaisten tiimien luovuuden kannalta. Tutkimus tuottaa myös tietoa tiimien jäsenten sekä tiimien sidosryhmien jäsenten kulttuurisesti moninaisten tiimien havaitsemista luovuuden mahdollistajista ja esteistä, jotka ilmenivät tiimin jäsenten ja tiimien tasolla sekä tiimien työympäristössä. Etenkin tiimien tasolla ilmenneet luovuuden mahdollistajat ja esteet näyttäytyvät keskeisinä kulttuurisesti moninaisten tiimien luovuudelle tutkituissa kahdessa tapauksessa. Tulokset osoittavat myös uusia havaittuja mahdollistajia ja esteitä tiimien luovuudelle, mukaan lukien luovat tilanteet ja varjojohtajuus.

Käytännön kontribuutionaan tutkimus tarjoaa uutta tietoa johtajille ja muille käytännön toimijoille, mikä voi olla hyödyllistä muodostettaessa tiimejä, joilta odotetaan luovuutta nopean luovan prosessin aikana. Tutkimustuloksia voidaan hyödyntää kehitettäessä työympäristöjä ja tiimijohtajuutta kulttuurisesti moninaisten tiimien luovuuden edistämiseksi organisaatioissa. Lisäksi tutkimus herättää keskustelua nopean luovan prosessin soveltamisesta uudenlaisena luovan tiimityön muotona kansainvälisen musiikkialan ja voittoa tavoittelemattoman elokuva-alan ohessa myös muilla luovuutta vaativilla aloilla.

Avainsanat: Kulttuurisesti moninainen tiimi, tiimin luovuus, tiimijohtajuus, nopea luova prosessi, informaatio- ja päätöksentekoteoria, tapaustutkimus

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Finally, according to Sternberg (2006) "*The creative individual persists in the face of this resistance and eventually sells high, moving on to the next new or unpopular idea*" (p. 88). In a similar way to the creative individual, I hope to be able to continue exploring new ideas which, perhaps, might prove unpopular.

Helsinki, 23.8.2021

Minna Liikanen

OTHER CONTRIBUTIONS TO THE STUDY

Proofreading: I want to thank Spoken Oy, whose professionals proofread and corrected the language of this dissertation as well as the correctness of the translations that I had made from the Finnish extracts of the thematic interviews to English.

Transcription: The thematic interviews were transcribed both by Minna Liikanen (11 interviews), and by three independent transcribers, Anna Manninen, Irina Helskyaho, and Mikko Honkonen (12 interviews). The interviews that were transcribed by the independent transcribers were compared to the digitally recorded interviews and corrected when needed by Minna Liikanen.

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1 INTRODUCTION

The investigated topic of this study is the creativity of culturally diverse teams within the rapid creative process. This topic is grounded to the trends in working life in many societies, including Finland, as discussed in this section, as well as to empirical and theoretical gaps that have remained unaddressed in the intersection of two streams of research: in the research on culturally diverse teams in organizations and in creativity in organizations. In this first chapter, the investigated topic is introduced and its importance for being studied is justified.

1.1 The investigated topic

Considering that contemporary organizations face pressures towards creativity and rapid performance, and they increasingly utilize culturally diverse teams, studying phenomenon to which these trends are crystallized becomes both topical and important for researchers and practitioners. Since the 1980s, various demographic changes have taken place in many developed countries. Respectively, in many organizations, the employee-base has become diverse (e.g., in terms of ethnicity, age). This has increased the need to improve understanding of diversity in organizations (e.g., Cox & Blake, 1991; Kochan et al., 2003; Olsen & Martins, 2012). In their review of 40 years of research on diversity in organizations, Williams and O'Reilly (1998) highlighted, already some decades ago, the importance of improving understanding on the effects of diversity in organizations by stating that:

“The diverse individuals entering the workforce will not only be different in terms of their visible or ascriptive characteristics, they may also have less experience and educational attainment. Furthermore, the use of work teams to coordinate and manage work in organizations will mean broader spans of control, fewer supervisors, and more reliance on self-management by teams. These trends, plus increased immigration, the globalization of firms, and aging workforce, all increase the need to understand the effects of diversity on group and organizational outcomes.” (p. 79)

For many contemporary organizations, cultural diversity has become reality and can no longer be ignored. On one hand, cultural diversity has increased in many countries and organizations resulting from international migration (see IOM, 2011; Lee, Nguyen & Szkudlarek, 2020). For instance, in Finland, that is the socio-cultural context of this study, the demographic characteristics of the population have notably changed since the early 1990s towards culturally diverse, as a result of increased immigration to Finland (see Statistics Finland, 2018). On the other hand, cultural diversity has become common for many organizations and companies due to the globalized business environment (e.g., Kozlowski & Bell, 2013). The increased cultural diversity resulting from both immigration and the globalized business environment has led to intercultural encounters between individuals and between groups of individuals in their everyday lives, both face to face and increasingly, through ICT. In addition, it has led to organizations where the employee-base often is culturally diverse (see de Jong & van Houten, 2014; Groves & Fayerherm, 2011).

Furthermore, organizations today exhibit pressures towards creativity (e.g., Anderson et al. 2014), which, in the present study, is understood as activity that aims for the production of responses (e.g., product, process, or service) that are novel, useful and appropriate for a certain purpose or a goal (see Amabile, 1988, p. 126, 2013; Amabile et al., 1996). Creativity is often considered as a central precondition for an organization's ability to respond to changes and seminal for organizational performance, innovation, and competitiveness (e.g., Amabile, 1988; Zhou & George, 2003; Zhou & Hoever, 2014). Moreover, the capability to perform rapidly has become seminal for organizations (e.g., Kozlowski & Bell, 2013), since they need to be able respond not only to unexpected threats but also to novel opportunities (Pil & Cohen, 2006). Working life has also become project-based and many organizations end up creating temporary arrangements to achieve their goals (Lundin et al., 2015).

To pursue creativity, and similarly rapid performance, various organizations have lowered hierarchies and shifted to structures that are team-based. Teams, after all, are considered as flexible and rapid units that are capable of carrying out tasks that hold complex and non-routine characteristics (e.g., Kozlowski & Bell, 2013; Kurtzberg, 2005), are knowledge-based (e.g., Amabile et al., 2004; Burke et al., 2006), and especially require creativity (e.g., Hargadon & Bechky, 2006; Hoever, van Knippenberg, van Ginkel & Barkema, 2012; Tadmor, Satterstrom Jang & Polzer, 2012). Considering that teams have become an inseparable part of modern organizations, it can be presumed that organizations' tendencies to use teams is likely to continue, and even to increase, in the future. Together, the aforementioned trends towards the use of teams and cultural diversity in organizations manifest in the presence of teams that are characterized by cultural diversity (Groves & Feyerherm, 2011; Jang, 2017; Kozlowski & Bell, 2013; Leung & Wang, 2015b).

Collectively, the pressures of creativity and rapid performance, as well as the trends towards the use of teams and cultural diversity, which influence many organizations and companies today, leave to wonder, how can teams that are culturally diverse be creative, while they are expected to do so rapidly, under

time constraints? After all, prior research suggests that diversity in teams, and especially cultural diversity, can foster team creativity (e.g., Bassett-Jones, 2005; Bouncken, Brem & Kraus, 2016; Jang, 2017). In the research on creativity in organizations, cultural diversity among team members has been proposed to enable team creativity among various other influences (e.g., Shalley & Gilson, 2004), whereas in the research on culturally diverse teams in organizations, it has been theorized to stimulate team creativity by manifesting as simultaneous informational diversity in teams (e.g., Jang, 2017; Williams & O'Reilly, 1998). Cultural diversity has, however, also been theorized and found in research to impair various aspects of a team's functioning, for instance by impairing communication and increasing conflict (e.g., Bassett-Jones, 2005; Earley & Mosakowski, 2000; see also Ayub & Jehn, 2006). When it comes to the creativity of culturally diverse teams under time constraints, some past research has demonstrated that culturally diverse teams require time to develop a hybrid team culture and to perform effectively (e.g., Earley & Mosakowski, 2000). Some studies also indicate that time is essential for culturally diverse teams to exhibit improved group processes, performance, and creativity (e.g., Watson, Kumar & Michaelsen, 1993). In the literature on creativity in organizations, time constraints have been found to serve both as stimulants and obstacles for team creativity (e.g., Rosso, 2011, 2014). These notions in the previous literature suggest that creativity in culturally diverse teams seems to involve various complexities, especially under high time constraints.

In the international music industry and the international non-profit film industry, which are in my focus in this dissertation, a phenomenon unfolds in which culturally diverse teams, creativity, and rapid performance are intertwined. In these two industries, songwriters and filmmakers produce creative end results, that is, pop songs and short films, in culturally diverse teams during highly time-constrained song co-writing and filmmaking sessions. These teams also seem to be creative despite the time constraints.

Considering the heightened importance of creativity for the contemporary organizations and that teams in organizations are increasingly influenced by cultural diversity (see Hoever et al., 2012; Kozlowski & Bell, 2013; Leung & Wang, 2015b), it becomes important for both researchers and practitioners to understand the creativity of culturally diverse teams (see also Jang, 2017). This doctoral dissertation investigates the creativity of culturally diverse teams in the highly time-constrained song co-writing sessions in the international music industry and filmmaking sessions in non-profit film industry. In this dissertation, these sessions during which the culturally diverse teams create creative end results are conceptualized as *the rapid creative process*. Investigating the creativity of culturally diverse teams within the rapid creative process is important, as it contributes to gaps in previous research that are shared by the streams of research on culturally diverse teams in organizations and research on creativity in organizations. These gaps are detailed in the following sub-chapter. Moreover, investigating this topic within the rapid creative process is important because the rapid creative process in the international music and non-profit film industries represents a novel form of creative teamwork and involves novel types of teams and team

leadership. Hence, this creative process may foreshadow future developments in teams and team leadership, as well as in how work requiring creativity is carried out. Describing the rapid creative process in general terms, as well as investigating the creativity of culturally diverse teams within it, allows light to be shed on the ongoing changes in the working life. Finally, investigating this topic yields practical implications for leaders and practitioners who pursue creativity through culturally diverse teams. These are the main justifications for conducting this study.

1.2 Research gaps

Past research on culturally diverse teams in organizations and on creativity in organizations includes both contradictions and research gaps that need to be addressed in research. In this study, I bring these two streams of research together under mutual investigation and seek to address gaps that are located in the intersection of these two research traditions - to the *research on the creativity of culturally diverse teams in organizations*. The starting point for this study is the argument presented in information and decision-making theory, which suggests that cultural diversity is beneficial for teams in their creativity by manifesting as simultaneous informational diversity in teams (e.g., Leung & Wang, 2015a; Pitts & Jarry, 1997; Williams & O'Reilly, 1998; see also van Knippenberg & Schippers, 2007). Another starting point of this study is that various enablers and barriers have been suggested to the creativity of culturally diverse teams (e.g., Bassett-Jones, 2005; Bouncken et al., 2016; Leung & Wang, 2015b; Stahl, Mäkelä, Zander & Maznevski, 2010b). The gaps that the present study seeks to address, are presented next.

The first central gap in the previous literature, where the streams of research on culturally diverse teams in organizations and creativity in organizations intersect, concerns *the meaning of cultural diversity of a team in team creativity*. Since the early 1990s, there has been a heightened interest among researchers to study cultural diversity in organizations (e.g., Cox & Blake, 1991; Jackson, Joshi & Erhardt, 2003; Joshi & Roh, 2009). At the organizational level, the prior studies have investigated the connection of cultural diversity, for example, to organizational performance, processes, and outcomes (e.g., Bassett-Jones, 2005; Cox & Blake, 1991; Kochan et al., 2003; Milliken & Martins, 1996; Williams & O'Reilly 1998). At the level of teams and groups, the previous studies have investigated cultural diversity in the functioning (e.g., Harrison, Price, Gavin & Florey, 2002), performance (e.g., Bell et al., 2011; Buengeler & Den Hartog, 2015; Ely, Padavic & Thomas, 2012; Pelled, Eisenhardt & Xin, 1999), process, as well as work outcomes (e.g., Ely & Thomas, 2001; Horwitz & Horwitz, 2007; Jehn et al., 1999).

While diversity in teams has been amply studied, an area of research that has remained much ignored is the meaning of cultural diversity of a team in team creativity, despite the fact that since the early 1990s, in some studies, creativity has been brought up as a major positive element of cultural diversity in teams

(e.g., Bouncken et al., 2016; Jang, 2017; Leung & Wang, 2015b; Stahl, Maznevski, Voigt & Jonsen, 2010a; McLeod et al., 1996). In the stream of research on creativity in organizations, the cultural diversity of a team has been brought up among the various enablers and barriers to creativity of teams in organizations (see Hoever et al., 2012; Shalley & Gilson, 2004). In the stream of research on culturally diverse teams in organizations, the argument according to which cultural diversity is beneficial for team creativity is prominent in *information and decision-making theory* (Jackson et al., 2003; Pitts & Jarry, 2007; Williams & O'Reilly, 1998).

More specifically, three theories, including social-categorization, similarity-attraction, and information and decision-making theory have predominantly been used as theoretical frameworks in research on culturally diverse teams in organizations, when studying diversity in teams. These theories advocate contradictory arguments concerning diversity in groups of individuals (Mannix & Neale, 2005; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998). Two of these theories indicate that the cultural diversity of a team impairs team functioning through mechanisms which concern in-group behavior, and specifically the tendency of team members to make social categorizations within a team (*social-categorization theory*), as well as their tendency to exhibit similarity-attraction towards team members perceived as similar to themselves (*similarity-attraction theory*) (Pitts & Jarry, 2007; van Knippenberg, De Dreu & Homan, 2004; Williams & O'Reilly, 1998; see also Byrne, 1971; Turner & Haslam, 2001).

Contrasting to these theories, *information and decision-making theory* paints a positive picture of cultural diversity in teams (see Pitts & Jarry, 2007; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998). It also addresses the importance of cultural diversity in team creativity (e.g., Jackson et al., 2003, p. 805; Pitts & Jarry, 2007, pp. 235-238; van Knippenberg & Schippers, 2007, p. 518; see also Mannix & Neale, 2005), due to which it appears as fruitful theoretical framework for investigating cultural diversity in team creativity and was selected for the present study. The main argument of information and decision-making theory is that groups of individuals, including teams, the members of which differ from each other, have a pool of informational resources (e.g., skills, abilities, knowledge, experience, and perspectives). These varying informational resources are argued to benefit the diverse teams in tasks that are non-routine and complex (Ely & Thomas, 2001; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998). When drawing on the team members' informational resources, culturally diverse teams are proposed to experience enhanced decision-making, problem-solving and especially creativity (e.g., Leung & Wang, 2015a; McLeod et al., 1996; Salazar, Feitosa & Salas, 2017; Williams & O'Reilly, 1998).

Furthermore, there is a limited understanding of the mechanism through which cultural diversity of a team underlies team creativity (e.g., Jang, 2017, p. 993, Salazar et al., 2017, p. 189). Information and decision-making theory argues that diversity in teams can foster team creativity by manifesting as simultaneous diversity in informational resources in the teams (Ely & Thomas, 2001; Pitts & Jarry, 2007; see also Mannix & Neale, 2005; Williams & O'Reilly, 1998). Previous studies have, however, rarely clarified whether cultural diversity fosters team

creativity through such mechanism, that is, by manifesting as simultaneous informational diversity in the teams (see Bodla, Tang, Jiang & Tian, 2018; van Knippenberg & Schippers, 2007). When it comes to information and decision-making theory in explaining how cultural diversity underlies team creativity, in its current form, this theory does not elucidate whether the informational resources need to be shared in a certain manner among the team members, to stimulate creativity. Some of the more recent studies suggest, however, that information-sharing, which can be understood as the degree to which the team members share informational resources, is central for the creativity of culturally diverse teams (see Tang & Naumann, 2016; see also Jang, 2017). This theory also does not address what kind of qualities of informational resources benefit diverse teams in their creativity. For instance, some have concluded that diverse teams benefit especially from the market knowledge of team members (e.g., Cox & Blake, 1991; see also Bouncken et al., 2016). Additionally, despite the fact that diversity has been both theorized and found to have negative effects on teams in previous research (see Mannix & Neale, 2005; Pitts & Jarry, 2007; van Knippenberg & Schippers, 2007), information and decision-making theory does not explain the negative aspect of cultural diversity in teams. Together, these shortcomings in the previous theory highlight the need for further understanding concerning the cultural diversity of a team in team creativity.

Although team creativity and culturally diverse teams in organizations have been studied a lot as two distinct phenomena, the current understanding of creativity in culturally diverse teams has remained far from conclusive. The interest among researchers in investigating this issue has remained limited (see Leung & Wang, 2015a). Instead, previous studies have investigated innovation – the successful implementation of novel, appropriate and useful responses at the organizational level – in diverse teams (see Amabile, 1988; Oldham & Cummings, 1996). Previous studies have focused, for instance, on diversity in an organization's likelihood to innovate and in team innovativeness (e.g., Bouncken et al., 2016; Østergaard et al., 2011). For example, Bouncken et al. (2016) conducted a longitudinal study in a globally operating organization to study the role of cultural diversity in the creativity and innovativeness of teams. They concluded that while culturally diverse teams have potential for creativity, they may also encounter challenges, due to the team members' differences in their working and communication styles (Bouncken et al., 2016). While creativity and innovation are often discussed as two interrelated phenomena in creativity literature, it is noteworthy that not all innovation requires creativity to emerge, as organizations can innovate based on already-existing ideas and resources. Further, creativity and innovation tend to have different antecedent conditions (Hughes et al., 2018, p. 551). Thus, the studies showing positive relationships between diversity and innovation in organizations do not say much about whether creativity, and specifically team creativity underlies innovation. This also highlights the need to focus on investigating cultural diversity of a team in team creativity.

Additionally, previous research paints a confusing picture of how cultural diversity influences teams, and specifically team creativity (see also Leung &

Wang 2015b). In the prior research, cultural diversity has been connected to increased conflict and miscommunication in teams (Earley & Mosakowski, 2000; Milliken, Bartel & Kurtzberg, 2003; Stahl et al., 2010a), challenging the teams to integrate the team members' diverse informational resources (Leung & Wang, 2015b; see also Jang, 2017). Yet, some research also suggests that cultural diversity can stimulate team creativity (e.g., McLeod et al., 1996; Jang, 2017; Stahl et al., 2010a; Watson et al., 1993). Stahl et al. (2010a) found that, for instance, cultural diversity was related to decreased communication and increased conflict. Interestingly, it was also found to be related to team creativity. Moreover, the empirical evidence for the argument, according to which cultural diversity is beneficial for teams in their creativity has remained limited. The existing evidence for this argument is largely based on studies conducted in laboratory or classroom settings since the 1990s, where idea generating and problem-solving tasks have been utilized to measure the creativity of teams and small groups (e.g., McLeod et al., 1996; Salazar et al., 2017; see also Williams & O'Reilly, 1998). However, what is problematic with these studies is that while they show that cultural diversity benefits teams in idea generation and problem-solving in controlled settings, they do not address cultural diversity in the creativity of authentic culturally diverse teams in their authentic work settings. Additionally, few studies have investigated the perceptions of individual team members on diversity in their teams' creativity (Bouncken et al., 2016). Considering that creativity is a dynamic phenomenon and influenced by the context where it is expected to take place (e.g., Amabile, 1988, 1996; Sternberg, 2006, 2012), it becomes important to focus on producing contextual knowledge of the creativity of culturally diverse teams.

Finally, there is also a gap in the research which concerns *the perceived enablers and barriers for the creativity of culturally diverse teams*. Here, the concept of *perceived enablers and barriers* for the creativity pertains to the influences that are perceived to underlie the creativity of culturally diverse teams, by enabling and inhibiting it. Creativity researchers have long since acknowledged that creativity in organizations is enabled and inhibited by influences, which existing research has termed as contextual influences (e.g., Shalley & Gilson, 2004), factors (e.g., Mathisen, Einarsen, Jørstad & Brønnick, 2004; Mumford et al., 2002), and components (e.g., Amabile et al., 1996), among others. A vast body of literature has proposed that various influences underlie creativity in organizations, including freedom and autonomy, sufficient resources, psychological safety, and leadership characterized by support and encouragement, among numerous other influences (Amabile et al., 1996; Shalley & Gilson, 2004). However, the previous research has principally focused on creativity of individuals (e.g., Jung 2001, p. 185; Rosso, 2011, p. 2, 2014; Zhou & Hoever, 2014). This has resulted in a few studies on team creativity, despite organizations being increasingly team-based (Hargadon & Bechky, 2006; Hoever, 2012; Leung & Wang, 2015a). There has also been a tendency among researchers to study what enables creativity in organizations, while less is known about barriers to it (see Amabile et al., 2004, p. 28; Zhou & Hoever, 2014, p. 334). Since individuals work often in teams, from whom creativity is expected, it can be claimed that there is an overall need to improve the understand-

ing of team creativity and of both its enablers and barriers. Investigating this issue is relevant also for the research on culturally diverse teams in organizations. In this stream of research, researchers have proposed that culturally diverse teams can exhibit enhanced creativity, especially under favorable influences such as leadership (e.g., Bassett-Jones, 2005; Bouncken et al., 2016; Cox & Blake, 1991; Leung & Wang, 2015b; Stahl et al., 2010b). Despite this, few studies have been conducted on both the perceived enablers and barriers concerning the creativity of culturally diverse teams in this stream of research.

These are the main gaps in the literature that the present study seeks to address. Doing so is important not only from the scholarly perspective, but also from the leaders' and practitioners' points of view, since work requiring creativity is often organized and led around teams (Bouncken et al., 2016) and the teams in the contemporary organizations are often culturally diverse (Groves & Feyerherm, 2011; Kozlowski & Bell, 2013).

1.3 Aim and focus of the study

This study is positioned at the intersection of research on culturally diverse teams and research on creativity in organizations. At this intersection, the overall aim of the study is, with the help of an empirical study, *to improve our understanding of the creativity of culturally diverse teams within the rapid creative process*. To achieve this, two research objectives were set. Firstly, the study seeks to improve understanding of how the team members and stakeholders of the culturally diverse teams perceive the meaning of cultural diversity in team creativity. Secondly, this study seeks to improve understanding of what the team members and stakeholders of the culturally diverse teams perceive as enablers and barriers for the creativity of culturally diverse teams. Aside from its contribution to the literature, the study yields implications for leaders and practitioners, which can be useful when forming teams from whom creativity is expected within the rapid creative process, and when developing work environments and team leadership to foster the creativity of culturally diverse teams in organizations.

As shown in Figure 1, to accomplish its aim, the study engages with a qualitative, instrumental case study research strategy, where the two selected cases instrumentally allow understanding of the topic to be improved (see Stake, 2000a). According to Eisenhardt (1989), case study is considered particularly appropriate research strategy especially at the early, explorative stages of research, when investigating topics with little pre-existing knowledge. However, through a case study, it also is possible to address topics that have already been investigated and provide novel perspectives on them (Eisenhardt, 1989, p. 548). This implies that not only can the present study result in research findings that are novel, but it can also deepen existing understanding on the topic. In its investigation, this study concentrates on the perceptions of the members and stakeholders of the culturally diverse teams, and analysis is done at team level. In this study,

the focus is on cultural diversity in terms of the team members' nationalities, which is assumed to also manifest as deep-level diversity in the team members' informational resources (see also Earley & Mosakowski, 2000).

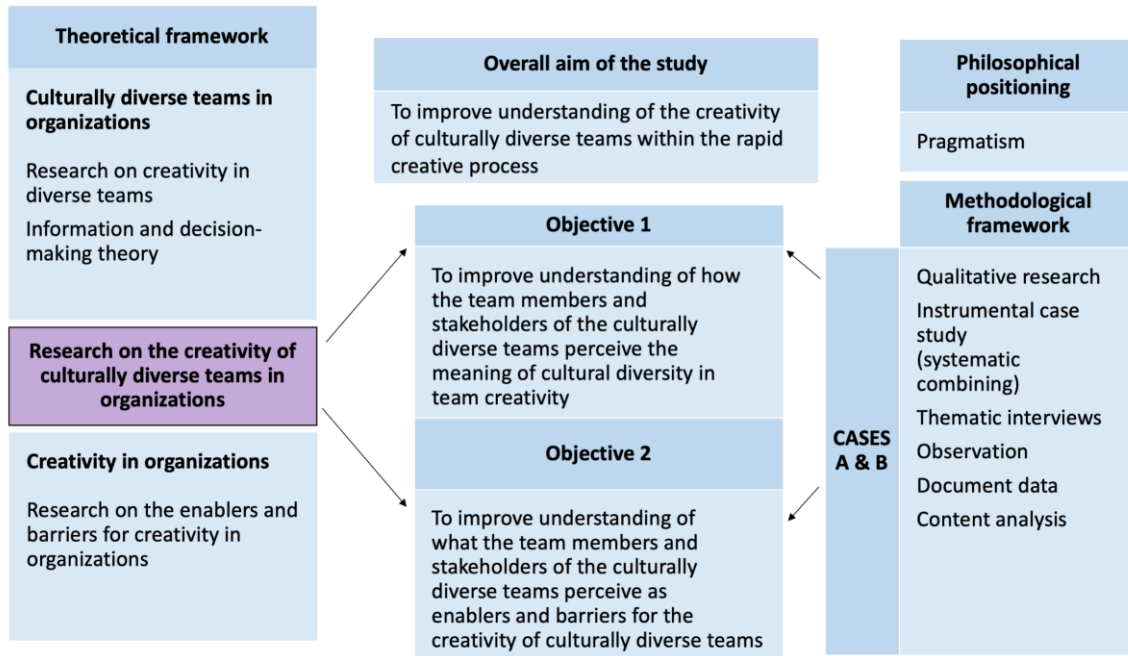


FIGURE 1 Framework of the study

Two cases were selected for this study, from which two case studies were conducted. The first case study focuses on culturally diverse songwriting teams (Case A), and the second on culturally diverse filmmaking teams (Case B).

The selected case study approach in this study was systematic combining, which was introduced by Dubois and Gadde (2002). According to Dubois and Gadde (2002), case studies utilizing systematic combining proceed in a non-linear manner. Researchers who lean on systematic combining, shift between the theoretical framework, empirical world, and data analysis throughout the research process. This approach to a case study allows improve not only empirical, but also theoretical understanding of the phenomenon of interest (Dubois & Gadde, 2002, pp. 553-555). Based on the aforementioned characteristics, this particular case study approach can be considered beneficial when investigating novel topics in novel empirical contexts, in which the current empirical and theoretical understanding is limited.

The present study investigates its topic within the rapid creative process. In the international music industry and in the international non-profit film industry, music and film organizations gather songwriters and filmmakers to create creative end results, that is, pop songs and short films, as members of culturally diverse teams. The culturally diverse teams operating in the international music industry co-write pop songs in co-writing workshops, while the culturally diverse teams in the international non-profit film industry create short films in filmmaking workshops known as “kinos”. These teams work during filmmaking

and song co-writing sessions which have high time constraints. The duration of these sessions in the international music industry is typically 24 hours, whereas in the non-profit film-industry the filmmaking sessions tend to last from 48 to 60 hours. The co-writing and filmmaking sessions are followed by consecutive sessions, for which novel teams are formed. Thus, the songwriters and filmmakers are expected to produce multiple creative end results in novel teams throughout the sequential filmmaking and song co-writing sessions, referred to in this dissertation as the rapid creative process.

These two cases were selected for this study because they involve authentic work settings, where the trends that influence many of the contemporary organizations are intensively present, including culturally diverse teams and expectations for creativity and rapid performance. The rapid creative process is also highly intriguing because it has rarely served as empirical context in research on culturally diverse teams and creativity in organizations.

1.4 Key concepts

The key concepts of this study are as follows.

Creativity: in this study, creativity is defined as activity that aims for the production of responses (e.g., product, process or service) that are novel, useful, and appropriate for a certain purpose or a goal (see Amabile, 1988, p. 126; 2013; Amabile et al., 1996). Team creativity, respectively, is understood as the team members' individual and shared activities that aim for the production of the creative end result. In creativity research, creativity and innovation are often understood as two interrelated phenomena, of which creativity refers to the starting point, that is, the generation of novel, useful, and appropriate responses, and innovation to the successful implementation of these responses at the organizational level (e.g., Amabile, 1988, p. 126; Amabile et al., 1996, pp. 1154-1155; Hughes et al., 2018, p. 551; Oldham & Cummings, 1996, p. 608). In the current study, creativity and innovation are understood as two distinct phenomena, which also can be interrelated, and in this study the focus is on creativity.

Rapid creative process: in previous creativity literature, creative process has been defined in various ways. Nemiro (2002), for instance, defines creative process as "the activities that occur while a person is creating" (p. 74), while Lubart (2001) defines it as "the sequence of thoughts and actions that leads to a novel, adaptive production" (p. 295). Here, creative process is defined as an episode of work that has a beginning and end, and creativity taking place in between. In this study, the creativity of culturally diverse teams is studied within the song co-writing and filmmaking sessions that take place in the international music and non-profit film industries. During these highly time-constrained sessions, the culturally diverse teams rapidly generate creative end results. These sessions are conceptualized

here as the rapid creative process. To distinguish the highly time constrained creative processes from those lacking time constraints, the concept of *rapid creative process* is utilized.

Perceived enablers and barriers for creativity: in creativity literature, various concepts have been utilized to refer to the stimulants and obstacles for creativity. For instance, the concepts of components (e.g., Amabile, 1988) and resources (Sternberg, 2006) for creativity have been utilized within creativity theories, whereas the concepts of contextual influences (e.g., Zhou & Hoever, 2014; Woodman et al., 1993) and contextual factors (e.g., Shalley & Gilson, 2004) have been utilized in literature reviews and studies. For instance, in previous creativity research, Zhou and Hoever (2014, pp. 338, 343) have utilized the concept of contextual influence, which they understand as the influences for creativity that concern both the work task and the social and physical aspects of the work environment (e.g., teams, leaders, and coworkers). It is noteworthy that in this study, the focus is on the qualitatively studied *perceptions* of influences under which the creativity of culturally diverse teams is perceived to become enabled and inhibited within a rapid creative process. These may concern the immediate work setting, where team creativity takes place, and which involves the individual team members, the teams and their stakeholders as well as their surrounding work environment (see Zhou & Hoever, 2014, pp. 338, 343; see also Joshi & Roh, 2009, p. 601). Thus, the concept of *perceived enablers and barriers for creativity* is utilized in this study.

Cultural diversity: by leaning on the definition of Harrison and Klein (2007), who define diversity as “the distribution of differences among the members of a unit with respect to a common attribute, X, such as tenure, ethnicity, conscientiousness, task attitude, or pay” (p. 1200), in this study, diversity is understood as differences among team members with respect to a certain attribute. Here, the attribute in terms of which team members are expected to differ from each other is nationality, which is assumed to also indicate diversity at a more profound level, such as in informational resources (e.g., information, knowledge, experiences, and skills). From here on, the concept of cultural diversity is utilized to highlight this understanding of diversity in the current study, while the concept of diversity is, more generally, understood as differences among members of a team in terms of any attribute.

Culturally diverse team: in this study, a team is understood as a group of two or more members, who are interdependent, have shared goals and responsibilities, interact with each other, as well as operate under, and are influenced by, organizational context (see Kozlowski & Bell, 2013; Sundstrom, De Meuse & Futrell, 1990; Yukl, 2013). Furthermore, teams are understood as dynamic units, the memberships of which can flexibly change over time (see Tannenbaum et al., 2012). Based on the definitions for cultural diversity and teams in this study, culturally diverse teams are defined as teams that are composed of members who differ from each other in terms of their nationalities.

Team leadership: team leadership in this study is understood as a set of team leadership behaviors through which teams are influenced (see Burke, Shuffler & Wiese, 2018). This study shares the view of previous literature, according to which, team leadership can originate from sources that can be internal and external to teams, as well as be formally appointed, informal, or both. Moreover, team leadership is understood as a dynamic phenomenon, as its sources and the team leadership behaviors can change and evolve over time (see Morgeson, DeRue & Karam, 2010, pp. 8-9).

1.5 Contributions of the study

This study contributes to research on the creativity of culturally diverse teams in organizations. The main contributions of the study are as follows.

Firstly, previous research paints a confusing picture on cultural diversity in teams by showing that cultural diversity can have positive, negative, or both roles in teams (Kochan et al., 2003; Jang, 2017; Stahl et al., 2010a). Due to these contradictory findings, investigating cultural diversity in teams becomes important. In particular, there is a similar gap both in the research on culturally diverse teams in organizations and in the research on creativity in organizations. In the both streams of research, team diversity, and especially cultural diversity in teams, has been argued to be beneficial for team creativity (e.g., Bassett-Jones, 2005; Jang, 2017; Leung & Wang, 2015a; 2015b; McLeod et al., 1996). Despite this argument, the meaning of cultural diversity of a team in team creativity has not been well understood. The present study investigates its topic in authentic work teams, in their authentic work settings. As its first contribution to the literature, it makes salient the team members' and the stakeholders' perceptions on the meaning of cultural diversity in team creativity. It empirically shows the various meanings that cultural diversity is perceived to have in team creativity within the rapid creative process.

Secondly, three theories, including social categorization, similarity-attraction, and information and decision-making theory, have been used as theoretical frameworks in the research on culturally diverse teams in organizations. Of these theories, social categorization and similarity-attraction theories suggest that diversity in a team impairs team functioning through mechanisms which concern intergroup behavior, and specifically social categorizations of in-groups and out-groups, as well as the team members' similarity-attraction towards one another (Pitts & Jarry, 2007; van Knippenberg et al., 2004; Williams & O'Reilly, 1998). Information and decision-making theory suggests, in turn, that diversity, and especially cultural diversity, is a benefit in team creativity by manifesting as simultaneous informational diversity, that is, as diversity in the informational resources of team members (e.g., Leung & Wang, 2015a; Pitts & Jarry, 2007; van Knippenberg & Schippers, 2007). While this theory suggests, quite straightforwardly, that teams can benefit from diversity in their creativity, previous research indicates that its meaning may be more complex in teams (cf. Kochan et

al., 2003; Stahl et al., 2010a). Thus, it can be claimed that further theoretical development is needed. In particular, there is a need to improve understanding of the mechanism through which cultural diversity underlies team creativity (cf. Jang, 2017; van Knippenberg et al., 2004; Williams & O'Reilly, 1998). This study clarifies, as its second contribution, the mechanism through which cultural diversity of a team is perceived to underlie team creativity. Based on its empirical findings, the study makes arguments to information and decision-making theory concerning the meaning of cultural diversity in team creativity (cf. Williams & O'Reilly, 1998).

Thirdly, previous research in the field of creativity in organizations shows various enablers and barriers for creativity at different organizational levels (e.g., Shalley & Gilson, 2004; Amabile et al., 1996). Likewise, in some of the previous literature on culturally diverse teams in organizations, culturally diverse teams have been proposed to exhibit enhanced creativity, under favourable influences (e.g., Bassett-Jones, 2005; Bouncken et al., 2016; Williams & O'Reilly, 1998). While there has been an increase in the overall interest towards creativity in organizations, little is known about the creativity of culturally diverse teams. Considering the heightened importance of creativity in working life, the presence of cultural diversity (cf. Kozlowski & Bell, 2013), as well as the utilization of teams in tasks requiring creativity in the contemporary organizations (e.g., Hoever et al., 2012; Leung & Wang, 2015a), it becomes important to improve understanding about the perceived enablers and barriers to the creativity of culturally diverse teams. As its third contribution to the literature, this study identifies the various enablers and barriers to the creativity of culturally diverse teams within the rapid creative process, as perceived by the members and stakeholders of the culturally diverse teams.

Aside from these contributions to existing literature, this study yields implications for practitioners and leaders. The findings of this study can be a benefit when forming teams from whom creativity is expected within the rapid creative process, and when developing work environments and team leadership to foster the creativity of culturally diverse teams within the rapid creative process. The study also provokes discussion among leaders and practitioners on extending the use of the rapid creative process as a novel form of creative teamwork to other industries, in addition to international music and non-profit film industries.

Finally, it is also important to point out that, to date, few empirical studies have been conducted on the creativity of culturally diverse teams under high time constraints and yet in the early 21st century, work is increasingly organized around culturally diverse teams. Additionally, in modern working life, novel kinds of teams and forms of teamwork have occurred. Teams are often expected to perform rapidly, even under extreme time constraints, and temporarily with tasks that require creativity (Burke et al., 2018; Retelny et al., 2014). For these aforementioned reasons, it is also important to study the creativity of culturally diverse teams in novel empirical contexts characterized by high time constraints. The present study bridges this gap in the literature as it investigates its topic within the rapid creative process in the international music and non-profit film industries, where culturally diverse teams are expected to be creative rapidly and

under high time constraints. By doing so, the study not only contributes to the research on the creativity of culturally diverse teams in organizations, but it also sheds light on the current changes in working life.

1.6 Structure of the dissertation

This dissertation is structured as follows. In the following Chapter 2, an overview of the theoretical background of this study is provided. In Chapter 3, the philosophical positioning of the study, the research strategy, methodology, and data are introduced. In Chapter 4, the two cases as well as their context are described in general terms. In Chapters 5 and 6, the research results are presented. In the final chapter of this dissertation, Chapter 7, the research results are summarized and discussed, and the implications of the study, as well as suggestions for future research, are pointed out. At the end of this dissertation, the study is evaluated and concluded.

2 CREATIVITY IN CULTURALLY DIVERSE TEAMS

In this chapter, the theoretical background of this study is introduced, which draws on research into culturally diverse teams in organizations and on research into creativity in organizations. At first, the concept of creativity is looked at more closely, after which previous research concerning the influences underlying creativity in organizations, and especially team creativity, is presented. Following this, the concept of culturally diverse teams is defined. Finally, previous theory addressing cultural diversity of a team in team creativity is introduced. At the end of this chapter, previous research on creativity in diverse teams is presented and discussed.

2.1 The concept of creativity

Creativity, as a concept, tends to lead to positive and even romanticized associations (Jung, 2001; Mumford et al., 2002, 706). Traditionally, creativity has been linked to artistic and scientific endeavors (Feist, 1998, p. 291; Klausen, 2013; Perrine & Brodersen, 2005; Sawyer, 2012, pp. 5-6), and to the breakthroughs of exceptional individuals (e.g., Mumford et al., 2002, p. 706; Sawyer, 2012, pp. 3-4, 20). In societies and organizations, creativity is considered as the underlying force of innovation, growth, and development (Zhou & Hoever, 2014, pp. 333-334). In colloquial language, creativity is often referred to via the metaphor “*thinking outside the box*”, which obviously refers to unconventional thinking.

As a phenomenon, creativity has been an interest in various disciplines, including educational sciences, social sciences and humanities, and psychology and artistic sciences, among others (see Chan, 2013). The earliest research on creativity can be traced back to the early 20th century, and ever since, creativity and the creative process have become well studied and theorized in the field of psychology (Barron & Harrington, 1981; Hennessey & Amabile, 2010; Kaufman & Beghetto, 2009; Kurtzberg, 2005; Sawyer, 2012). Since the 1950s, which is considered the beginning of modern research on creativity (Chan, 2013, p. 24), the

research on creativity has been dominated by the study of individual-level creativity, where the focus has been on the personality of the creative individuals. (Amabile, 1983, 1988; Amabile et al., 1996).

In the 1970s and 1980s, the focus of psychological research on creativity was on the cognitive aspects of creativity (Chan, 2013, p. 25; Sawyer, 2012, p. 4). In numerous studies, creativity has been studied through idea generation tasks, where creativity was operationalized to the dimensions of fluency (number of ideas), originality, and flexibility (variety of the ideas) of the ideas produced (see Kurtzberg, 2005, p. 51; Tadmor et al., 2012, p. 384; Zhou & Hoever, 2014, p. 335). As of the late 1980s and to date, several researchers have acknowledged the importance of creativity for an organization's innovation and ultimately, for competitiveness. This has resulted in increasing interest to study creativity in organizations at the levels of employees, and increasingly, at the levels of teams, groups, and the entire organizations (e.g., Kurtzberg, 2005; Sawyer, 2012).

In the same time period, several researchers have also widely agreed on the definition of creativity in organizational research on creativity (e.g., Amabile, 1983, 1988; Amabile et al., 1996; Feist, 1998; Tierney et al., 1999; see also Leung & Wang, 2015b). Creativity is predominantly defined as the production of responses that are novel, useful, and appropriate for a certain purpose or a goal (e.g., Amabile, 1988, p. 126; Amabile, 2013, pp. 134, 183; Oldham & Cummings, 1996, p. 608; see also Woodman et al., 1993). This definition contrasts with the popularized conception of creativity as something irrational and spontaneous (see deFillippi, Grabher & Jones, 2007, p. 511) by suggesting that creativity is more than idea generation, and that not all responses that are unique or novel are creative. Creativity also involves the dimension of practicality, as creative responses are expected to be feasible to a certain purpose either at present or in the future (Amabile, 2013, p. 134; see also Sawyer, 2012). Due to the interest towards creativity in organizations, definitions for organizational creativity have also been provided. For instance, Woodman et al. (1993) define organizational creativity as *"the creation of a valuable, useful new product, service, idea, procedure, or process by individuals working together in a complex social system"* (p. 293).

While researchers widely accept the definition for creativity and understand it as the production of responses that are novel, useful, and appropriate for a certain purpose or a goal (e.g., Amabile, 1988, 2013; Oldham & Cummings, 1996; see also Leung & Wang, 2015b), some controversies concerning the definitions of a creative task and a creative response have remained. One of the central questions that also arises when defining creativity, is what kind of tasks are creative? Amabile (2013, p. 134) argues that instead of having one solution, creative tasks are open-ended and require heuristics (see also Woodman et al., 1993, p. 300). Thus, there are many possible solutions to creative tasks. Mumford et al. (2002, pp. 708-709) characterize creative tasks as those that are complex, lack precise definition, involve uncertainty, and require the production of novel and useful responses. However, what these previous definitions for a creative task do not address, is to what degree a task is expected to be open-ended in order to be considered creative. Similarly, can such tasks be considered creative if the solutions are known to some degree in advance.

Another complexity, when defining the creativity of a certain response or work, concerns the degree to which a response is expected to be different to be considered as novel or unique and hence, to meet the criteria set for creativity (see Perry-Smith & Shalley 2003, p. 90). Sawyer (2012, pp. 24, 28-29) points out that in some domains, the creative responses are set constraints, due to which the responses produced within these domains may share notable similarities (e.g., sonatas in the domain of classical music). Despite some similarities, the responses rarely end up being copies of each other. He proposes that creativity involves combining already existing thoughts and concepts. This means that to be creative, a response can also involve elements that already exist, as long as the result appears as a novel combination. Furthermore, creativity often involves imitation and tradition, due to which creative responses are rarely completely new. In the same vein, Oldham and Cummings (1996) define a creative response “ - *either a significant recombination of existing materials or an introduction of completely new materials*” (p. 608). Csikszentmihalyi (1999, p. 316), in turn, likens creativity to evolution. In evolution, variation is produced by an organism which ends up being selected to be transmitted to the next generation. Similarly, the creative contributions of an individual can be considered like variation in the evolutionary process. This novel variation is then selected to be transmitted by the domain in which it has being produced.

A central question which creativity theorists have sought to answer is who determines what kind of responses are creative. Sawyer (2012) points out that what is considered appropriate and novel is defined in a certain socio-cultural context. Typically, those individuals who have knowledge from that specific domain where the creative responses have been generated are in position to judge the creativity of the responses produced in the domain (Amabile, 2013, p. 134; Csikszentmihalyi, 1999, pp. 315-316; Ford, 1996, p. 1115; Kaufman & Beghetto, 2009; Shalley & Gilson, 2004, p. 35). Thus, creativity can be claimed to be contextual and specific to each domain. In research on creativity, those determining the degree of creativity of outcomes in a certain field are referred to as *gatekeepers* (e.g., Elsbach & Kramer, 2003, p. 285; Kaufman & Beghetto, 2009, p. 4). In organizations, leaders and supervisors are considered able to judge the creativity of the employees' work outcomes (Shalley & Gilson, 2004, p. 35). This is also reflected in organizational research on creativity, where supervisory ratings of employees' creativity have been utilized as data (see e.g., Tierney et al., 1999; see also George & Zhou, 2001). Another fundamental problem with the existing definitions for creativity is that they do not address, *when* the creativity of a particular response can be evaluated. Kurtzberg (2005, p. 56) states that the creativity of an idea is not necessarily recognized before the idea is modified or placed into a different context, which can take from days to even years.

Creativity and innovation are often presented as concepts that are related to each other in the research (e.g., Amabile, 1988; Amabile et al., 1996; Anderson et al., 2014; Mumford et al., 2002; Shalley & Gilson, 2004). Typically, creativity and innovation are distinguished from each other and defined as two separate but interrelated processes, from which creativity is considered as the starting point - the production novel, useful, and appropriate responses. Innovation, in

contrast, is understood as the successful implementation of these responses (Oldham & Cummings, 1996, p. 608; see also Amabile, 1988, p. 126; Hughes et al., 2018, p. 551; Zhou & Hoever, 2014, pp. 334-335). Successful implementation can be understood as developing and taking the creative responses into use at the organizational level (Amabile, 1988; p. 126; Oldham & Cummings, 1996, p. 608) as well as promoting them (e.g., Hughes et al., 2018). This dichotomy between creativity and innovation can also be criticized because it assumes that the innovation stage follows on from creativity (see Anderson et al., 2014). However, creativity does not always lead to innovations, nor does all innovation result from creativity (see Hughes et al., 2018, p. 551). In this study, creativity and innovation are understood as two distinct phenomena, which also can be interrelated, with the focus being on creativity

A majority of creativity researchers have noted that creativity is not restricted to any domain or occupation (e.g., Amabile, 2013). They also widely share the view that different degrees of creativity, from the lowest degrees of everyday life creativity to the highest degrees of creativity underlying socially valuable outcomes (e.g., inventions, discoveries of science, and artworks), can be distinguished (e.g., Kaufman & Beghetto, 2009; Kozbelt, Beghetto & Runco, 2010, pp. 23-24; Mumford et al., 2002, p. 707; Sawyer, 2012). For example, Kaufman and Beghetto (2009) theorize that different levels of creativity can be distinguished from each other. They define “*Big-C*” creativity as eminent creativity of experts that lead to remarkable creative contributions (Kaufman & Beghetto, 2009, pp. 1-2, 9; see also Kozbelt et al., 2010; Sawyer, 2012). Pro-c creativity, in turn, refers to professional-level creativity of experts within a certain domain that has not reached the status of eminent creativity (Kozbelt et al., 2010, p. 24; Sawyer, 2012, p. 11). The creativity of nonexperts in everyday life settings is called as “*little-c*” creativity (Kaufman & Beghetto, 2009). Such creativity can involve novel modifications and selecting novel solutions to everyday life problems (Sawyer, 2012, p. 8). “*Mini-c*” creativity refers to creativity that takes place during learning processes, such as novel interpretations on experiences, incidents and actions that are meaningful for the person. (Kaufman & Beghetto, 2009, p. 3).

Additionally, a variety of theoretical frameworks seek to explain the foundations of creativity both at individual, team (e.g., Amabile, 1983, 1988; Ford, 1996), and organizational levels (e.g., Woodman et al., 1993). In particular, the componential theory of creativity of Amabile (1983, 1988) has been influential in research on creativity in organizations. The importance of this theory for research on creativity in organizations is based on its arguments that, to emerge, creativity requires the confluence of four components, three of which are intra-individual (i.e., psychological components) and one of which is extra-individual (i.e., social component). In this theory, Amabile (1988, pp. 130-131) argues that creativity requires *domain-relevant skills*. It refers to the so-called raw material, such as expertise and talent in the domain in question and/or in other relevant domain(s) as well as to knowledge, intelligence, and technical skills which are necessary for producing creative responses in the domain in question (see also Amabile, 2013). The second component of creativity is *creativity-relevant processes*, which refers to the set of cognitive and personality processes (Amabile, 1988, p. 131; Amabile,

2013, p. 135). Amabile (1988, pp. 131-132) argues that to be creative, it is essential for an individual to have cognitive style, which allows problems to be approached from novel and divergent perspectives, to generate alternatives, to synthesize information, and to break out of routines. Furthermore, the ability to apply heuristics is considered as central for creativity. Creativity-relevant processes also involve personality characteristics such as ability to work in a disciplined and persistent way as well as to tolerate ambiguity (see also Amabile, 2013).

The third component for creativity is *intrinsic motivation*, that is, an individual's motivational state to work and engage in a task, due to passion, personal interest, satisfaction, and experiencing positive challenge (Amabile, 1988, p. 133; 2013, pp. 135-136; Amabile et al., 1996, p. 1158). Finally, the work environment (also referred to as the *social environment*) is theorized to be central in influencing creativity (Amabile, 2013). According to Amabile (2013), the environmental component encompasses all the extrinsic motivators that can inhibit the intrinsic motivation, as well as various other influences that can either impair or boost intrinsic motivation and hence, creativity (Amabile, 2013, p. 136). Thus, the work environment is proposed to influence creativity indirectly, by first influencing the components that are intrinsic to the creative individuals.

To conclude, in this study, creativity is defined based on the previous definition, that is, the production of responses that are novel, useful, and appropriate for a certain purpose or a goal (see Amabile, 1988, 2013; Amabile et al., 1996; Oldham & Cummings, 1996). In this study, creativity is understood as *activity* that aims for the production of the aforementioned responses (see Amabile, 1988). Here, the novelty of a response refers to both originality and variation (see Csikszentmihalyi, 1999; Sawyer, 2012) in responses produced in a given domain, whereas usefulness and appropriateness are understood as the feasibility of a response for a certain purpose or a goal (see Amabile, 1988, 2013). In this study, the focus is on *team creativity*, which is understood as the team members' individual and shared activities that aim for the production of the creative end result within the creative process. Finally, in this study, the concept of *rapid creative process* is utilized. In previous creativity literature, creative process has been defined in various ways. Nemiro (2002), for instance, has defined the creative process as "*the activities that occur while a person is creating*" (p. 74), while Lubart (2001) defines it as "*the sequence of thoughts and actions that leads to a novel, adaptive production*" (p. 295). In this study, creative process is rather understood as an episode of work that has a beginning and an end, between which creativity takes place. Additionally, the concept of *rapid creative process* is taken into use in this study, to distinguish the highly time constrained creative process from those lacking time constraints. Finally, the concept of *creative end result* is utilized, to refer to the responses that result from the creative process.

2.2 Enablers and barriers for team creativity

Throughout the following sections, previous research on creativity in organizations is briefly elaborated on to provide theoretical background for studying the perceived enablers and barriers for the creativity of culturally diverse teams within the rapid creative process. The frequently proposed influences for creativity in organizations, and especially those underlying team creativity, are highlighted. It is noteworthy that this review is influenced by the past research on creativity where the emphasis has been on the creativity of individuals. In the previous research, creativity in teams and groups is proposed to be built on the individual's creativity, and on group and team level influences for creativity (e.g., Amabile, 1996). Moreover, the work environment has been proposed to encompass various obstacles and stimulants for creativity (e.g., Shalley & Gilson, 2004). Accordingly, enablers and barriers for creativity that concern individuals, teams and work groups, and the work environment are elaborated on in this sub-chapter. In the subsequent sub-chapters 2.2.1 and 2.2.2 attention is paid to research on time constraints and creativity as well as team leadership and creativity, due to the focus of this study.

Enablers and barriers for creativity at the individual level

A substantial amount of the previous creativity research has focused on investigating individuals' qualities that influence creativity. Previous literature on creativity in organizations suggests that the key influences for creativity of individuals concern the personality, cognitive processes and thinking styles, the raw-material for creativity (e.g., domain-relevant knowledge, skills, expertise and experiences) as well as intrinsic motivation. Next, these influences are discussed in more detail.

The creative *personality* has been among the central interests in the psychological research on creativity since the early 1950s (e.g., Barron & Harrington, 1981), and personality has been included as one of the intra-individual components that influence creativity in the creativity theories (e.g., Amabile, 1988, 1996, 2013; Sternberg, 2006, 2012; Woodman et al., 1993). To date, researchers who have conducted psychological and organizational research on creativity have identified several *personality traits* and *characteristics* that are conducive to individual-level creativity (see Barron & Harrington, 1981; see also Klausen, 2013; Kozbelt et al., 2010; Oldham & Cummings, 1996). Characteristics such as broad interests, valuation of aesthetics, autonomy, and self-confidence have been proposed to be central for the creativity of individuals, among others (Barron & Harrington, 1981, p. 435; Shalley & Gilson, 2004, p. 36; Woodman et al., 1993, p. 298). Some researchers have proposed that tolerance for ambiguity promotes creativity (e.g., Perrine & Brodersen, 2005, p. 219; Shalley et al., 2004, p. 936).

Since the 1990s, the personality psychological studies on individual level creativity have examined the personality of creative individuals with respect to the "Big Five" dimensions of personality (e.g., George & Zhou, 2001; see also

Costa & McCrae, 1992; Hennessey & Amabile, 2010). This body of literature suggests openness to experience as beneficial for creativity of individuals, and conscientiousness (e.g., the degree to which individuals are self-controlled and conform to norms) as detrimental to it (e.g., Feist, 1998; George & Zhou, 2001; Perrine & Brodersen, 2005; Shalley et al., 2004). In his meta-analysis on personality characteristics and creativity, Feist (1998) concluded that in both arts and sciences, creative individuals appeared as “*more autonomous, introverted, open to new experiences, norm-doubting, self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive*” (p. 299).

In creativity theories, creativity is considered to require *cognitive processes and thinking styles*, which allow individuals to think in novel and divergent ways as well as to generate novel alternatives (e.g., Amabile, 1988, 1996, 2013; Sternberg, 2006; Woodman et al., 1993). Previous research has proposed that employees’ *cognitive styles* are related to creativity at the level of individuals (e.g., Shalley & Gilson, 2004, p. 36; see also Chang & Shih, 2019). For instance, Tierney, Farmer & Graen (1999) studied the creativity of 191 R&D employees from a large company operating in the chemical sector. As one of the research results, they found positive relationships between employees’ innovative cognitive styles (i.e., their approach towards problem-solving) and their creativity (assessed through supervisory evaluations of employee creativity, number of completed invention disclosure forms, and reports produced by the employees).

Creativity researchers, including Amabile (1988), have also emphasized the importance of the so-called “*raw material*” (p. 131) for creativity, which refers to the informational resources of the individuals expected to be creative. To be creative, individuals are argued to need knowledge (Amabile, 1988; Klausen, 2013; Sternberg, 2006), skills, talent (Amabile, 1988), expertise (Woodman et al., 1993), and experience relevant to the domain in which they work (Shalley & Gilson, 2004). Without relevant experience and knowledge of the status quo in the domain, producing novel responses in a given domain would be challenging (Shalley & Gilson, 2004, p. 36; see also Sternberg, 2006). However, too much raw material, such as knowledge, has been proposed to hamper creativity (Klausen, 2013, p. 38).

Sternberg (2006), in turn, emphasizes the role of *decision-making* in creativity. To be creative, individuals need to make a number of decisions, such as deciding to produce novel ideas, to question and analyze ideas, to select the strategies to carry out the creative tasks, and to think unconventionally. Despite possessing the intellectual skills necessary for creativity, the individual may decide to not use their skills within a work task, and instead, use other people’s ideas (Sternberg, 2006, pp. 88, 90-91).

Additionally, *intrinsic motivation* has been emphasized as one of the central influences for the creativity of individuals (e.g., Amabile, 1988, 2013; Steele et al., 2017; Sternberg, 2006, 2012). It is argued to enable creativity because it influences an employee’s decision to carry out the work requiring creativity (Amabile, 1988, 2013; Tierney et al., 1999, p. 594; Sternberg, 2006, 2012). However, the direct effects of intrinsic motivation on the creativity of employees have been scarcely studied. Instead, much in line with the Amabile’s (1988, 1996) theory, creativity

researchers have increasingly focused on studying the work environment with the assumption that it contains influences for creativity, which first influence intrinsic motivation and consecutively, creativity (Shalley & Gilson, 2004, p. 36; see also Oldham & Cummings, 1996).

Enablers and barriers for creativity at the team and group level

Due to the increased use of teams in organizations, team creativity has also received attention in previous research. Teams and work groups consist of individuals, which leads to the assumption that similar influences operating at the level of individuals as well as in the work environment also underlie team creativity (cf. Amabile, 1988, 1996). Yet, some of the previous creativity research suggests that also the teams and groups themselves involve enablers and barriers for creativity. Previous literature on creativity in organizations suggests that central team and group-level influences for creativity concern psychological safety, support and encouragement, relationships between the group and team members as well as information and knowledge-sharing, which are discussed next.

Creativity often involves risks and possibilities to fail (e.g., Shalley & Gilson, 2004; Mumford et al., 2002, p. 709). Consequently, some creativity researchers have proposed that having a feeling of safety to take risks is central for creativity to emerge (Hirst, van Knippenberg & Zhou, 2009). In particular, *psychological safety*, a shared set of beliefs among the team members of having safety to take interpersonal risks and speaking out, has been found as conducive to creativity (e.g., Edmondson & Mogelof, 2005; see also Hennessey & Amabile, 2010, pp. 583-584; Shalley & Gilson, 2004). On the other hand, it has been suggested that teams lacking psychological safety are less likely to propose and criticize novel ideas, challenge the status quo, and report mistakes (Edmondson & Mogelof, 2005). For instance, Kessel, Kratzer and Schultz (2012) found in their study of 73 healthcare teams that psychological safety within the teams predicted the team's creative performance.

Prior research on creativity in organizations also suggests *support and encouragement* at the level of work groups and teams as a central for creativity to take place (e.g., Amabile & Gryskiewicz, 1987; Amabile et al., 1996). For instance, Amabile et al. (1996) studied employees' perceptions of their work environment and found that co-workers' support and encouragement for creativity were characterizing in projects that were assessed to be high in creativity. Soriano de Alencar and Bruno-Faria (1997), in turn, studied the characteristics of organizational environments that stimulated and inhibited the creativity of individual employees by interviewing 25 employees from a variety of Brazilian organizations. They identified a total of 10 categories of stimulants and 11 categories of obstacles for the creativity of individual employees. They found, among others, that colleagues' support (e.g., reliance among the members of group and interpersonal relationships) was perceived as stimulant for creativity by the interviewees. In contrast, personal relationships (i.e., lack of dialogue and group activities, resistance of novel ideas and conflicts among colleagues) were found to be obstacles for creativity (Soriano de Alencar & Bruno-Faria, 1997).

Previous research on team creativity suggests that collective affective states among the team members influence team creativity (Zhou & Hoever, 2014). *Positive relationships between the team members* have been proposed to foster it (e.g., Perry-Smith & Shalley, 2003). In their study, Jaussi and Dionne (2003) found that group *cohesion* (i.e., the attraction of members of group towards each other, their group, and their activities) interacted with the intrinsic motivation of the group, which explains group creativity. Some of the previous research also suggest that *communication* and *conflicts* may influence team creativity and innovativeness (e.g., Hoegl & Gemuenden, 2001; Isaksen & Lauer, 2002). Isaksen and Lauer (2002) concluded in their study on climate for team creativity that teams who exhibited the highest creativity lacked major conflicts in personalities and had higher degrees of *respect* towards the individual team members' contributions. The communication in these teams was found to be characterized by the team members' willingness to listen to each other. In contrast, the members of teams that exhibited the lowest degrees of creativity were unwilling to communicate with each other and reported disabling dynamics (e.g., jealousy among the team members).

Some of the more recent literature on creativity in organizations proposes that *information* or *knowledge-sharing* (Milliken, Bartel & Kurtzberg, 2003), the degree to which team members exchange their informational resources, fosters team creativity (Bodla et al., 2018; Chua, Morris & Mor, 2012; Hoever, 2012; see also Tang & Naumann, 2016). van Knippenberg et al., (2004) have theorized, for instance, that to exhibit creativity, it is important that the team members discuss and integrate each other's informational resources. Hoever (2012), in turn, has argued in her dissertation study that *perspective taking*, the process in which teams discuss, share and integrate the team members' diverse informational resources, benefits diverse teams in creativity (see also Hoever et al., 2012).

Enablers and barriers for creativity in the work environment

From the late 1980s until now, a vast body of research has focused on studying the environment, or context, where the work requiring creativity is carried out to uncover the aspects of work environments that enable and inhibit creativity in organizations (e.g., Amabile & Conti, 1999; Amabile et al., 1996; Oldham & Cummings, 1996; Shalley et al., 2004; Woodman et al., 1993). In previous literature, several influences that concern the psychological, social, and physical dimensions of the work environment have been highlighted as the key environmental influences for creativity. Next, some of these influences are looked at more closely.

The previous studies on creativity in organizations have demonstrated the importance of both psychological and social aspects of the work environment in influencing creativity. For instance, Amabile et al., (1996) investigated the work environment for creativity in a high-tech organization. The research data involved supervisory and expert assessments for the creativity of projects as well as questionnaires collected from the supervisors and the members of project teams. The findings suggest that in projects that were assessed as high in creativ-

ity, the context for creativity was perceived to encompass stimulants for creativity (e.g., *freedom, support of the work group, challenging work*, as well as *encouragement of the organization and supervisor*). In the projects that were assessed to be low in creativity, the work environments were perceived to contain less stimulants and more obstacles for creativity. In particular, in low-creativity projects, organizational impediments such as *criticism of ideas, competition, risk-avoidance as well as emphasis in status-quo* were perceived (Amabile et al., 1996). Collectively, these findings suggest that the work environment can have various enablers and barriers for employee creativity.

Aside from the psychological and social aspects of the work environment, the physical aspects have also been found to both enable and inhibit employee creativity in organizations, albeit in a sparse number of studies. Past research has demonstrated that *distractions* in the context or environment where the work is carried out can impair creativity (e.g., Shalley et al., 2004, p. 941). Sufficient material resources, such as *facilities, equipment* (e.g., technology), *materials*, and *monetary resources* (e.g., funding) that are necessary for performing the work, have been shown to foster employees' creativity (Amabile, 1988; Amabile & Gryskiewicz, 1987; Soriano de Alencar & Bruno-Faria, 1997; see also Shalley & Gilson, 2004). Sufficient material resources have been proposed to foster creativity because they allow the creative individuals to feel comfortable (Amabile, 1988; Amabile et al., 1996). Limitations in resources, in contrast, have been found to impair creativity (Amabile, 1988; Shalley & Gilson, 2004). For instance, Soriano de Alencar and Bruno-Faria (1997) found in their study that work environments that had sufficient *illumination, furniture, space, and ventilation* were considered to stimulate creativity, whereas inadequate physical work environments (e.g., with *noise, heat, limited space, poor illumination*) were considered to inhibit it. They also found that *sufficient equipment and material resources* were considered as conducive to creativity, whereas a lack of these resources was considered to impair it (Soriano de Alencar & Bruno-Faria, 1997). Cohendet and Simon (2007) found that one of the sources for the creativity within a large-sized videogaming company was *informal workspaces*, where employees were able to meet, wander, as well as exchange and validate their ideas.

2.2.1 Time constraints and creativity

A central paradox in the research on creativity in organizations is the relationship between freedom and constraints (Rosso, 2014, p. 551; see also Amabile et al., 1996). In the creativity literature, several researchers have also concluded that to be creative, individuals and teams require *freedom* and *autonomy* to control and make decisions concerning their own work (e.g., Amabile, 1988; Hoegl, Parboteeah & Muethel, 2012; Shalley & Gilson, 2004). Mumford et al., (2002, p. 709) posit that in creative work, the participants need to define the problem at hand, accrue information, and refine their original ideas, all of which involve challenges likely to make creative work time consuming. Relatedly, non-material resources, and especially *time*, are often argued to be central resources, both for

individual and team level creativity (e.g., Amabile et al., 1996; Amabile et al., 2002; Shalley & Gilson, 2004).

While freedom and autonomy have frequently been portrayed as stimulants for creativity, their opposites, constraints, have been proposed to inhibit creativity (e.g., Amabile et al., 1996). However, previous literature on creativity in organizations paints a confusing picture of creativity under various constraints. Especially creativity that takes place under time constraints has received much attention in research (Rosso, 2014, p. 551; see also Amabile et al., 1996). Time constraints have often been linked to an increased sense of time pressure, which in turn has been assumed to be harmful for creativity. Previous research suggests, for instance, that due to time constraints, individuals and teams can base their responses on existing alternatives and the *status quo* when expected to be creative (see Amabile, 1996). However, some of the previous literature indicates that some degrees of constraints may also be beneficial for creativity due to creating a sense of urgency for those expected to be creative (Amabile, 1988).

Past studies have also shown that time constraints can both inhibit creativity, enable it, and even do both (Rosso, 2011, 2014). For instance, Amabile, Mueller, Simpson et al., (2002) studied the interrelations of time pressure and creativity (in terms of cognitive processing) by examining the experiences and thoughts of 177 employees through on-line questionnaires collected over a period of 30 weeks. They found that people used more time to work under time pressure. Interestingly the perceived time pressure was found to negatively predict creative cognitive processing not only on a certain day, but also cumulatively in the consecutive days (Amabile, Mueller, Simpson et al., 2002). These findings imply that constraining time may have long-term negative consequences for employees' creativity.

On the other hand, some of the previous studies have challenged the arguments that constraints, such as time-related, impair creativity. Rosso (2014) studied the influences of constraints on team creativity as well as the conditions under which these constraints fostered or impaired creativity. The data consisted of 34 interviews and observations conducted in a multinational corporation with members and leaders of four R&D teams. The most frequently mentioned constraint in their data concerned time and the higher the time constraints the teams reported, the more these constraints were reported to inhibit team creativity. Rosso (2014) found, as one of the key findings, that time constraints had differing effects on team creativity, depending on different types of dynamics of the team. Under enabling team dynamics, the teams were perceived to respond to the constraints and treat them as opportunities. Under disabling team dynamics, the teams were perceived to have negative responses to the constraints and to consider them as obstacles for creativity (Rosso, 2014; see also Rosso, 2011). These findings challenge the arguments that constraints, such as those related to time, have a negative impact on creativity under all circumstances.

While there has been little research on the enablers and barriers to the creativity of culturally diverse teams, some of the previous research implies that, especially in culturally diverse teams, creativity under time constraints may involve complexities. For instance, Earley and Mosakowski (2000) carried out a

now much cited study on the effects of diversity on the effectiveness of highly homogeneous, moderately heterogeneous, and highly heterogeneous teams through qualitative field study and two confirmatory laboratory studies. The main hypothesis of their study was an upright U-shaped relationship between a team's heterogeneity (in nationality) and team effectiveness (i.e., the more heterogeneity and the more homogeneity within a team, the more effective the team's performance is when comparing to moderately heterogeneous teams) (Earley & Mosakowski, 2000, pp. 26-29). Their findings supported this hypothesis. One of the main research results was that highly homogeneous and heterogeneous teams exhibited increased effectiveness when comparing to moderately heterogeneous teams. Interestingly, when it comes to the time aspect in the teams' performances, the highly homogeneous teams were found to develop a hybrid team culture at the early stages of the teamwork. The highly heterogeneous teams, on the contrary, were found to develop such team culture over time (Earley & Mosakowski, 2000). Consequently, while these findings show that different proportions of diversity within a team can influence the teams differently, they also suggest that culturally diverse teams may benefit from more time, which allows them to develop a hybrid team culture and exhibit effective performance (see Earley & Mosakowski, 2000).

2.2.2 Leadership and creativity

Leadership has been studied from various perspectives in previous research, and various definitions for leadership has been provided. For instance, according to Yukl (2008), the definitions for leadership tend to emphasize leadership as:

- - a process whereby intentional influence is exerted over other people to guide, structure, and facilitate activities and relationships in a group or organization (p. 2).

As teams have become central building blocks in organizations, there has also been increasing interest in investigating leadership in teams. Especially the influence of leadership on team effectiveness has been studied and theorized considerably. In this stream of research, Morgeson et al., (2010, p. 8), for instance, have defined team leadership as the satisfaction of the teams' critical needs, to promote the teams' effectiveness. Team leaders, respectively, have been defined as those individuals who ensure that the functions critical to the teams' tasks maintenance are fulfilled. (Burke et al., 2006, p. 289). Team leadership has also been approached from a behavioral perspective in previous research, which is also reflected in some of the definitions for team leadership. For instance, team leadership has been defined as a set of team leaders' behaviors or leadership functions through which teams are influenced (e.g., Burke et al., 2018). Previous literature on team leadership has also detailed various leadership behaviors and functions through which team leaders can influence teams. In their review of 85 articles on team leadership, Morgeson et al. (2010) identified as much as 517 behavioral items concerning team leadership. Kozlowski and Bell (2013) assert, in turn, that team leaders can have a functional role in teams; that is, they can influence the teams' development and processes as well as monitor and manage performance.

Studies on team leadership have traditionally focused on team leadership of formally appointed team leaders in traditional organizations (Burke et al., 2018; Morgeson et al., 2010). However, throughout the past three decades, researchers have increasingly acknowledged that team leadership can also manifest outside of traditional organizations (e.g., Burke et al., 2018). Additionally, team leadership has been asserted to manifest within a team and to be distributed among the team members: For instance, Morgeson, De Rue and Karam (2010, p. 9) suggest that team leadership can arise from four main sources (see Table 1):

TABLE 1 Sources of team leadership

		Formality of Leadership	
		<u>Formal</u>	<u>Informal</u>
Locus of Leadership	<u>Internal</u>	Team leader Project manager	Shared Emergent
	<u>External</u>	Sponsor Coach Team advisor	Mentor Champion Executive coordinator

(Morgeson, De Rue & Karam 2010, p. 9)

As illustrated in Table 1, Morgeson et al. (2010) suggest that team leadership can be *internal and formal*, that is, the team is led by a formally assigned team leader who is also one of the team members. *Internal and informal leadership* refers to team leadership that emerges internally in the team and is either shared between the team members, or emergent leadership, where some of the team members spontaneously emerge as team leaders. *External and formal leadership* pertains to a formally appointed leader who is external to the team. In *external and informal leadership*, the team leader is external to the team but informally ends up or chooses to act as the team leader. They further point out that more than one of the sources of team leadership can influence the team simultaneously, and that sources of team leadership in a team can vary over time (Morgeson et al., 2010, p. 9). The above suggests that team leadership can be highly dynamic as the sources of team leadership vary over time between sources that are internal and external to teams.

In this study, the definition of team leadership is constructed as follows. Firstly, team leadership is understood as a set of team leadership behaviors through which teams are influenced (see Burke et al., 2018). Secondly, this study shares the view of previous literature, according to which team leadership can originate from sources that can be internal and external in relation to teams, as well as be formally appointed, informally, or both. Additionally, team leadership is understood as a dynamic phenomenon, as the sources of team leadership and

the related team leadership behaviors can change and evolve over time (see Morgeson et al., 2010, pp. 8-9).

During the past three decades, a heterogeneous body of research and scholarly literature has focused on investigating *leadership* and its effects on creativity in organizations. To date, several studies and literature reviews have concluded that leadership is central for both enabling and inhibiting creativity at different organizational levels (e.g., George & Zhou, 2001; Hennessey & Amabile, 2010; Jung, Chow & Wu, 2003; Mumford et al., 2002; Shalley & Gilson, 2004; Zhou & George, 2003; Zhou & Hoever, 2014). In previous research, the influence of leadership on creativity has been approached from two perspectives. *Firstly*, leaders have been assumed to influence employee creativity directly through their behaviors, and thus, leadership has appeared as one of the enablers and barriers to creativity in organizations (e.g., Shalley & Gilson, 2004). Previous studies have focused especially on identifying leader behaviors that foster employee creativity (e.g., Jaussi & Dionne, 2003; Mumford et al., 2002; Oldham & Cummings, 1996). Leaders have been found to foster individual employees and teams by demonstrating *support* and *encouragement* as well as by *providing necessary resources* (e.g., Amabile et al., 2004; Oldham & Cummings, 1996; Zhou & George, 2001).

For instance, Amabile et al. (1996) found in their study that supervisory encouragement was perceived as one of the stimulants for the creativity of project teams. Oldham and Cummings (1996) studied the influence of personal and contextual influences on creativity at work by investigating 171 manufacturing workers. Their findings suggest that *supportive* and *non-controlling* supervisors is connected to employees' creative performance. Amabile et al. (2004) studied the effects of leadership behaviors on creativity both quantitatively and qualitatively. Based on the research findings, they ended up proposing leadership behaviors, including skills in communication and interaction, and openness towards subordinates' ideas, as conducive to creativity.

While previous studies have focused on the leadership behaviors that enable employee creativity, less is known of leadership behaviors that inhibit it (e.g., Liu, Liao & Loi, 2012). Previous research suggests that leadership behaviors such as *controlling* (e.g., Oldham & Cummings, 1996), *close monitoring* (e.g., George & Zhou, 2001), *micro-managing* (e.g., Amabile et al., 2004), and *expecting the employees to conform* with the status quo impair the creativity of employees (e.g., Mumford et al., 2002). In addition, *lack of support* (e.g., Oldham & Cummings, 1996) and *giving negative feedback* have been proposed to impair creativity (e.g., Amabile et al., 1996; George & Zhou, 2001). The study of Liu et al., (2012) on the dark side of leadership suggests that leaders can undermine employee creativity through *abusive supervision*, that is, through hostile behaviors that can be both verbal and non-verbal.

Secondly, some of the studies (e.g., Amabile et al., 1996) as well as literature reviews (e.g., Shalley & Gilson, 2004; Zhou & George, 2003; Zhou & Hoever, 2014) have also proposed that leadership can influence employee creativity more indirectly: by *influencing the context* where the work requiring creativity is carried out. In their review of research on the contextual influences for creativity, Shalley and

Gilson (2004) propose that influencing employees' intrinsic motivation, by creating a work context that holds stimulants for creativity, ultimately influences their creativity (see also Amabile et al., 2004). In their extensive review of past research on empirical work on workplace creativity, Zhou and Hoever (2014, p. 353) concluded that creating a context that supports creativity can even promote the creativity of those employees who lack a tendency to be creative, whereas creating unsupportive contexts, can inhibit employee creativity. Finally, when it comes to leadership that fosters the creativity of teams and groups, previous research suggests that shared leadership among the members of groups and teams may be central (e.g., Woodman et al., 1993). Woodman et al. (1993, p. 302) suggest, for instance, that leadership that is based on democracy and collaboration between the team and group members can be central to the creativity of groups of individuals in organizations.

To put it succinctly, leadership has been acknowledged to be a central influence for creativity in organizations. On one hand, leadership and different leadership behaviors have been included among the various other enablers and barriers to creativity in organizations. On the other hand, leaders have been considered as those who can influence creativity more indirectly, by first influencing the environment in which creativity is expected to take place (see Amabile et al., 2004; Shalley & Gilson, 2004). To date, most research on leadership and creativity has been quantitative, and the level of investigation has remained on the creativity of individuals employees (Jung et al., 2003, p. 526). As contemporary organizations often utilize teams, including culturally diverse teams, to perform in tasks requiring creativity (e.g., Hoever, 2012; Jang, 2017; Kozlowski & Bell, 2013), it becomes important to improve the understanding of *team leadership* and the respective team leadership behaviors that are important to the creativity of culturally diverse teams.

2.3 The concept of culturally diverse team

In this sub-chapter, the concepts of diversity and team are defined. At the end of the chapter, the definition for a culturally diverse team is provided.

2.3.1 The concept of diversity

Diversity, as a concept, is complex and defined in numerous ways in organizational literature. Most definitions presented in such literature suggest that diversity refers to the opposite of homogeneity or similarity. Within organizational research on diversity, the concept of diversity is often understood as differences that manifest among a group of individuals (e.g., Jackson, Joshi & Erhardt, 2003; Olsen & Martins, 2012).

In the organizational literature, division into demographic and non-demographic attributes has been widely utilized when diversity has been defined (e.g., Williams & O'Reilly, 1998). Diversity is often defined as differences among a

group of individuals in terms of demographic attributes such as gender, ethnicity, religion, age, education, and nationality (e.g., Earley & Mosakowski, 2000; Ely & Thomas, 2001; Janssens & Zanoni, 2005; Olsen & Martins, 2012; Stahl et al., 2010a). Additionally, non-demographic variables, such as tenure and experience, have been utilized for determining diversity (e.g., Earley & Mosakowski, 2000; Kochan et al., 2003; Williams & O'Reilly, 1998). What makes defining diversity challenging through these attributes is determining what kind of distribution and proportion of different attributes makes something diverse, even more diverse, or most diverse (see Harrison & Klein, 2007, p. 1201).

Other kinds of definitions for diversity have also been provided. For instance, differences in demographic attributes are often understood as surface-level diversity (e.g., Ely & Thomas, 2001; Mannix & Neale, 2005; Stahl et al., 2010a). This highlights that these differences are visible, while differences in non-salient attributes, such as in experiences, attitudes, values, educational background, beliefs and personality characteristics are considered as deep-level diversity, as these differences are not visible. (Earley & Mosakowski, 2000, p. 26; Stahl et al., 2010a, p. 694; Williams & O'Reilly, 1998, p. 82).

These previous definitions for diversity are not without problems, however. For instance, diversity in some of the demographic variables (e.g., religion) can indicate diversity that is simultaneously both salient (e.g., clothing and symbols) and less-salient (e.g., beliefs and attitudes). In this respect, it can be argued that when diversity is defined only with demographic or non-demographic attributes, some of the aspects of diversity may remain undetected. Some researchers, who have defined diversity as differences among individuals in terms of demographic attributes, still recognize diversity as a more complex phenomenon that goes beyond these attributes (e.g., Ely & Thomas, 2001).

Several researchers argue that as a concept, diversity requires further theorization (e.g., Harrison & Klein, 2007; Janssens & Zanoni, 2005). Relatively flexible and broader conceptualizations for diversity have been provided more recently, and researchers have accepted the definition for diversity as differences among individuals in terms of any attribute. For instance, Olsen and Martins (2012) lean towards a wider definition for diversity as "*differences among members of a group or organization on any characteristic*" (p. 1168). Harrison and Klein (2007) define diversity as "*the distribution of differences among the members of a unit with respect to a common attribute, X*" (p. 1200). They suggest that three different types of diversity can be distinguished from each other: *separation* (e.g., differences in the viewpoints), *variety* (e.g., differences in the experiences), and *disparity* (e.g., differences in the distribution of resources) (Harrison & Klein, 2007).

In addition, diversity has been defined rather as differences in identities (e.g., Ely & Thomas, 2001; Nkomo & Cox, 1996). Identity can be considered as a relatively stable, though not fully unchangeable, construction – a sense of self. Individuals have more than one identity. For example, personal, social, and cultural identities have been identified, which are all connected to each other (Ely & Thomas, 2001; Nkomo & Cox, 1996; Turner, 1982; Turner & Haslam, 2001). Nkomo and Cox (1996) argue that because individuals have multiple identities that interact with each other, it is not possible to isolate one of these identities

from others. Some researchers argue that the demographic attributes, in terms of which individuals can differ from each other, indicate less salient, deep-level diversity. Earley and Mosakowski (2000, p. 26), for example, suggest that nationality is a central determinant for individual's self-identity.

Taken together these previous definitions of diversity in organizational literature, it becomes evident that choices have to be made in terms of defining diversity. In this study, the definition for diversity is built on existing definitions for diversity in the following manner: by leaning on the definition of Harrison and Klein (2007, p. 1200), in this study diversity is understood as differences among the members of a team in terms of a common attribute. This study investigates the creativity of teams, the members of which represent different *nationalities*. Earley and Mosakowski (2000, p. 26) propose that diversity in demographic attributes such as in nationality can indicate 'deep-level' diversity, such as that in cultural identities. Stahl et al., (2010a) suggest that *cross-national* and *intra-national* cultural diversity can be distinguished. Even though there can be cultural diversity among individuals of the same nationality, individuals from same country tend to have similarities in values, beliefs, and languages due to the institutional and educational systems specific to their country (Stahl et al., 2010a, pp. 694-695). The present study shares both of these views. It assumes that by identifying diversity in demographic attributes, such as in nationality, it may be possible to access diversity at a more profound level (see Earley & Mosakowski, 2000; see also Buengeler & Den Hartog, 2015), such as diversity in informational resources (see Williams & O'Reilly, 1998). Here, it is important to point out that while the present study focuses on cultural diversity that is cross-national, it acknowledges that there can be intra-national diversity and individual variation among individuals who share the same nationality (see also Stahl et al., 2010a).

Throughout this study, the concept of *cultural diversity* is utilized to refer to diversity among team members in terms of their nationalities. The concept of *diversity* is, more generally, utilized to refer to differences among members of a team in terms of any attribute (see Harrison & Klein, 2007, p. 1200). It is also noteworthy that in the current study, cultural diversity is also understood as a team-level construct (see Joshi & Roh, 2009, p. 600), and the teams are understood as culturally diverse, instead of considering individual team members as culturally diverse in relation to others in the team (see Nkomo & Cox, 1996, p. 348).

2.3.2 The concept of team

People have worked in groups of individuals throughout human history, to collectively carry out tasks that have specific goals. These groups are often referred to as teams. Colloquially, the concept of a team is typically used to widely refer to a variety of groups of individuals. Teams are many times referred to with the phrase "*more than sum of its parts*". This suggests that when individuals gather to work together as a team, they end up gaining benefits or synergies that would not be realized had the team members worked apart from each other. In research and scholarly literature on teams in organizations, teams have traditionally been distinguished from other groups of individuals in organizations based on their

characteristics (e.g., Kozlowski & Bell, 2013; Tannenbaum, Mathieu, Salas & Cohen, 2012) and limited number of members (e.g., Levi, 2014).

Throughout the past three decades, researchers have been quite univocal in their definitions for a team. In the early 1990s, Sundstrom, De Meuse and Futrell (1990) defined teams as “*interdependent collections of individuals who share responsibility for specific outcomes for their organizations*” (p. 120). Quite similarly, Yukl (2013, p. 47) defines a team as a group of individuals having complementary skills, frequent interaction, and interdependent roles, whereas Levi (2014) defines a team as a “*special type of group in which people work interdependently to accomplish a goal*” (p. 3). More recently, Kozlowski and Bell (2013) have defined a team as a group of two or more individuals who perform tasks that are relevant for organization, have mutual goal(s), and are interdependent (including their workflow, goals, knowledge and work outcomes). Furthermore, the members of teams engage in frequent interactions with each other, either in person or virtually. They also propose that teams manage their own boundaries in an organizational context (Kozlowski & Bell, 2013, p. 5). This definition suggests that while teams can be considered as units that can influence themselves by managing and maintaining their boundaries, they are embedded to their organizational context and thus, influenced by it (see Kozlowski & Bell, 2013).

Both in the research and scholarly literature on teams, several attempts have been made to define different types of teams. For instance, Levi (2014) proposes that three types of teams can be differentiated from each other, based on their power and authority in organizations. The *traditional work groups* are inseparable from the formal organizational structures. Their members have distinct roles and the groups have an appointed manager who has formal leadership responsibility. The *traditional teams* are interdependent, have shared goals, and share the leadership responsibility to some degree. The *self-managed teams* are highly independent units in which the team members formally share the team leadership (Levi 2014, pp. 6-9, 16). Sundstrom, McIntyre, Halfhill and Richards (2000), in turn, categorize teams into six different types based on the characteristics of the teams’ work tasks that are: (a) production, (b) service, (c) management, (d) project, (e) action and performing, and (f) advisory team. Some researchers have also distinguished teams based on the duration and intensity of the teams’ work. For instance *crews*, that is, teams of highly skilled and trained experts (e.g., military units, surgical teams) who form and perform rapidly and effectively in tasks that have standardized performance guidelines, have been differentiated from other types of teams (Kozlowski & Bell, 2013).

However, the relevance of the aforementioned categorizations has come into question as the nature of the teams, similar to the environments in which teams operate have changed (Tannenbaum et al., 2012; see also Kozlowski & Bell, 2013). Traditionally, organizational researchers have predominantly focused on studying teams whose members have: remained relatively stable over time, belonged primarily to one team, had shared goals and clear roles, and carried out predefined and consistent work tasks in a common location (Tannenbaum et al., 2012). In their article, Tannenbaum et al., (2012), propose three central change themes that influence teams in the contemporary organizations and companies.

Firstly, the composition of teams has become dynamic. (Tannenbaum et al., 2012). Traditionally, teams have been assumed to have a duration, that is, they form, mature, and evolve (Morgan, Salas & Glickman, 1993; according to Kozlowski & Bell, 2013, p. 7). However, in today's organizations, teams are formed rapidly and they are often expected to work only temporarily. Team memberships have also become fluid; they may change flexibly, and individuals can simultaneously work in multiple teams (Tannenbaum et al., 2012; see also Mathieu, Maynard, Rapp & Gilson, 2008). Secondly, teams are increasingly influenced by technology and distance, which has led to fewer face-to-face interactions and the increased the use of ICT in interactions between team members. Thirdly, teams are influenced by empowerment and layering, that is, they have become highly autonomous and self-managed as the traditional organizational hierarchies have transformed into low-hierarchical structures (Tannenbaum et al., 2012; see also Mathieu et al., 2008).

When considering these on-going changes in teams, it is not surprising that in the 2000s, research on teams increased and there has been a heightened interest among researchers to study novel types of teams (Kozlowski & Bell, 2013; Tannenbaum et al., 2012). For instance, due to the globalized business environment and changing demographics among the workforce, work is organized around teams that are referred to as *cross-cultural*, *mixed-culture* (e.g., Kozlowski & Bell, 2013) and *culturally diverse teams* (e.g., Leung & Wang, 2015b). The development of ICT has led to the presence of *virtual teams*, the members of which rely on ICT in their interactions (Kozlowski & Bell, 2013; Tannenbaum et al., 2012; Yukl, 2013, p. 248). Tannenbaum et al., (2012) and Retelny et al., (2014) discuss *flash teams*, who are virtual teams of paid experts recruited from the crowd (e.g., online job marketplaces) working on a temporary and rapid basis to carry out work tasks characterized by creativity, complexity (e.g., engineering and design), or by dynamic composition (changing team memberships). The work of *flash teams* is structured in a modular format which allows them to be managed by a web-based application. Bell et al., (2018) introduce *extreme teams*, which they define as teams who work in environments involving atypical contextual characteristics (e.g., the degree of time pressure and danger). Burke et al., (2018, p. 716) mention space exploration teams and teams of mountaineers as examples of the aforementioned type.

In this study, a team is understood as a group of two or more interdependent members who have shared goals and responsibilities, interact with each other, and operate in, and are influenced by, organizational context (e.g., Kozlowski & Bell, 2013; Sundstrom et al., 1990; Yukl, 2013). Similar to the more recent research literature on teams, a team in this study is understood as a dynamic unit, where team memberships can flexibly change over time (see Tannenbaum et al., 2012). Hence, a team is not assumed to remain stable over time in terms of its members. The focus of this study is on the creativity of *culturally diverse teams*, which are defined as teams the members of which differ from each other in terms of their nationalities.

2.4 Information and decision-making theory

In a great deal of previous research on culturally diverse teams and groups in organizations, three theories have been used as theoretical frameworks when studying diversity in teams and other groups of individuals. On one hand, there are *social categorization* and *similarity-attraction theories*, which indicate that cultural diversity would lead to impaired team functioning due to the tendency of members to prefer working with those they identify and perceive similarities with (see Pitts & Jarry, 2007, p. 236; van Knippenberg & Schippers, 2007, pp. 517-518; Williams & O'Reilly, 1998, p. 120). On the other hand, there is *information and decision-making theory*, which contrasts with social categorization and similarity-attraction theories and proposes that the role of diversity in teams is more positive (see Pitts & Jarry, 2007, p. 235; Williams & O'Reilly, 1998, pp. 86-88; see also Jackson & Joshi 2011, p. 658).

At the heart of information and decision-making theory is the argument that demographic diversity, such as diversity in terms of nationality, can indicate simultaneous informational diversity in teams (Stahl et al., 2010a; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998; see also Kurtzberg, 2005; Mannix & Neale, 2005). Jehn and colleagues (1999) define informational diversity as the “*differences in knowledge bases and perspectives that the members bring to the group*” (p. 743). Information and decision-making theory argues that diversity can result in informational resources being available in teams, including the team members' diverse skills, abilities, knowledge, experience, and perspectives (e.g., Ely & Thomas, 2001, p. 233; Kurtzberg, 2005; Lau & Murnighan, 1998, p. 331; van Knippenberg et al., 2004, p. 1009; Williams & O'Reilly, 1998, p. 87). Some of the previous literature on this theory proposes that the members of demographically diverse teams may also have access to varying informational resources due to team members' networks with the similar others outside the team (e.g., Williams & O'Reilly, 1998, p. 86). Thus, in the light of information and decision-making theory, diversity appears as a resource for teams, resulting in a vast repertoire of informational resources.

Furthermore, information and decision-making theory argues that diversity not only influences the informational resources available in the teams, but also the processing of this information (e.g., Pitts & Jarry, 2007; Stahl et al., 2010a; van Knippenberg et al., 2004). The informational resources available in diverse teams are argued to be beneficial particularly in complex or non-routine work tasks, such as those requiring problem-solving, decision-making, and especially creativity. A central premise of the theory is that diverse teams exhibit enhanced creativity when they process and deploy the team members' diverse informational resources (e.g., Bassett-Jones, 2005; Bridgstock, Lettice, Özbilgin & Tatli, 2010; McLeod et al., 1996; Pitts & Jarry, 2007; Salazar et al., 2017; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998).

In the 2000s, some further attempts in theory development have been made to explain diversity in team creativity. For instance, van Knippenberg et al., (2004)

have theorized that diversity, which indicates simultaneous informational diversity among members of a work group (including task-relevant knowledge, skills and abilities), may result in creative ideas and solutions. This is due to the teams needing to elaborate the work task and integrating their informational resources. For these very same reasons, diversity is proposed to prevent teams and groups from reaching consensus or end up in courses of action prematurely (van Knippenberg et al., 2004, p. 1009; see also Hoever, 2012).

Despite information and decision-making theory having been presented as one of the dominating frameworks which explains diversity in team creativity, to date, few studies have investigated whether diverse teams, and especially those that are culturally diverse, exhibit creativity through the mechanism proposed in information and decision-making theory (see Salazar et al., 2017; see also Bodla et al., 2018; van Knippenberg & Schippers, 2007). Thus, there have been calls for more research on the mechanism through which cultural diversity underlies team creativity (e.g., Salazar et al., 2017). For instance, van Knippenberg and Schippers (2007) criticize that instead of being a clearly articulated theoretical framework, information and decision-making perspectives identified by Williams and O'Reilly (1998) mainly involve vague notions concerning information processing and decision-making. They further point out researchers have seldom paid attention to the processes through which diversity underlies teams. There has rather been a tendency among diversity researchers to assume that the negative aspects of diversity in teams result from social categorization processes. Contrarily, its positive aspects are presumed to result from information and decision-making processes (van Knippenberg & Schippers, 2007, pp. 519, 524, 533).

Some of the previous literature on diverse teams in organizations also challenges the arguments presented in information and decision-making theory, which quite straight-forwardly suggests that diversity is beneficial for teams in their creativity. For instance, Kochan et al., (2003) investigated the influence of diversity in race and gender on business performance at different organizational levels in four different large-size companies, including groups, teams, organizational branches, and the entire organization. As one of the main results, they found that diversity in gender increased constructive group process, whereas diversity in race inhibited constructive group processes (Kochan et al., 2003). These findings suggest that the meaning of diversity in teams can be more versatile than proposed in information and decision-making theory. Additionally, some of the more recent studies on diverse teams indicate that not only the presence of diverse informational resources in teams, but also the degree to which the team members share these informational resources, is conducive to team creativity (e.g., Tang & Naumann, 2016). This suggests that the mechanism through which cultural diversity underlies team creativity may be more complex than proposed in information and decision-making theory.

To sum up, information and decision-making theory addresses the importance of cultural diversity in team creativity by emphasizing the role of the teams' informational resources (see also Jackson & Joshi, 2011, p. 658). However, it is worth noting that the empirical evidence for the arguments presented in this

theory, according to which diversity is beneficial in team creativity by manifesting as simultaneous diversity in informational resources (i.e., informational diversity) in teams, has remained limited (van Knippenberg & Schippers, 2007). Additionally, information and decision-making theory does not address the negative aspect of diversity in teams and their creativity, despite previous research having demonstrated that not only can cultural diversity foster team creativity, but it also can impair various aspects of a team's functioning (e.g., Kochan et al., 2003; Stahl et al., 2010a), and their creativity. Lastly, the existing literature indicates that the mechanism through which cultural diversity can underlie team creativity may be more complex than proposed in this theory, and concerns not only the presence of diverse informational resources in the teams but also the manner in which these resources are shared in the teams (see Tang & Naumann, 2016). Thus, while information and decision-making theory provides a fruitful theoretical standpoint for investigating the creativity of culturally diverse teams, due to the aforementioned shortcomings, there is also need for further theoretical development.

2.5 Research on creativity in diverse teams

In previous research and scholarly literature on culturally diverse teams in organizations, several researchers have concluded that team diversity is a source of team creativity (e.g., Bassett-Jones, 2005; Lau & Murnighan, 1998; McLeod et al., 1996). In the early 1990s, a 'value-in-diversity' hypothesis was presented in the research on diversity management (e.g., Cox & Blake, 1991, p. 46; see also Mannix & Neale 2005; McLeod et al., 1996; Williams & O'Reilly, 1998). According to this hypothesis, diversity is a resource for organizations which can lead to competitive advantages, such as increased creativity, organizational flexibility and access to diverse markets (Cox & Blake, 1991; McLeod et al., 1996). In his conceptual paper, Bassett-Jones (2005) argues, for instance, that diversity can foster both creativity and innovation, both of which are seminal for organizational competitiveness.

Quite similar to these arguments, in the literature on creativity in organizations, *team and work group composition* has been highlighted as one of the central enablers and barriers for creativity at the levels of groups and teams (Woodman et al., 1993; see also Mannix & Neale, 2005; Milliken, Bartel & Kurtzberg, 2003; Shalley & Gilson, 2004). In this stream of literature, some researchers have presented arguments similar to those presented in information and decision-making theory, according to which diversity promotes the creativity of teams and work groups by manifesting as simultaneous diversity in the team members' informational resources (e.g., McLeod et al., 1996; Salazar et al., 2017). These resources are thought to allow teams to generate responses that are novel, useful, and appropriate, that is, creative.

Although diversity, and particularly cultural diversity, is argued to promote team creativity in both the streams of research on culturally diverse teams

and on creativity in organizations (e.g., Bassett-Jones, 2005; Cox & Blake, 1991; McLeod et al., 1996; Pitts & Jarry, 2007), diversity in team creativity has remained scarcely studied (Stahl et al., 2010a; see also Pitts & Jarry, 2007). Instead, considerable research has investigated team and work group diversity and innovation. Still, considering that creativity and innovation can be understood as two distinct phenomena, and that creativity does not always underlie innovation (e.g., Hughes et al., 2018, p. 551; see also Williams & O'Reilly, 1998, pp. 120-121), these studies do not provide much evidence for the arguments according to which cultural diversity is important in team creativity.

To date, the argument that diversity fosters team creativity has received some support from studies when the focus has been on the effects of various types of diversity on creativity (e.g., Pelled, 1996; see also Pitts & Jarry, 2007, p. 238). For instance, Somech and Drach-Zahavy (2013) found in their study of 96 primary care teams that creative personalities (i.e., the summation of the team members' personality characteristics that were conducive to creativity) and functional heterogeneity (i.e., the team members' differences in organizational roles) among the team members enhanced team creativity.

Additionally, since the early 1990s and 2000s, some studies have been conducted to study the effects of *cultural diversity* of a team and team creativity in laboratory and classroom settings as quantitative studies, and as meta-analysis, instead of an authentic work setting (see McLeod et al., 1996; Watson et al., 1993). While these studies show that culturally diverse teams exhibit elevated creativity, primarily in idea generation and analysis, they do not shed light on the creativity of authentic work teams that are culturally diverse (see also Bouncken et al., 2016). Some of the previous studies on the creativity of diverse teams are summarized in Table 2.

TABLE 2 Summary of studies on creativity in culturally diverse teams

Focus of the study	Data and research design	Key research findings	Reference
The role of cultural diversity on the processes, creativity, and innovation of teams.	A longitudinal qualitative study in a globally operating company, where the members of 5 culturally diverse innovation teams were interviewed through 70 semi-structured interviews.	Diversity was reported to contribute to the work environment, which is perceived as rich as a result of the presence of different nationalities and cultural backgrounds. Nationally diverse teams were reported to exhibit informational advantages, which stimulated creativity, but also to exhibit conflicts and communicational challenges.	Bouncken et al., (2016)
Differences in the performance of groups that differed from each other in terms of the members' ethnic backgrounds (ethnically homogeneous vs. ethnically diverse small groups).	A controlled experimental study of 135 university students who carried out a 15-minute brainstorming task in 34 small groups of 3-4 members.	Small groups that were ethnically diverse generated ideas that were judged of higher quality (i.e., effectiveness and feasibility), when compared to groups whose members were ethnically homogeneous. The ethnically homogeneous groups reported higher degrees of similarity-attraction.	McLeod et al., (1996)
The effects of diversity on team processes and performance. The effects of contextual influences on team processes.	A quantitative meta-analysis of 108 empirical studies, which covered 10, 632 teams.	Cultural diversity (both surface and deep-level, and intra-national and cross-national) is associated with process gains (e.g., increased creativity) and process losses (task conflicts and weakened social integration) in the teams. Contextual influences moderate the effects of cultural diversity.	Stahl et al., (2010)
The effects of cultural diversity (with respect to nationality/ethnic background) on group interaction process and performance (in problem-solving).	A laboratory study of 173 upper-level undergraduate students divided to 36 groups (19 culturally diverse and 17 homogeneous groups) who performed four analyses of case studies during a period of 17 weeks, with 1 task every 4 weeks.	Groups that were culturally homogeneous scored higher on group process and performance at the initial stages of the study. The process and performance of both culturally homogeneous and diverse groups improved over time. By the end of the study, the culturally homogeneous and the culturally diverse groups did not differ from each other in terms of their overall performance. Culturally diverse groups scored higher in identifying perspectives and generating novel alternatives to the task at the end of the study.	Watson et al., (1993)

For instance, nearly three decades ago, Watson, Kumar and Michaelsen (1993), investigated the effects of diversity in terms of ethnicity and nationality on group process and problem-solving during a 17-week period. The research data consisted of evaluations of case analyses carried out by culturally diverse and culturally homogeneous groups of undergraduate students (a total of 36 groups). One of their key findings was that culturally homogeneous work groups experienced more effectiveness at the initial stages of the study, whereas culturally diverse groups encountered more process related challenges. However, by the end of the study, the group processes (group members' actions that influence one another) and performance of both culturally diverse and homogeneous groups improved and did not differ from each other. Interestingly, the culturally diverse groups were rated higher in identifying new perspectives and generating alternative solutions to the task in the latter stages of the study (Watson, Kumar & Michaelsen, 1993). Consequently, these research results indicate that the effects of diversity on group's performance and processes are not fixed. Moreover, these results indicate that over time, diverse teams can exhibit creativity, in terms of identifying more perspectives and generating alternative solutions, when compared to teams that are homogeneous (Watson et al., 1993).

McLeod, Lobel and Cox (1996), in turn, studied 34 small groups who carried out a 15-minute brainstorming task in a controlled experimental setting. The small groups differed from each other in terms of the ethnical backgrounds in the groups (ethnically homogeneous vs. ethnically diverse small groups). They found that the small groups with ethnically diverse compositions did not produce more ideas compared to the ideas produced by ethnically homogeneous small groups. However, the ideas generated by ethnically diverse groups were rated higher in terms of their effectiveness and feasibility. In addition, the ethnically diverse small groups experienced less attraction towards their team members than the members of ethnically homogeneous group when carrying out the brainstorming task (McLeod et al., 1996). Interestingly, these research results indicate that diverse teams can produce ideas potentially more feasible and effective than those produced by homogeneous groups, while experiencing lower attraction.

There have also been studies conducted in the 2010s which have found some support for the positive effects of diversity on team creativity. Stahl et al. (2010a), for instance, conducted a meta-analysis of 108 empirical studies on 10,632 teams to study the effects of cultural diversity on the processes and performance of teams as well as the impact of contextual influences on these processes. Their findings suggest that cultural diversity was positively associated with conflicts in the presence of high task complexity. Furthermore, they found cultural diversity to be positively associated with creativity. Such effects were found to occur both in teams where cultural diversity manifested either as surface, or as deep-level cultural diversity, and in teams where the members represented either intra-national or cross-national cultural diversity (Stahl et al., 2010a).

To date, few studies have clarified the team members' perspective on cultural diversity in the production of responses that are novel, useful, and appropriate in authentic work settings, with a few exceptions. For instance, Bouncken

et al., (2016) studied the creativity and innovation of multi-cultural teams through a qualitative, longitudinal study in a globally operating company. Their findings were based on 70 semi-structured interviews with five innovation teams and showed that the interviewees considered diversity in the team members' national and cultural backgrounds as conducive to team creativity. They concluded that while the multi-cultural teams benefitted from the similarities in the team members' academic backgrounds, they also benefitted from the team members' variety in knowledge, perspectives, and ways to solve problems. Based on the research findings, they propose that national diversity among the team members indicates simultaneous diversity in cognitive styles and knowledge, due to which multi-cultural teams may become more creative than homogeneous teams (Bouncken et al., 2016).

While some of the past literature indicates that cultural diversity fosters team creativity, diversity has also been theorized, and shown in research, to also function as an obstacle for teams and work groups. Numerous studies on diverse teams and groups have demonstrated that people prefer to cooperate with members of groups they perceive to be similar to themselves (e.g., Williams & O'Reilly, 1998). Diversity in teams has also been associated with lower degrees of cohesion (e.g., Mannix & Neale, 2005), communicational challenges (e.g., Pitts & Jarry, 2007), challenges in trust, as well as increased conflict (Bouncken et al., 2016; Jackson et al., 2003; Webber & Donohue, 2001).

Finally, in the literature on culturally diverse teams in organizations, culturally diverse teams have been proposed to exhibit creativity, under favorable influences (e.g., Bassett-Jones, 2005; Bodla et al., 2018; see also Leung & Wang, 2015b). For instance, Williams and O'Reilly (1998) have stated: "*Under ideal conditions diversity may have the positive effects predicted by information and decision-making theories*" (p. 120). This suggests that cultural diversity by itself is not sufficient in fostering team creativity, but rather, creativity in culturally diverse teams may require the presence of enablers for creativity.

3 RESEARCH METHODOLOGY

This chapter firstly introduces the philosophical positioning of the study. Following this, the research strategy and methodological choices made during the course of the study, and their application in this study, are presented. At the end of the chapter, the analysis of the data is reported.

3.1 The philosophical positioning of the study

According to Guba and Lincoln (1994), different opposing paradigms, basic belief systems can be distinguished from each other. The basic beliefs of the paradigms can be scrutinized as answers provided to ontological, epistemological, and methodological questions (Guba & Lincoln, 1994, pp. 107-108). The present study shares its ontological and epistemological assumptions with pragmatism. Pragmatism is a broad paradigm and different forms of pragmatism can be distinguished from each other. Here, the emphasis is on the core ideas of classical pragmatism, the roots of which are in the writings of Charles Sanders Peirce (1839 - 1914). Ontologically, pragmatism can be positioned between paradigms that support realism (existence of one reality with fixed natural laws) or, its opposite, antirealism (Guba & Lincoln, 1994). Pragmatist ontology assumes that there is one, external reality with its physical laws (Peirce, 1878/1992, pp. 136, 139). It also assumes that there is the subjective reality within individuals' minds (e.g., Peirce, 1878/1992, p. 136, 139; see also Vannini, 2008). For instance, Peirce (1878/1992) stated:

That whose characters are independent of how you or I think is an external reality. There are, however, phenomena within our own minds, dependent upon our thought, which are at the same time real in the sense that we really think them. But though their characters depend on how we think, they do not depend on what we think those characters to be. (pp. 136-137)

In other words, for pragmatists, multiple subjective realities exist in addition to the physical reality. Moreover, while individuals are considered to have their

own subjective conceptions, these conceptions are assumed to be constrained by the external reality (Morgan, 2014, p. 1048).

At the heart of pragmatism is the rule which states that the meaning of a certain idea or a concept can be given only after having experience of its practical consequences (Denzin, 2012; Johnson & Onwuegbuzie, 2004; Peirce, 1903/1998a). This principle is known as the maxim of pragmatism which was originally presented by Peirce (1878/1992), who stated that "*Our idea of anything is our idea of its sensible effects*" (p. 132). In other words, the maxim of pragmatism suggests that the meaning of an event can be given only after experience of the event. In accordance with the maxim of pragmatism, pragmatists typically focus on examining actions and events and their effects (Denzin, 2012). Johnson and Onwuegbuzie (2004) propose that the maxim of pragmatism can be applied in research by:

- Thinking about the effects if one does x,
- Observing one's experience, when one does x, or,
- Experimenting, by trying a rule and observing the effects.

(Johnson & Onwuegbuzie, 2004, pp. 16-17)

According to Peirce (1903/1998b), the truth of a certain phenomenon can be sought via three inferences which form the scientific method: induction, deduction, and abduction (Peirce, 1903/1998b, pp. 227, 231, 235). From these inferences, abductive inferences are central in pragmatism (e.g., Peirce, 1903/1998b). Ketokivi and Mantere (2010) assert that of the different inferences, abduction is the "*weakest form of reasoning*" (p. 330). When leaning on abductive reasoning, the researcher seeks explanations and focuses on the descriptive aspects of reasoning (Ketokivi & Mantere, 2010, p. 319; Peirce 1903/1998b, p. 235; see also Niiniluoto, 2007). As the present study aims to improve understanding about the creativity of culturally diverse teams within the rapid creative process, making abductive inferences in this study has a purpose.

Pragmatism is often linked to mixed-method research (Johnson & Onwuegbuzie, 2004; Morgan, 2014). This has led to an assumption that pragmatism and mixed-methods research are inseparable (Denzin, 2012). Denzin (2012, pp. 81-83) criticizes such a view and emphasizes that pragmatism as such is not a methodology, nor does it require combining different methodologies, such as mixing qualitative and quantitative research methods or triangulation. Morgan (2014, p. 1045) proposes that pragmatism can provide the philosophical foundations equally in quantitative, qualitative, and mixed-method research.

In this study, the pragmatist ontology is assumed, that is, the physical reality that exists beside the subjective realities of individuals. (see Johnson & Onwuegbuzie, 2004; Morgan, 2014; see also Peirce, 1878/1992). The study also accepts the principle according to which meaning can be given to an event only after the experience of it (see Denzin, 2012; Peirce, 1903/1998a). For this reason, it is relevant to focus on informants' subjective perceptions in investigation. In this study, pragmatism has also influenced the methodological choices. A case

study research approach that involves abductive reasoning was selected (see Dubois & Gadde, 2002). Thematic interviewing was utilized as the primary method of data collection, as they allow access to the informants' subjective perceptions of past incidents. To achieve a comprehensive view of the investigated topic, secondary research data which comprised of observations and document data was utilized aside from the primary data.

3.2 Case study research strategy

For the purposes of this study, I chose to deploy a qualitative research strategy. I chose this strategy, firstly, because as Patton (2002) states, the strength of qualitative studies is that they can be conducted in those authentic and uncontrolled settings, where the phenomenon of interest naturally occurs. Unlike in controlled studies (e.g., experiments), the researcher conducting qualitative research does not control the phenomenon that is being studied (Patton, 2002). Consequently, a qualitative research strategy allows the depiction of the particularities of the phenomenon in that particular context which it unfolds.

Qualitative studies are considered to have certain advantages over quantitative studies. According to Conger (1998), qualitative research and its related methodology are considered beneficial especially at the exploratory stages of research. It is also a benefit when studying complex and dynamic phenomena, such as leadership and cultural diversity. Furthermore, while quantitative studies focus typically on static moments in time, qualitative studies allow the detection of novel contextual factors during the research process (Conger, 1998, pp. 108, 110; see also Guba & Lincoln, 1994, p. 106). Deploying qualitative research strategies and methods also appeared appropriate for this study because the phenomenon of interest was complex, and there was little pre-knowledge of it in previous research (see Conger, 1998).

In qualitative studies the research data can encompass in-depth descriptions or an individual's personal experiences and perspectives of the phenomena of interest. The research findings based on qualitative data are also placed into their social and historical contexts (Patton, 2002, pp. 39-40). Thus, the knowledge produced in qualitative studies can be characterized as specific to the context in which it has been produced. Considering the novelty of the investigated topic in this study, it also appeared important to focus on producing knowledge that is contextual, instead of seeking generalizable knowledge. Another central reason for deploying a qualitative research strategy for the present study was that it also allowed clarification of the particularities of the two cases through studying the perceptions of those, who as insiders, were knowledgeable of them. Finally, in qualitative studies, the research design typically emerges during the fieldwork as the researcher's empirical understanding of the phenomenon of interest improves (Patton, 2002, pp. 40-44). As the investigated topic of this study is scarcely studied, it was relevant to choose a research strategy which allowed the making

of decisions concerning the research design, and to select the research methodology that appeared as suitable for seeking answers to the research objectives during the research process.

In the present study, a case study research strategy is utilized. Cases can be understood as coherent systems that have certain functions and objectives as well as regularities in their behavior (Stake, 2000a, p. 436; Stake, 2000b, p. 23). Case studies then can be understood as the study of one or more cases (Stake, 2000a, pp. 435, 438). Patton (2002, pp. 40, 447) proposes that on a limited level, a case can refer to an individual, whereas at a wider level, a case can be a group of individuals, such as organizations. In this study, case refers to culturally diverse teams who produce creative end results within the rapid creative process. For the purposes of this study, two cases were selected. The first case is the culturally diverse songwriting teams (Case A), whereas the second case is the culturally diverse filmmaking teams (Case B).

The current study deploys the instrumental case study research strategy. This means the cases themselves are not the primary interest but instead, the two cases instrumentally allow the understanding of the creativity of culturally diverse teams within the rapid creative process to be improved (see also Stake, 2000a, pp. 437-438). Previous researchers have not come to a consensus on the appropriate number of cases. Stake (2000a, p. 448), for instance, emphasizes that with a single or a few cases, the population of cases becomes inadequately represented. In contrast, Dyer and Wilkins (1991, pp. 614-616) assert that the more cases that are studied in different contexts, the less profoundly the researcher can clarify the contexts and dynamics underlying each case. In this study, the number of cases was limited to two cases, to provide rich descriptions of them (see Dyer & Wilkins, 1991) and to delimit the volume of the research data (see Eisenhardt, 1989).

As a research strategy, case study has also been criticized, and there has been debate among researchers about whether case studies can serve as a basis for making generalizations about a particular case to a wider population of cases (e.g., Gomm, Hammersley & Foster, 2000, p. 5; see also Stake, 2000b). The question raised by previous researchers is, how can findings concerning one case be generalized to other cases? (see Gomm et al., 2000, p. 5). Stake (2000b) argues that based on case studies, naturalistic generalizations can be drawn. Such generalizations aim to empirically identify similarities within, and outside, the context of the case. In this respect, naturalistic generalizations lead to expectations, but unlike statistical generalizations, they have not been tested through logical tests (Stake, 2000b, p. 22). It is noteworthy that the knowledge produced in this study is understood as specific to the two cases, each of which unfold in a distinct context, due to which it does not seek to serve as a basis for generalizations to other cases (cf. Eisenhardt, 1989).

To summarize, the case study research strategy was chosen for this study because it is considered as an appropriate research strategy when studying phenomena which have little pre-knowledge (see Eisenhardt, 1989). Case studies are also considered useful when studying phenomena which are challenging to study without their context (Yin, 2009; see also Gomm et al., 2000, pp. 3-4). As the

phenomenon of interest in this study has received little attention in previous research, it became relevant to investigate it in authentic setting where it naturally occurs (see Dubois & Gadde, 2002; Patton, 2002). Furthermore, case studies focus on empirically studied in-depth insights on particular phenomena, which is considered beneficial for theory development and the empirical grounding of the theory (Dubois & Gadde, 2002; see also Eisenhardt, 1989). As the present study seeks to contribute to existing theory, it is justified to select the case study research strategy.

3.3 Systematic combining in a case study research

The specific approach to case study that was utilized in this study is known as systematic combining. Dubois and Gadde (2002, p. 555) criticize that a case study is often described as a linear process in the methodological literature, even though case studies are typically characterized by a number of interrelated research activities. For instance, Patton (2002, p. 447) describes case study as an analysis process that consists of phases of collecting, organizing, and analyzing the research data. However, systematic combining is far from linear, as Dubois and Gadde (2002) describe:

- - we have found that the researcher, by constantly going 'back and forth' from one type of research activity to another and between empirical observations and theory, is able to expand his understanding of both theory and empirical phenomena. The preliminary analytical framework consists of articulated 'preconceptions'. Over time, it is developed according to what is discovered through the empirical fieldwork, as well as through analysis and interpretation. This stems from the fact that theory cannot be understood without empirical observation and vice versa. The evolving framework directs the search for empirical data. Empirical observations might result in identification of unanticipated yet related issues that may be further explored in interviews or by other means of data collection. This might bring about a further need to redirect the current theoretical framework through expansion or change of the theoretical model. This process is what we refer to as systematic combining. (p. 555)

As Dubois and Gadde (2000) state, in case studies where systematic combining is used, the researcher iterates between the theoretical framework and empirical world. Systematic combining was selected for this study due to the flexibility that it provides for the researcher. A distinguishing characteristic of systematic combining is that it allows the researcher to refine the theoretical and analytical frameworks, as well as to reorient the research questions when they contrast with the empirical world (Dubois & Gadde, 2002, pp. 554-555).

Systematic combining influenced the research process in a manner that the research progressed through iterations between the theoretical framework, empirical world, and analysis (see also Dubois & Gadde 2002). When initiating the underlying research process of this study, it became apparent that determining the final form of the research objectives and the theoretical background would be challenging. This was due to the limited pre-knowledge of the investigated topic. For this reason, it appeared justified to utilize systematic combining in this study,

as it allowed flexible conducting of the research in a non-linear manner, and making decisions concerning the theoretical and analytical frameworks in a manner appropriate for improving understanding of the investigated topic. Another justification for deploying systematic combining for this study is that it leans on abductive reasoning (Dubois & Gadde, 2002), which is also central in pragmatism (e.g., Peirce, 1903/1998b). According to Dubois and Gadde (2002, p. 556), in systematic combining, abductive inferences are made by *matching* the theory with the empirical findings. Matching refers to the non-linear shifting between the theoretical framework, research data, and the analysis of the data. The present study aimed to improve understanding of scarcely studied phenomenon and for this purpose, seeking matches between the theory and the empirical findings appeared appropriate. Succinctly put, this approach to a case study influenced this study in the following ways:

- *Refining the research objectives.* For the present study, preliminary research objectives were set based on gaps identified from previous research at the early stage of the research process. As the research progressed and the empirical and theoretical understanding of the investigated topic improved, these preliminary research objectives were refined into their final form.
- *Refining the theoretical framework.* Dubois and Gadde (2002) state that when exploring novel cases, researchers can rarely identify all literature that is relevant at the early stages of the research process. Typically, the framework evolves during the research process through iterations between the empirical fieldwork and the theory (Dubois & Gadde, 2002, pp. 558-559). In this study, a preliminary theoretical framework was set at first. As the research process progressed to data collection and analysis, and the empirical understanding improved, the framework was further updated.
- *Refining the research methodology.* When the research process underlying this study was initiated, the intent was to implement the data collection by solely utilizing thematic interviews. However, the first round of data collection revealed that collecting secondary research data in the form of documents and observations would be beneficial. Such data was considered relevant for improving understanding of the general characteristics of the cases and their context. In addition, the interview guide utilized for conducting the thematic interviews was refined after the first round of data collection for Case A, as the empirical understanding of the investigated topic increased and novel issues were detected from the interviews, which appeared central for understanding the investigated topic.

In addition to these three specific ways, systematic combining was influential during the content analysis of the data, which will be discussed more in-depth in the end of this chapter.

3.4 Sampling strategy

Sampling of the cases

The sampling strategy utilized to find cases for this study was purposeful sampling. Patton (2002) states that purposeful sampling is considered an appropriate sampling strategy when the aim is to understand the phenomenon of interest profoundly, instead of making generalizations. It is used to find cases to study

that are “*information-rich*” (p. 46) and that allow researchers to clarify the phenomenon of interest (Patton, 2002, pp. 40, 46, 230, 243). In this study, the more specific sampling strategy utilized was criterion sampling, which refers to selecting all those cases for study that are known to meet some predetermined criteria (see Patton 2002, pp. 238, 243). By setting pre-determined criteria for the cases, it was ensured that it would be possible for investigation to improve the understanding of the investigated topic. Differing from criterion sampling strategy described by Patton (2002), not all possible cases that were known to meet with the predetermined criteria were selected for this study. Instead, only two cases that met with the pre-determined criteria were selected to keep the volume of research data reasonable. The two cases are presented in detail in chapters 5 and 6 along with the reporting of the research findings. The criteria that were set when sampling the cases were as follows:

1. The cases unfold within organizations where teams are utilized

When sampling cases for this study, organizations who were experienced in utilizing teams were contacted. This first criterion was set to ensure that the research data, and later the research results, would not be influenced by a lack of experience in utilizing teams.

2. The cases involve culturally diverse teams who are expected to produce creative end results

This second criterion was set to ensure that the cases involved team creativity and team diversity and were appropriate for improving understanding of the creativity of culturally diverse teams.

3. The cases unfold in different industries

While the cases were expected to share the first two criteria described above, the third criterion was set to ensure that the cases were similar enough and involved an expectation of creativity, yet differed from each other to allow light to be shed onto the creativity of culturally diverse teams in different empirical settings.

Finding cases to study appeared more demanding than originally expected. At first, I carried out a systematic sampling process. This involved searching for-profit and non-profit organizations operating in Finland and in industries which were known to focus on the production of novel, useful, and appropriate products, processes or services, and thus, were likely to involve creativity (see Amabile, 1988, 1996). Additionally, the aim was to access organizations that involved cultural diversity and that operated in dynamic industries. Thus, small and medium-sized organizations operating in design, fashion, gaming, PR and communications, and technical health care industries in Finland were searched from online listings of organizations operating in these industries. Potential organizations who, based on their websites, also had international activities, such as international clients and international projects, were then listed to be contacted later.

The potential organizations were contacted via phone in spring 2014. Typically, the persons accessed represented the higher management of the companies and organizations and were responsible for the organization's R&D activities. During the phone calls, the investigated topic and the purpose of the study were described, after which it was briefly discussed whether the organization met the criteria set for the cases. In some instances, the representatives of the organizations declined to participate in the study and justified their decision by stating that they did not consider their organizations "diverse enough" for the study. After more successful phone calls, a brief description of the study was sent by email to the representatives of the organizations who had expressed preliminary interest in participating in the research and met the sampling criteria. However, all the potential organizations and companies, which involved a company operating in the technical health care industry, a gaming company, and a design organization withdrew after considering participation to be time-consuming.

Eventually, I gained access to a Finnish non-profit music organization operating in the international music industry through my personal contacts. Within the organization's activities it became possible to study Case A, which met the pre-determined sampling criteria. When collecting data to study Case A, it became apparent that high time constraints were a central characteristic of the creative process in Case A. This distinct characteristic of Case A led me to search for a similar case and determine the last sampling criterion:

4. The cases involve high time constraints

Similar to Case A, access to study Case B was acquired through my personal contacts, which led me to contacting a Finnish film organization operating in the international non-profit film industry. Within the film organization's activities, culturally diverse filmmaking teams generated short films under high time constraints, quite similar to the teams within Case A.

Sampling of the informants

Similar to the sampling of the cases, the sampling of informants was also conducted as criterion sampling (see Patton, 2002). The informants were sampled after the cases were selected for the study. The aim was to sample both team members and the teams' stakeholders to informants, because the objective was to access the perceptions of two parties with different roles in relation to culturally diverse teams, and to achieve a comprehensive understanding of the investigated topic. The criteria set for the informants were as follows:

1. The informants are members of culturally diverse teams that are required to generate creative end results

The first criterion set for the informants of this study consists of two parts. Firstly, the informants were expected to be members of culturally diverse teams. This was ensured so that the members of teams who were known to consist of representatives from two or more different nationalities were sampled. Secondly, the

informants were expected to be members of teams from which creative end results were expected, to ensure that their teamwork involved creativity.

2. The informants are stakeholders of culturally diverse teams

In addition to sampling the members of culturally diverse teams, a sampling criterion was set to ensure that the stakeholders of the culturally diverse teams were also included as informants. The stakeholders were sampled because they were in positions where it was possible for them to observe and influence the teams during the rapid creative process. Moreover, they were considered knowledgeable of the domains in which the culturally diverse teams in Cases A and B produced creative end results.

It was openly discussed and agreed with the representatives of the music and film organizations before the data collection stage of the study that the two cases involved informants who met the criteria.

3.5 The research data

Two sets of data, primary and secondary, were collected for this study to serve for different purposes. The primary data consisted of thematic interviews conducted with the members of culturally diverse teams and their stakeholders. Two distinct sets of interview data were collected: one to study Case A, and the other to study Case B. The primary research data was analyzed through content analysis to improve understanding of the investigated topic.

The secondary, supplementary research data was collected to describe the general characteristics of the two cases and clarify their context as well as to contextualize the interview data (see Bowen 2009, p. 29). The secondary data consists of background interviews conducted with the stakeholders of the teams, observations, and document data. Both the primary and secondary data utilized in this study are in text format (interview transcriptions, field notes, and documents). Next, the methods utilized in data collection, the research data, and the data collection stage of the study are presented in more detail.

3.5.1 The interview data and its collection

Qualitative research interviewing is a data collection method utilized to access the interviewees' subjective experiences and perceptions from the everyday world (Brinkmann & Kvale, 2015, pp. 6, 27; 32-33; Patton, 2002, p. 40). Interviews are considered a useful data collection method when studying events and behaviors that took place in the past (Patton, 2002, pp. 340-341). This is also the main justification for selecting interviews for the primary data collection method in this study. Another justification for conducting interviews is that, considering the

novelty of the investigated topic, it appeared appropriate to improve understanding of it by accessing the personal experiences and perceptions of those who had “lived” the two cases (see Stake, 2000a, pp. 437, 448).

Both individual, paired, and group interviews were conducted for this study. The use of paired and group interviews was necessary due to the team members’ tight work schedules during the song co-writing workshops and the kinos. Moreover, some of the stakeholders in Case A represented competing organizations in the music industry, due to which it became necessary to conduct individual interviews. This avoided any potential confidentiality issues concerning their organizations which could have occurred had the interviews been carried out in pair and group settings. Likewise, in the investigation of Case B, the stakeholders were interviewed individually due to their overlapping work schedules, but also to collect a similar set of interview data as in Case A.

Individual, paired, and group interviews have similarities and differences. When interviewing a pair or a group, the researcher collects data from two or more individuals regarding their perceptions of the same phenomenon or event (Wilson, Ongwuegbuzie & Manning, 2016, p. 1551). At best, paired and group interviews involve dialogue and social interaction between the interviewees (Morgan, Eliot, Lowe & Gorman, 2016, p. 110; Wilson et al., 2016, pp. 1551, 1553), and the interviewees can provide a rich data by amplifying each other’s gaps (Seymour, Dix & Eardley, 1995; Wilson et al., 2016) and comparing insights (Morgan et al, 2016). Interviewing individuals, in turn, allows focus on the perceptions of one interviewee at a time in high detail (Gaskell, 2000, p. 46). Conducting both individual, paired, and group interviews was justified in this study because by utilizing these three forms of interviewing, it was possible to collect all the interview data desired. Importantly, however, this choice made the team members’ individual and collective perceptions, as well as the stakeholders’ individual perceptions, visible and thus, allowed the collection of data that involved in-depth descriptions of these perceptions.

The specific method of interviewing in the present study was thematic interviewing. Thematic interviews are structured such that they are typically conducted based on a list of pre-determined themes and open-ended questions that are discussed during the interviews (i.e., an interview guide) (Patton, 2002, pp. 342-344). As a result, thematic interviews allow interviewees to elaborate pre-determined interview themes flexibly and to answer in their own words (Qu & Dumay, 2011, p. 246). The thematic interviews in this study were based on an interview guide (Appendix 2). The themes were determined based on the preliminary theoretical framework, and minor changes were made to them after the first round of data collection for Case A, as empirical understanding of the investigated topic increased. During the interviews conducted for this study, the discussion focused on the interview themes. However, I had also prepared supportive questions for myself (Roberts 2020, p. 3189). These questions were utilized if it was necessary to provoke more discussion around the interview themes. In other words, not all open-ended questions were asked from all interviewees. The interview data is summarized in Table 3.

TABLE 3 Summary of the interview data

	Case A	Case B
Number of individual interviews with stakeholders	7 (1 stakeholder interviewed twice)	4 (1 stakeholder interviewed twice)
Number of paired interviews with team members	4	4
Number of group interviews with team members	2	2
Average duration of the interviews	45 min	50 min
Total duration of the interviews	9h 48 min	8 h 24 min
Total number of pages (A4), Times New Roman (font 12, paragraph 1)	149 pages	114,5 pages

A total of 23 thematic interviews with 38 informants were conducted for this study. The interview data consists of thematic interviews that are both in English (13 interviews) and in Finnish (10). The thematic interviews lasted from 35 minutes to 73 minutes and overall, the volume of the interview data was 149 pages for Case A and 114.5 pages for Case B (A4, Times New Roman, paragraph 1). The transcriptions were made both by the researcher and three independent transcribers. All interviews were evaluated and corrected by the researcher. The notation utilized in the transcription remained the same in all the transcribed interviews (see Appendix 1). Some of the informants had strong native accents when speaking English. The English and Finnish accents and dialects and the nuances of the interviewees' voices were not transcribed, as they were not considered as relevant for being analyzed through content analysis. However, laughing and laughers are addressed in the interview transcripts as they were considered as central in accentuating the interviewees' statements involving jokes or irony. I translated the extracts from the interview data that was originally spoken in Finnish and that are presented in this research report, while the correctness of the language was evaluated by a translator.

Interviewees in Case A

21 interviewees were interviewed for Case A (see Appendix 4). 15 of the interviewees were team members and 6 were stakeholders. There were 5 nationalities among the team members, which were: Finnish (5), Japanese (2), Swedish (2), South-Korean (3), and US. (3). Respectively, the nationalities of the stakeholders were: Finnish (3), Swedish (1), South-Korean (1), and US (1). There were 5 native languages among the team members, which were: Finnish (4), Japanese (2), Swedish (3), Korean (3), and English (3). The stakeholders spoke 4 different native languages, which were: Finnish (3), Swedish (1), Korean (1), and English (1). The

team members were aged between 22 and 44 years, while the ages of the stakeholders' ages varied between 25 and 52 years. The educational backgrounds of the team members were: high school (7), bachelor's degree (4), master's degree (2), and unknown (2). The educational backgrounds of the stakeholders were: high school (1), vocational school (1) bachelor's degree (2), master's degree (1), and unknown (1). All the interviewees were professionals operating in the music industry.

When collecting interview data for Case A, a number of potential interviewees declined from participating in the thematic interviews. This is also reflected in the research data, where most of the interviews conducted with the team members were carried out with "shorthanded" teams. Only two of the six interviews with the team members were conducted with complete teams. The team members who were absent from the four other interviews were typically the track writers, who were completing the tracks of the songs during the interviews. The stakeholders of the teams were interviewed individually. Each of the songwriters were expected to work in three different teams during the co-writing workshops. The latest teams of the songwriters were interviewed, so that the team members could elaborate on their most recent perceptions. All the interviews with the team members were conducted either the same day or one day after their latest rapid creative process. The external stakeholders were interviewed during the co-writing workshops, whereas the two internal stakeholders were interviewed within three months of the latest co-writing workshop due to their tight work schedules. The interviews took place in quiet, comfortable indoor and outdoor settings (studios and outdoor terraces at the site of the co-writing workshops, meeting rooms/spaces).

In the thematic interviews for Case A, the interviewees were instructed to not use the names of the music publishers and record labels, nor the names of the recording artists for whom they had written songs (the songwriters) or who they represented (the external stakeholders), to preserve the anonymity to these parties. They were also advised that in this research report, their names and the names of the recording artists and music organizations would not be published. Finally, it is important to note here that I knew one of the interviewees in advance. The thematic interview with this informant was conducted in accordance with the interview guide, and from all of the interviews conducted for Case A, it was analyzed last.

Interviewees in Case B

17 interviewees were interviewed for Case B (see Appendix 4). 14 of the interviewees were team members, while 3 were stakeholders. The team members represented 8 different nationalities, which were: Finnish (7), Finnish-Hungarian (1), Finnish-Mexican (1), French (1), French-Portuguese (1), German (1), Russian (1), and US (1), while all the interviewed stakeholders were Finns (3). There were 8 native languages among the team members, which were: Finnish (7), Hungarian (1), Spanish (1), French (2), Portuguese (1), German (1), Russian (1), and English (1). It is noteworthy that one of the team members spoke two native languages.

All the stakeholders (4) spoke Finnish as their native language. The team members were aged between 24 and 47 years and the stakeholders were aged between 28 and 34 years. The educational backgrounds of the team members were: high school (2), vocational school (1), bachelor's degree (2), master's degree (8), and doctoral degree (1). The educational backgrounds of the stakeholders were: bachelor's degree (2) and master's degree (1). Some of the interviewees were professionals who operated in the film and broadcasting industries, while others were students in the fields or worked in other industries (e.g., in consulting, PR and communications industries) and rather, were both self-taught and had accrued their filmmaking skills in the kinos. Thus, the professional backgrounds of the interviewees can be characterized as diverse.

When collecting interview data for Case B, all the interviews were conducted with shorthanded teams. Those who were absent from the interviews were typically actors who had visited the teams only briefly and were already participating in other filmmaking sessions overlapping with the thematic interviews. All the interviews with the team members were conducted as soon as possible after the team's latest rapid creative process, typically either the same or next day, except two teams which were interviewed for Case B within a week of a rapid creative process. The stakeholders were interviewed during the kinos when they had spare time. The thematic interviews for Case B were conducted in two comfortable cafes that were located at the site of the kinos, and in two cafes in Helsinki city center.

Conducting the interviews

The interview data was collected within co-writing workshops (for Case A) and kinos (for Case B) between September 2014 and September 2016 in Southern Finland (see Appendix 5). This data was collected through three consecutive years, as it was only possible to conduct a limited number of interviews during each workshop/kino due to the tight schedules of the participants. All the interviews had volunteered to participate in the interviews. The team members and stakeholders were interviewed separately to allow the parties, who had differing roles in relation to the teams, to openly share their perceptions. Some of the team members had also worked together before their latest creative process. However, as their recent teams had also encompassed one or more new team members, the overall composition of all the teams can be judged as novel.

At the beginning of the thematic interviews, I briefly introduced myself to the interviewees. The topic of the study and thematic interviews as a data collection method were then briefly explained to them. I told the interviewees that the focus of the interviews was on the creativity of culturally diverse teams and their rapid creative process, and that the interviews were conducted for a doctoral dissertation in the discipline of management and leadership. The interviewees were then provided with the interview guide (Appendix 2) to clarify the interview themes they were expected to focus during the interviews. By doing so, the aim was to ensure that they would have enough information of the structure and con-

tents of the interview before making their final decision to participate. Anonymity and confidentiality were also discussed and guaranteed for the interviewees throughout the research process. I also asked for permission to digitally record the interviews. I told the interviewees that only myself, as well as my supervisors and the transcribers would have access to the digitally recorded research data. The interviewees also were provided with my contact details in case they had questions or wanted to share their perceptions regarding the interview themes afterwards. Following this, the interviewees were asked to fill background information forms (Appendix 3) to leave more time for interviewing. They were advised that by filling the forms, they gave their consent to participate in the interviews. The duration of the interviews was mutually agreed with the interviewees so that their potentially on-going work would not suffer from the time spent in the interviews.

Before proceeding to the interview themes, the interviewees were asked to tell about their understanding of some of the key concepts of the study. In other words, the interviewees themselves defined these concepts. These included: '*creativity*', '*cultural diversity*', '*creative process*', '*leadership*', and '*stakeholder*'. After the introductory stage, the interview themes were elaborated on. The interviewees were encouraged to focus on their latest perceptions within a rapid creative process, while they were also free to share their prior perceptions if they were relevant to the interview themes and had taken place in a similar setting (i.e. the co-writing workshops and kinos in Finland). They were also encouraged to ask questions and to introduce novel topics if they considered them relevant for the theme. All themes were discussed in all the interviews but to different extents. The order of the themes was also adjusted for each interview to support the natural flow of conversation. The interviewees also independently brought out topics that could not have been accessed through the interview themes. This appeared to be beneficial during the first round of thematic interviews; the topics brought out by the interviewees were utilized when refining the interview guide for subsequent interviews to gain a profound understanding of the topic. Additionally, the systematic combining approach to case study encourages modifications to the research methodology as the researcher's empirical understanding improves (see Dubois & Gadde, 2002).

In addition to the thematic interviews that form the primary set of research data, one background interview was conducted with one internal stakeholder, both for Case A and Case B. One stakeholder from each of the two cases who were responsible for organizing the co-writing workshops and the kinos and were the most knowledgeable of the context of the cases and general characteristics of the cases were interviewed twice, in the background interview and in the actual interview. The stakeholders in the background interviews represented the management of the music and film organizations. Similar to the actual interviews, the background interviews were semi-structured thematic interviews. Within those, the focus was on the following themes: *the industry where the teams operate, the organization, the roles of the stakeholders, characteristics of the teams, the work method, the characteristics and the usage of the creative end results, the time frame for the creative process, and the work environment of the teams.*

While the background interviews focused on improving understanding of the context as well as of the general characteristics of the cases, in these interviews, the stakeholders also ended up elaborating on some of the themes of the actual thematic interviews. Thus, it appeared relevant to utilize the background interviews in this study together with document and observational data to elucidate the general characteristics of the cases and their context. In addition, it appeared relevant to utilize these interviews in a similar manner as the actual interviews with the parts that dealt with the themes of interview guide for the actual interviews.

3.5.2 The observational data and its collection

In this study, observations were conducted to collect data to clarify the context and general characteristics of the two cases. In general, observation as a data collection method tends to result in detailed descriptions of activities, behaviors, and interpersonal interactions (Patton, 2002, p. 4). Patton (2002) points out that a central decision for researchers when using observations is to determine the extent of their participation in the research setting. It can vary from full participation to a lack of participation, and between these two extremes there is a continuum of different levels of participation. While it may be challenging for the researcher to decide the level of participation at the initial stages of the study, one benefit of observation is that it allows the researcher to change the level of participation during the course of the study (Patton, 2002, p. 265).

For the present study, two kinds of observations were conducted: preliminary and actual observations. The preliminary observations (see Appendix 6) were conducted before the actual observations to determine the level of my participation during the actual observations and to understand the research setting in the song co-writing workshops and in the kinos, and they involved both non-participant and participant observing. Patton (2002) asserts that, ideally, the level of participation in the observation is planned so that it leads to meaningful data which clarifies the characteristics of the participants and the interactions among the individuals during the observation as well as the context (Patton, 2002, p. 267). Based on experience gained from the preliminary observations, I decided to maintain a low level of participation during the actual observations; the objective was to minimize my potential influence on the teams' work with their end results within the actual observations.

Conducting the observations

At the beginning of all observations for Cases A and B, I explained the topic and purpose of the study for those subject to observations. The participants were verbally guaranteed anonymity and confidentiality throughout the study. I also instructed them that participating in the study was voluntary. Those informants who were present in the observations were instructed to fill in background information forms and advised that by filling them in, they gave their consent. When observing the teams, I limited the duration of the observations to the maximum

of three hours, while the observations of briefing and pitching sessions lasted through these sessions. By delimiting the time, the aim was to minimize the potential influence of my presence on the teams' creative process and their creative end results.

The aim of the observations was to understand the context and general characteristics of the cases. Within Case A, videotaping or digitally recording during observations would have raised question of copyrights violations to do with the songs, in case they or their parts ended up in the research data. Additionally, the anonymity of the teams' potential clients, which included internationally well-known artists for whom the teams were to write pop songs, could have been at risk. Thus, the observational data was recorded in the form of field notes which encompass descriptions of the teams' physical work environment, of the resources that the teams had at their disposal, the team members' and stakeholders' communication and behavior, and of the general characteristics of the briefing and pitching sessions, artist leads and the rapid creative process. To have congruency in the research data, observational data for Case B was also collected in the form of field notes. It is noteworthy that only the actual observations were utilized as secondary research data. The observational data is summarized in Table 4.

TABLE 4 Summary of the observation data

	Case A (9/2016)	Case B (5/2015; 7/2016)
Pitching/briefing sessions observed (all participants including team members and stakeholders of the teams)	1. 1 h (2 pages)	1. 1h 30 min (2 pages) in 5/2015 2. 51 min (2 pages) in 7/2016 3. 1h 30 min (4 pages) in 7/2016
The rapid creative process observed	1. 1 h 34 min (3 pages)	1. 2h 30 min (5 pages) 2. 1h 11 min (2 pages)
Total duration of the observations	2 h 34 min	7h 32min
Total number of pages in the field notes (A4)	5	15

As summarized in Table 4, the total number of field notes for Case A is 5 pages, while the total number of field notes for Case B was 15 pages (A4, Times New Roman, paragraph 1). Most field notes were written simultaneously while observing, both in Finnish and in English. In some instances, the field notes were taken down as soon as it was possible (but within the next 24 hours) to avoid any lapse of memory.

3.5.3 The document data and its collection

Document data was utilized as secondary research data together with the two background interviews and the observational data. Typically, document data encompasses records, publications, reports, diaries, and written responses to open-ended questionnaires and surveys (Patton, 2002, p. 4), and it is often utilized as supplementary research data (Bowen, 2009, p. 3). For this study, the document data was collected both directly from the representatives of the film and music organizations and through the websites of these organizations. This data encompasses the latest annual reports of the music and film organizations and informational material that was sent to the participants of the co-writing and film workshops (e.g., timetables and instructions for the workshops). It also encompasses emails that the representatives of the organizations sent to me between 2014 and 2020. Only those emails that contained information about the general characteristics of the cases and of their context were included in the document data. Other email exchanges between the researcher and the representatives of the film and music organizations are ruled out from the document data, which Table 5 summarizes.

TABLE 5 Summary of the document data

	Case A	Case B
Email exchange with the internal stakeholders of the teams:	3 pages	7 pages
Annual reports of the organization	2016: 28 pages (printed from website) 2015: 30 pages 2014: 58 pages	2015: 12 pages 2014: 9 pages
Information material for the workshops:	Workshop 2016: 3 pages	Kino 2016: 7 pages Kinos 2015: 4 pages
Total number of pages in the document data (A4)	122 pages	39 pages

The document data totaled 122 pages for Case A and 39 pages for Case B. From this, numerical data concerning the number of participants in the co-writing workshops and the kinos was utilized when describing the general characteristics of the cases and their context. The document data was also utilized to ensure the correctness of the dates and numbers that the stakeholders mentioned in their background interviews. In addition, it was utilized to make sure that the concepts specific to the music and film organizations and their activities (e.g., pitching, briefing, artist lead) were used correctly in this dissertation.

3.6 Content analysis

The findings of this study result from detailed content analysis of the interview data where the research data is approached systematically (Graneheim & Lundman, 2004). Both the interviews collected as primary research data, and the background interviews which were collected to serve as secondary research data, were analyzed through content analysis. According to Patton (2002), content analysis involves condensing the qualitative research data, as well as identifying core consistencies and meanings from it. Content analysis focuses on identifying meaning units from the data, which refers to words, set of words, and paragraphs, which are related to each other in terms of their content or context (Graneheim & Lundman, 2004, p. 106). During the content analysis, the meaning units are abstracted to codes and categories (Graneheim & Lundman, 2004; Patton, 2002, p. 453).

Krippendorff (2004) argues that content analysis requires a context against which the contents of the data is examined. This context sets limits to the number of interpretations that can be made from the text. Typically, the context are based on the discipline in which the analysis is carried out (Krippendorff 2004, pp. 23-25, 33-34). In this study, the rapid creative process sets its limitations to the interpretations made from the interview data. Typically, content analysis relies on abductive reasoning (Krippendorff 2004, pp. 36-38). This is also the main reason for selecting content analysis in the present study, where the philosophical positioning is on pragmatism and the case study approach, characterized by abductive reasoning, are utilized. Consequently, the content analysis in this study involved constant interplay between the theory, the data, and the analysis (see Dubois & Gadde, 2002, p. 556). This means that as the analysis progressed and the research results unfolded, the theoretical framework of the study was updated. On the other hand, the updated framework influenced the content analysis further on. While the research process was iterative, the following main stages of the content analysis can be distinguished:

TABLE 6 The stages of content analysis

Stage of the content analysis	Activities within the content analysis
1	- Making side notes within the transcription of the interviews and correcting the transcribed interviews. - Organizing the data.
2	- Systematic reading of the data. - Identifying meaning units from the data, where the focus was on the interviewees' subjective perceptions.
3	- Paraphrasing meaning units.
4	- Condensing the meaning units into codes.
5	- Re-reading the research data and the meaning units. - Re-organizing the codes and reducing the number of codes. - Re-naming the codes.
6	- Forming categories and sub-categories.
7	- Identifying patterns based on the meaning units placed into the sub-categories.

At first, the content analysis already began when transcribing the interview data, and reading through and correcting the transcriptions made by the external transcribers. Side notes of first impressions from the data were written on the transcribed interviews. Following this, the interview data was organized into the Atlas.ti computer software, where the interview data collected to study Cases A and B were treated separately as their own entities throughout the analysis.

At the second stage of the analysis, the aim was to understand the two sets of interview data in more depth. Meaning units, which were typically one or more consecutive sentences expressed by the interviewees concerning the interview themes, were identified from the interview data. At this stage of the analysis, the pragmatist positioning of the study was kept in mind; it was ensured that only those meaning units where the interviewees brought out their subjective perceptions concerning the interview themes were selected to be analyzed. In addition, meaning units were selected where the interviewees described their perceptions (e.g., on cultural diversity, time constraint) at a more general level, as long as it was apparent for the researcher that this statement was based on the interviewee's personal experiences or perceptions. When identifying meaning units from the data, it was also ensured that only those meaning units concerning the Cases A and B were selected to be analyzed, while the interviewees' perceptions and experiences from elsewhere were not analyzed in the content analysis. By doing this, it was ensured that the knowledge produced in this study would be specific to Cases A and B.

At the third stage of the analysis, the contents of the meaning units were condensed into paraphrases. Graneheim and Lundman (2004, pp. 106-107) point out that when conducting qualitative content analysis, the researcher also needs to make a decision about the level of abstraction and depth of the analysis. When the focus of the content analysis is on the manifesting content, the analysis concerns the obvious content of the text. Content analysis also allows a shift from

analysis of the obvious content to analysis of the underlying meanings and thus, a focus on the latent content.

After having condensed the meaning units to paraphrases, the focus of the analysis shifted to making abstractions from the paraphrases at the fourth stage of the analysis. The paraphrased meaning units were further condensed into codes (see Graneheim & Lundman, 2004, p. 106). The codes were given labels in a manner that were able to illustrate the core contents of the meaning units placed under the code at a higher logical level. The theoretical framework of the study was kept in mind when providing labels to the codes from the primary interview data. For instance, when the core content of the meaning units within a code was highly similar past research findings or theoretical concepts, the concepts utilized in earlier research were applied to the labels of the codes. Additionally, some codes were labeled based on the interviewees' expressions in the data.

At the fifth stage, the research data was re-read and I critically evaluated the meaning units to be analyzed as well as the codes formed on the basis of them. Attention was paid especially to codes that covered only a small number of meaning units (typically less than 3). The meaning units that were condensed into these codes were re-read and analyzed to determine whether they shared similarities with other pre-existing codes. At this stage of the analysis, the number of codes was reduced and the boundaries between the different codes clarified. The labels of the codes were re-evaluated and modified to describe the core content of the meaning units placed under each code.

Following this, the focus of the content analysis shifted to the latent content of the data and the analysis aimed at making abstractions of the data at the sixth stage of analysis. In content analysis, category formation is central (Graneheim & Lundman, 2004). A category refers to groups of codes that have commonalities (Krippendorff 2004, p. 105). According to Graneheim & Lundman (2004, p. 107), when forming categories, the meaning units placed under a certain category are expected to be specific to the category in question, instead of falling into two or more categories. Categories can also have sub-categories. Moreover, the concept of theme is central in content analysis and it expresses the latent content of the categories, codes or meaning units. The categories were formed such that those codes concerning the same theme identified from the data, but which clarified its different aspects, were placed under a shared main category (i.e., the theme) as sub-categories.

Within content analysis, the researcher can also seek patterns from the data, which are descriptive research findings (Patton, 2002, p. 453). At the seventh stage of the analysis, all the sub-categories were read through and patterns were investigated among the meaning units placed under each category. In this study, the patterns are descriptive research findings inherent to the sub-categories that address recurring patterns of interviewees reporting their perceptions concerning the theme of the sub-category. Patterns were identified from categories rich in meaning units, but were not identified in categories that were based on a smaller number of meaning units. Thus, within the report of the research results of this study, patterns are presented only in some of the categories. Next, the discussion turns to the cases and their context, after which the research results are presented in chapters 5 and 6.

4 THE CASES AND THEIR CONTEXT

Throughout the following sub-chapters, the two cases as well as their context are presented in general terms. The international music industry and non-profit film industry are briefly discussed. The descriptions of these two industries, in which the culturally diverse teams operate, are based on previous multidisciplinary scholarly literature. This is due to limitations in the descriptions of these industries within organizational and management studies (see also Rehn, 2008). Additionally, the general characteristics of the two cases and their context are described based on the secondary research data.

4.1 Presentation of Case A

The context of Case A is the rapid creative process in the international music industry. It is important to point out that despite Case A involving culturally diverse teams who were gathered to Finland to co-write songs, the creative end results generated by these teams were targeted to not only the music markets in Finland but also in various other countries. For this reason, the international music industry is introduced next, along with the context and the general characteristics of Case A.

International music industry

The music industry can be categorized in different ways. Some authors include it in the cultural industries (e.g., Hesmondhalgh, 2013; Tschmuck, 2012), while others rather consider it as one sector of the greater entertainment industry (e.g., Hull, Hutchison & Strasser, 2011). In this study, the latter definition is followed. The roots of the music industry can be traced back to the US. in the early 20th century, when technological advancements in broadcasting and recording technologies led to a leap from sheet music to phonograms, which enabled mass distribution and commercial use of music (Tschmuck, 2012, pp. 2, 11, 48). By the

early 21st century, the music industry has become highly global and its end products (i.e., songs and melodies) are produced, distributed, and consumed all over the world.

The products of the music industry can be characterized as novel and unique. On one hand, these characteristics can be seen as a response to high intellectual property protection requirements in the industry (see Hull et al., 2011, pp. 1, 2, 5). On the other hand, they also are central criteria for any end result to be considered creative (see Amabile, 1988, 1996, 2013; see also Perry-Smith & Shalley, 2003). In addition, the products of the music industry are required to not only be creative, but also appropriate for being utilized for commercial purposes (e.g., Hiltunen, 2021).

The music industry is often likened with the recording and phonographic industries (e.g., Tschmuck, 2012, p. 1; Williamson & Cloonan, 2007, p. 305). However, in addition to being recorded, as products of music industry, the songs and melodies are typically:

- written (by the songwriters and composers represented by music publishers);
- sold in the form of copyrights to record companies to be performed and/or recorded (by music publishers);
- selected to be performed and recorded (by record companies);
- performed and recorded (by performing/recording artists represented by record companies); and
- distributed and promoted (e.g., by broadcasting companies, concert promoters) (Barrow & Newby, 2003; Hull et al., 2011, pp. 1-2, 6, 29-30; Tschmuck, 2012, pp. 1-2).

The music industry involves a number of interdependent actors whose shared interest is in the songs as the end-product of the industry. On one hand, it includes for-profit organizations (music publishing companies and record companies) who share financial interest in the songs and melodies created, performed, and recorded in the industry. In the revenue streams of the music industry, music publishing companies (i.e., music publishers), record companies (or, record labels), and the so-called music middle-people representing these companies are central actors (Barrow & Newby, 2003, pp. 15, 63; Hull et al., 2011, pp. 29-30). The music middle-people are referred to with the term "A&R" which is an abbreviation of words of "artist" and "repertoire". The A&Rs are responsible both for looking for new repertoire (i.e., songs) and managing the existing one, scouting for new artists (i.e., artists, who write, perform and record the songs), and managing existing ones (Barrow & Newby, 2003, pp. 15, 63; Tschmuck, 2012, p. 253). The A&Rs in music publishing companies typically find new talent and manage rosters of songwriters whose material they aim to get into use (e.g., to be recorded by artists). The A&Rs in record companies, in turn, find new talent and manage the rosters of the recording and performing artists, and make decisions concerning the repertoire being performed, recorded, and released by them (Barrow & Newby, 2003, pp. 16, 50-51, 63). In addition, the music industry is highly intertwined with various other sectors of the greater entertainment industry

where its products are used for various purposes (e.g., as background music in the gaming industry). (Hull et al., 2011, p. 3).

On the other hand, both in Finland and internationally, the music industry is influenced by a number of non-profit actors. For example, in Finland, it encompasses organizations that aim to protect and administer the copyrights (*Teosto*, *Gramex*) (Gramex, 2020; Teosto, 2020). According to Music Finland (2018), the Finnish music industry also involves umbrella organizations that represent the music publishers (*The Finnish Music Publishers Association*), and an organization representing independent record labels and production companies (*IndieCo*). There are also organizations who aim to secure the professional rights of the musicians and other music professionals operating in the industry (e.g., *Finnish Musicians Union*), as well as a national trade association that represents 23 record companies (*IFPI Finland*).

Internationally, the music industry is characterized by the high risks of the businesses (Hesmondhalgh, 2013, p. 26; Hull et al., 2011, p. 6). The products of the music industry are often utilized in volatile ways and the music markets are based on the constantly changing aesthetic preferences of consumers. Hence, one of the continuous challenges of the industry is predicting which songs and melodies will end up being successful (Hull et al., 2011). In addition, the music industry has experienced turbulent times since the early 2000s, as the ways in which people access and consume music have changed (Hull et al., 2011, pp. 29-30). The products of the music industry were historically accessed as sheet music, and as physical products since the early 20th century. However, due to digitalization and the Internet, consumers have become able to access the products of music industry without buying physical products, and often, free of charge (Hesmondhalgh, 2013, pp. 342-345, 418; Tschmuck, 2012, pp. 182-183, 187). Since the early 2010s, accessing music via streaming and cloud services (e.g., Spotify, Youtube) has continually increased, and simultaneously, the revenues from recorded music in physical format have experienced a significant drop (IFPI, 2017a, pp. 11-14; Tschmuck, 2012, pp. 191-192; Williamson & Cloonan 2007, p. 314). IFPI (2017a), an umbrella organization representing the international recording industry, emphasizes in its annual report that digitalization and the increased use of streaming services has created an imbalance between the revenues that online upload services get from the music and the revenues returned to those creating and investing in music (IFPI, 2017a, pp. 24-25).

Globally, the music markets have gone through regional changes during the early 21st century. According to IFPI (2017b), the five biggest markets since 2004, and in 2017, in terms of the total retail value have been the USA, Japan, Germany, UK, and France. Interestingly, while these top five countries have remained the same in 2005 and 2017, South Korea was 29th biggest market in 2005 and has risen to the 6th biggest music market in the world in 2017 (IFPI, 2011, 2017b). Given these developments, it is not surprising that organizations and companies operating in the music industry seek new business models and aim to access new music markets (see IFPI, 2017a; Tschmuck, 2012, p. 192) and to secure a constant stream of new products (see Hull et al., 2011). For instance, since the early 20th century, project-based and collaborative work methods, such as studio

sessions and co-writing, have been utilized in the music industry to generate new songs (Hiltunen, 2016, p. 6). Also in Finland, music organizations, such as record and music publishing companies, arrange song co-writing workshops where songwriters co-write pop songs in teams, based on the specifications given by the companies and often under high time constraints (see also Hiltunen, 2016, 2021).

The music organization

Case A relates to the activities of a Finnish-based non-profit music organization *Music Finland* (referred from here on as “the music organization”) which is one of the central actors in the music industry in Finland. The organization was founded in 2012 when two Finnish music organizations merged: one focusing on communication and promotion of Finnish music and one focusing on music exports. The music organization is a registered association in its organizational form and its eight member organizations are central actors in the Finnish music industry.

The music organization operates in the music industry at both the Finnish national level and internationally. Its aim is to enhance the export of Finnish music and to promote the international success and awareness of Finnish music and music professionals, both nationally and internationally. The clients of the organization are all the actors in the Finnish music industry. The services that the organization provides include: arranging events (primarily export projects and workshops), directing funding (both for individual professional songwriters and composers and for music companies), providing research, expert and mentoring services regarding music exporting, and sheet music distribution. The organization also provides information about Finnish music and the music industry as well as promotes Finnish music.

In the midst of the data collection stage of this study in 2015, the music organization employed 19 individuals. The personnel of the organization included four leaders having responsibility of the overall organizational activity (Executive Director), internationalization (Head of International), communications and promotion (Head of Communications and Promotion), and Finance. There were ten managers/experts whose responsibilities varied from exporting different genres of music to research and information services, five assistants/coordinateurs and four interns in the organization in 2015.

Since 2007, one of the music organization’s core activities has been to arrange co-writing workshops in Finland. In the 2010s, the music organization has arranged 2 – 4 workshops yearly. Typically, the co-writing workshops are international. Through the international workshops, the music organization aims to promote the exporting of songs that Finnish songwriters write together with foreign songwriters. The international co-writing workshops gather songwriters from both Finland and abroad to co-write a mass of pop songs that are expected to be both novel and appropriate to be utilized commercially in pre-defined music markets, such as those in Europe, the USA, and Asian countries. Moreover, the co-writing workshops are arranged to promote networking between Finnish and foreign songwriters (Hiltunen, 2016, p. 5).

The songwriting teams

The teams who co-write pop songs as their creative end results within Case A are culturally diverse songwriting teams. The representatives of the music organization determine the composition of the songwriting teams. The team members typically have versatile expertise from the domain of pop music and they can sing and/or play musical instruments, utilizing these skills throughout the rapid creative process (e.g., when recording the demo versions of the songs). The team members' educational backgrounds and the extent of their professional songwriting experience vary. While some members of the teams have formal music education, others can be self-taught. None of the team members are first timers in co-writing songs with other songwriters and they all are experienced professionals in songwriting. The co-writing workshops can serve as a stepping-stone for some of the team members, whereas others are already well-known either internationally or in their home countries as artists, band members, songwriters, and/or producers. In addition, all of the team members have either a publishing agreement or a manager, or both (see also Hiltunen, 2016). Typically, each of the members in a team are represented by different music publishers.

The members of the culturally diverse songwriting teams typically represent 2-3 different nationalities. The roles among the team members are: one *track writer*, or tracker, (whose responsibility is to write the song in computer software, create the sound image such as the tones and vocals of the song, and to record the song) and 2 - 3 *topliners* (who are responsible for writing the melody and the lyrics of the song) (see also Hiltunen, 2021, pp. 50-51). Thus, the number of the members in the teams varies between 3 and 4 members. Usually, the team members do not know each other in advance. However, some songwriters may work as dyads and triads outside the workshops and accordingly, they are placed to same teams during the workshop with 1-2 novel team members.

4.2 The general characteristics of Case A

The work method

The work method utilized in the co-writing workshops is that of a co-writing session (*referred in this study as the rapid creative process*). Typically, the co-writing workshops are divided to three consecutive sessions, each of which has a set time constraint of 24 hours. Under this given time constraint, the teams are expected to co-write one pop song and to record a demo version (a recorded rough version) of it (see also Hiltunen, 2016, p. 6). The songwriters are organized into novel, culturally diverse teams for each co-writing session and thus, all the songwriters work as a member of three different teams during the workshop.

According to the representatives of the music organization, project-based working methods, such as co-writing workshops and studio sessions, are widely utilized in the music industry, and it is not atypical to co-write songs in teams in

a manner that the teams complete one pop song in a day. At the end of the studied co-writing workshops, a listening session where all the participants of the workshops, including the potential clients of the teams (i.e., the A&Rs of the record companies), are present and listen to the songs that have been written during the workshop (see Appendix 5). Hence, these listening sessions allow the songwriting teams and the A&Rs representing the songwriters to get direct access to their potential clients.

The stakeholders of the teams

In this study, the concept of a stakeholder is used to refer to the parties who can affect or be affected by the creative end results of culturally diverse teams and who are present in the co-writing workshops in which the rapid creative process takes place. The culturally diverse songwriting teams have three kinds of stakeholders who are present in the co-writing workshops. The representatives of Music Finland are referred to here as *the internal stakeholders*, as they are internal to the music organization responsible for arranging the co-writing workshops. They select and invite all the foreign songwriters and A&Rs to the workshops and choose the Finnish songwriters for the workshops (in cooperation with a board of representatives of Finnish music industry) from among the Finnish applicants. The internal stakeholders visit co-writing workshops and other events and meetings of the music industry abroad throughout the year, during which they also look for suitable songwriter candidates to participate in the co-writing workshops arranged in Finland. They also make all the practical arrangements for the workshops, such as taking care of the internal and external communications, booking the physical working spaces, and organizing the schedules for the teams. Moreover, they plan and form the teams, although they occasionally ask for suggestions from the A&Rs representing the songwriters in the workshops. They also set and communicate the time constraint to the teams before each co-writing session.

The songwriting teams also have stakeholders who represent other music organizations than Music Finland. *The A&Rs of the music publishing companies* participate in the co-writing workshops to represent the songwriters from their “*rosters*” of songwriters, who work as the members of the songwriting teams during the workshops. The interest of the music publishers is on immaterial capital, that is, the songs. It is noteworthy that music publishing companies also tend to organize their own co-writing workshops in the music industry (see also Hiltunen, 2016, p. 6). *The A&Rs of the record companies* participate in the workshops to look for new songs for their company’s recording artists. The A&Rs of the record companies are the potential clients of the music publishing companies, as they may pick the songs produced during the workshops to be performed and recorded by performing artists they represent. Together, these stakeholders are referred to here as *the external stakeholders* to simply highlight that they represent other music organizations than Music Finland.

Other participants in the workshops. The participants of the workshops can include vocalists who the teams can utilize to sing the vocals for the demo versions of the songs, as well as photographers, technical assistants assisting with the recording and studio devices, and representatives of other Finnish music organizations (e.g., the copyright societies) (see also Hiltunen, 2016).

The creative end results

The creative end results of the teams represent different musical genres or styles, such as rock, hip hop, rhythm and blues, and electronic dance music, all of which can be placed under the wider category of commercial popular music (Hiltunen, 2016, p. 5). Here, the creative end results of the teams are referred to as pop songs. These creative end results are expected to be based on artist leads given by the A&Rs of the record companies (see Appendix 7). The artist leads and the requirements set for the songs in them, the different genres and styles of pop music, as well as the expectation for the songs to be topical, all constrain the creative end results (Hiltunen, 2016). After the workshops, the songs written by the culturally diverse songwriting teams end up in the repertoire of the music publishing companies. From this repertoire, the songs are offered to record companies.

The physical work environment, work equipment, and necessities

The co-writing workshops, during which data was collected for this study, were arranged in aesthetic countryside surroundings in Southern Finland, where the songwriters work and are accommodated in a wooden villa and its surrounding buildings (country houses). The environment in which the songwriters work and spend their free time in-between the co-writing sessions remains mostly unchanged. However, the songwriters also take excursions nearby the site of the co-writing workshop.

When it comes to the necessities the songwriters have in use, the music organization has reserved a comfortable setup for the songwriters. They have five meals each day in the workshops and the internal stakeholders of the teams assist them with other necessities if needed (such as alcohol beverages). The resources in the teams' work equipment are limited during the workshops when compared to the studios that are typically utilized in the music industry. The participants of the co-writing workshops have their own laptop computers with them, while the music organization arranges only the necessary technical and audio equipment as well as musical instruments for the studios that the teams have to use (1 studio per team).

The starting point of the rapid creative process

At the beginning of each day, all the participants of the co-writing workshops, including the songwriters and their internal and external stakeholders, get together for a *briefing session* (see Appendix 7). In these sessions, the internal stakeholders communicate the teams in which the songwriters are expected to co-write songs. In addition, they communicate the time constraint as well as the stu-

dios the teams are to work during their next co-writing session. During the briefing sessions, usually 1 – 2 A&Rs from the record companies also give artist leads to the songwriters. They introduce one or more artists/bands they are representing in the workshop and for whom they are looking for new songs. When giving the artist leads, the A&Rs can instruct, set certain pre-determined criteria or constraints, or more vaguely, express their wishes for the songs. In addition to verbal descriptions, the A&Rs may provide visual (i.e., by showing music videos) and/or audio references (i.e., playing songs) for the teams to illustrate what kind of music genre or stylistic features they expect from the songs. Usually, it takes 5 – 15 minutes for each A&R to present all their leads. The artist leads are an established practice in the music industry, where record companies inform songwriters and music publishing companies when novel songs are being sought out for artists (Hiltunen, 2016, p. 5). The duration of the briefing sessions vary from 30 to 60 minutes and afterwards, the culturally diverse songwriting teams gather for the first time, and their next co-writing session immediately begins.

4.3 Presentation of Case B

The context of Case B is the rapid creative process in the international non-profit film industry. This context as well as the general characteristics of Case B are described next.

International non-profit film industry

The film industry (*i.e., motion-picture industry*) can be categorized as being both among the cultural industries (e.g., Hesmondhalgh, 2013; Tschmuck, 2012) and the greater entertainment industries (e.g., Hull et al., 2011), similar to the international music industry. In this study, the latter definition is followed. Additionally, in the present study, a distinction is made between for-profit and non-profit film industries and the focus is on the latter. The origins of the film industry are in the commercial screening of the motion pictures at the turn of 19th and 20th centuries (Bakker, 2005). The development of the film industry is reported to have occurred at similar times in the European countries, including France and the UK, and in the USA, which by the early 20th century became the center of the global film industry (e.g., Bakker, 2005, pp. 6, 38; Mezias & Mezias, 2000).

The film industry has been characterized by oligopolistic and globalization tendencies, intellectual property protection, and high capitalization. It seeks to produce products (*i.e., films*) that are unique, used in people's leisure time, and lead to high profits (Hull et al., 2011, pp. 1, 4). Furthermore, the whole process from writing the script for a for-profit film to the exhibition of the film has tended to be lengthy in the film industry (Hull et al., 2011, p. 11), and involved high risks (e.g., Eliashberg Elberse & Leenders, 2006, p. 640; see also Hesmondhalgh, 2013) and high investment (Eliashberg et al., 2006; Hull et al., 2011, p. 11). However, novel filmmaking processes that involve fewer steps and are less expensive when

compared to the for-profit filmmaking have emerged and questioned the old ways of making and funding films (Braet, Spek & Pauwels, 2013; Conway, 2008). Similar to the international music industry, the film industry has been transformed by digitalization and technological development in the 2000s. Due to technological advancements such as the development of digital cameras, film production and post-production technologies have become affordable and therefore accessible to independent filmmakers (Conway, 2008). The technological advances have not only led to changes in the technologies used for film production and screening but also the ways which consumers access the end products of the film industry (e.g., online streaming services) (Braet et al., 2013, p. 3; Hull et al., 2001, pp. 9-10). Due to these advances, the line between professional and amateur film production is blurring. Aside the international film-industry that has traditionally been dominated by a few multinational entertainment conglomerates and the US. Hollywood film productions (Hull et al., 2011, pp. 4-10), independent, or 'indie' film productions have become more common. The concept of 'indie' can be understood as independency and freedom from the format in a particular domain, typically in creative industries (e.g., in gaming, fashion, music) and as an alternative or counter-position in relation to the mainstream (Rehn, 2012, pp. 345-346).

In this study, the context of Case B is the rapid creative process that takes place outside the traditional film industry, in the non-profit film industry. In 1999, filmmakers in Montréal, Canada founded a novel way of making films, to which prior authors refer to by using the concepts of *kino* (or kino movement) and *microcinema* (Conway, 2008). According to Conway (2008), the main idea of kinos is to provide an open and accessible forum to produce and screen films. The films are made collaboratively in teams, under time constraints (typically 48 hours), with scarce equipment, a highly limited budget, and shared resources, which some authors consider as a protest against for-profit filmmaking. Since the first kinos arranged in Canada at the end of the 1990s, the kinos, as a way of non-profit filmmaking, have spread around the world to a global network of more than 50 local microcinema organizations, or kino cells, which operate in Finland, Russia, UK, France, Germany, Austria, Australia and in the USA, among others. (Conway, 2008) Although kinos, as a form of non-profit filmmaking, have existed nearly for two decades alongside the for-profit film-industry, knowledge of them as a way to produce creative end results (i.e., short films) has largely remained intrinsic to the non-profit film industry and few scholarly descriptions of them are available.

The film organization

Case B was studied within the activities of a Finnish film organization Euphoria Borealis ry which operates in the non-profit film industry both at the Finnish national level and internationally. The organization was founded in 2000 and became a registered association in 2004. Its founders and members include independent filmmakers but also professionals and students of various other domains of expertise who have a shared interest in alternative and collaborative

methods utilized in filmmaking. The organization is a part of the wider kino movement and represents one of the local kino cells.

The representatives of the film organization define the organization as an open community for filmmakers with a purpose to develop and diversify audiovisual culture, both at the Finnish national level and internationally. The focus of the organization's activities is on collaborative, non-profit filmmaking. The organization also aims to enhance the internationalization of Finnish short films by cooperating with other non-profit film organizations in filmmaking, distributing the short films produced to foreign film festivals, and by belonging to a network of filmmakers and film organizations operating in Europe. At the Finnish national level, the organization arranges film clubs, film screenings, and workshops as well as distributing short films to Finnish film festivals.

One of the main activities of the organization is to organize filmmaking workshops, known as kinos, in Finland. Kinos, as a way filmmaking, spread to Finland in the early 2010s after some of the members of the film organization had visited their first kino in Vienna and decided to adopt the work method in Finland. The first kino was arranged in Finland in 2010 as a demo workshop, consisting of approximately 20 participants and a French instructor. Since 2012, the film organization has arranged 2 – 5 kinos yearly, one of which is a large-scale international film workshop which plays host to approximately 100 filmmakers from Finland and abroad to collaboratively make short films over a period of 9 – 11 days. The other kinos are more local and tend to last for only a weekend.

The total number of members of the film organization has steadily increased, and in 2015, there were a total of 131 members. The board of the film organization consisted of 9 members in 2015. The board is responsible for applying funding for the organization's main activities (i.e., the kinos and film screenings) as well as promoting and arranging these activities. The film organization has one part-time employee (an assistant) throughout the year, while volunteers and temporarily paid personnel are responsible for organizing the main activities such as kinos. The activities of the film organization are principally funded by membership fees as well as by organizations who provide funding for audiovisual and art projects in Finland.

The filmmaking teams

The kinos gather people interested in filmmaking both from Finland and abroad. The participants in these kinos often use the term "*kinoites*" to refer to themselves. In this dissertation, the concept of a filmmaker is utilized to refer to these participants in the kinos. The kinos involve both culturally homogeneous and culturally diverse filmmaking teams. The culturally diverse filmmaking teams, whose creativity is the focus of this study, represent at least two different nationalities. The number of the team members is flexible in each team, varying typically between 3 and 10 members. Participating in filmmaking in the kinos is voluntary, and new team members may join the teams throughout the filmmaking sessions. Some team members work in two or more overlapping film sessions in different roles.

The team members' educational backgrounds and the degree of their professional experience in filmmaking vary. Some of the filmmakers in the kinos have formal education from fields such as film-directing, acting, screenwriting, sound design, and film and television producing and they work as professionals in the film and broadcasting industries outside the kinos. Some the participants are also well-known professionals in the film industry (e.g., Finnish and foreign actors and directors). However, the filmmakers in the kinos also include students and professionals from other domains who are interested in filmmaking. Interestingly, some of the filmmakers who started as novices in the kinos have expanded their expertise in filmmaking throughout these events to that degree that they have become filmmaking professionals.

In the kinos, the filmmakers form the teams independently before each filmmaking session and they internally decide their roles and responsibilities. The roles (e.g., director, co-director, scriptwriter, actor, editor, director of photography, sound engineer etc.) among the team members are based on the members own preferences and/or expertise. Typically, at least one of team members has a double or even triple role during a filmmaking session.

4.4 The general characteristics of Case B

The work method

The work method is that of a filmmaking session (*referred as the rapid creative process*) that takes place during the kinos. The filmmakers pitch their ideas for films in pitching sessions and subsequently organize themselves independently into teams, many of which are culturally diverse. Following this, the teams begin their filmmaking sessions, which are set a time constraint typically varying from 48 to 60 hours.

The filmmaking sessions in the kinos differ from each other. While some of them are planned thoroughly and, for instance, encompass a detailed script for the film, others are based on the improvisation. The teams can freely to choose their own strategies for carrying out their work. Typically, the sessions contain the following stages (though not in a fixed order): planning (developing the idea for the film), writing the script, location scouting (selecting the shooting location), obtaining the technical and filmmaking equipment, designing and selecting the setup, costumes and makeup, and shooting the film. After the films are shot, they are edited (i.e., film and sound editing), and subtitles, end credits, as well as sound and visual effects, may be added to them. In this respect, the process of producing a short film resembles the main stages of making a for-profit film (see Hull et al., 2011, pp. 11-13), though significantly less resources in time, money, equipment, and people are involved in the stages.

After the deadline of the filmmaking session is reached, the completed short films are shown to an audience in film theaters in Helsinki city center. Following

this, a new filmmaking session takes place in new teams. Usually, the international kinos last for 9 – 10 days and are divided to 4 sequential filmmaking sessions (see Appendix 5), of which the filmmakers can freely choose how many sessions they want to participate in. Thus, the filmmakers in the kinos may contribute to one or more films. Along with the pitched short films, many quickies (extremely fast short films of 1 to 3 minutes), that can be small observations or jokes, are made as by-products of the kinos.

The stakeholders of the teams

There are no clients or other external stakeholders present in the kinos. The main stakeholders of the teams are referred to here as internal stakeholders, and they are the board members and organizers of the kinos from the film organization. The number of internal stakeholders in the kinos varies from 3 to 10. It is noteworthy that stakeholders may participate in the filmmaking similar to any other participant in the kinos.

Among the kinos organized by the film organization, there is variation in terms of whether the stakeholders have fixed roles in them. Within the kinos during which the data was collected for the present study, the stakeholders formed an organizing team whose primary responsibility during the workshops was to assist the paid stakeholders in practical arrangements. They were responsible for the filmmaking equipment of the film organization, and lending it out, during the kinos, catering, monitoring the shared work space as well as collecting the finished short films for screening. The volunteers also hosted and organized the film screenings in film theaters after the filmmaking sessions.

In addition, the kinos involved a coordinator and a producer who were responsible for organizing the workshops and inviting the participants via communication in social media and on the film organization's web page. *The coordinator* was responsible for the registration of participants and arranging accommodation for the foreign participants. *The producer* was responsible for applying for funding, budgeting, controlling, and reporting the expenses of the kino as well as gathering a working group to arrange the workshop. Together these stakeholders provided the general instructions regarding the film workshop and communicated the time constraint and other constraints for the films at the beginning of each filmmaking session in briefing sessions. Despite providing the general instructions and criteria for the creative end results of all teams, the stakeholders of the teams only had a direct effect only on the creative end results of the teams they were in.

The creative end results

The teams are expected to complete one short film during each filmmaking session. The main criterion set for these creative end results by stakeholders of the teams is a maximum duration of 5 - 7 minutes per film. The films are also required to include English subtitles if they are not spoken in English. The film organization requires the participants to include the logos of the parties who enabled or funded the production environment at the end of their film's end credits. The

organization does not allow offensive or hateful material in the films produced within its activities. These constraints regarding the short films are expressed in briefing sessions by the stakeholders before each filmmaking session. Otherwise, the teams can freely decide the content of their creative end results. For example, there are no constraints set for the genre of the films. The short films produced in the kinos often are improvised and represent different film genres. For instance, they can be art films, comedies, and thrillers, among others. Together these different genres are referred to as independent films or as *cinéma direct*.

After the kinos and the film screenings relating to them, the short films are uploaded to an online upload service where they can be accessed for free. Some of the films are screened afterwards at film festivals in Finland and abroad, if film organization distributes them there. The organization also arranges its own film screenings where the films are shown to the public. Otherwise, the film directors with the copyrights to their films can freely make decisions about the further usage and distribution of their films, such as whether the films are used for commercial purposes.

The physical work environment, work equipment, and necessities

The kinos are arranged in the Helsinki capital region. The first kino, during which research data for Case B was collected, took place in an archipelago and wood-house environment where the filmmakers had the premises of an old art school to use. The two later kinos took place at an industrial site by the seaside in a central location in the Helsinki capital region. At that time, the stakeholders had reserved a slightly worn-out building to serve as a film laboratory (called as *Kinolab*) that was the shared working, meeting, and socializing space of the filmmakers. The filmmakers had the *Kinolab* for daily use from 9:00 a.m. to 2:00 a.m. The filmmakers worked both on the site of the *Kinolab* and outside it (e.g., in the team members' homes or public spaces if they had been granted the necessary permits). Sleeping in the *Kinolab* was prohibited, and while the Finnish filmmakers were responsible for their own accommodation during the kinos, the foreign participants were accommodated by the volunteering Finnish filmmakers. Thus, the environment in which the participants spent time during and in-between the filmmaking sessions was highly heterogeneous.

When it came to necessities, the film organization offered meals for the filmmakers. Before each production meeting, there was breakfast and depending on the time of day, either lunch or dinner was served. Otherwise the participants were responsible for their own necessities. The filmmaking equipment during the kinos were highly limited. The filmmakers were responsible for arranging the necessary equipment for each filmmaking session independently and they were expected to share their equipment with other filmmakers. The film organization had also reserved some of its own equipment to be used by the filmmakers. In line with the principles of the kinos (see Conway, 2008), the filmmakers also engaged in aiding the other filmmakers professionally, by sharing their expertise when possible.

The starting point of the rapid creative process

The participants of the kinos gather for *an introductory session* at the beginning of the first day (see Appendix 8). All participants each separately introduce themselves in front of everyone, and say who they are, where they come from, and what kinds of competencies and resources in equipment they have to use during the kino. At the end of the introduction session, the stakeholders of the teams give general instructions concerning the main principles of filmmaking in the kinos (e.g., the collaborative nature of filmmaking, mutual aid and shared resources). In addition, they inform the participants about the principles of using the spaces reserved for filmmaking safely. They also communicate guidelines for the use of the film lab and the time, and other constraints for the films (e.g., maximum length of 5 - 7 minutes/film, English subtitles).

The introductory session is followed by *a pitching session* (see Appendix 8), which is a meeting, during which participants who have developed ideas or themes for short films introduce their ideas to others. A new pitching session takes place before each filmmaking session. The ideas and themes for the short films presented in these sessions are often based on reference material, including existing poems, texts, songs, or pre-written film scripts. The ideas or themes for the films can be highly detailed and prepared in advance. For example, some of the filmmakers read the synopsis of the film that they would like to direct. Some filmmakers end up describing incomplete ideas spontaneously, such as describing the main character of their film or read a poem that has inspired them.

Typically, those pitching their ideas end up being the film-directors. During the pitching sessions, the stakeholders of the teams write the names of people presenting the idea, ideas/title of the films, the main ideas for the short films, and the resources needed for each film (such as staffing, material resources and filming locations) on a whiteboard. On average, each pitch lasts less than 5 minutes. The pitching sessions last from one to two hours in the workshops, after which the time reserved for the next filmmaking session begins. After the pitching session, the filmmakers wander around the film lab to familiarize themselves with other filmmakers, to discuss the pitched ideas, and to form teams independently. As soon as a team is formed, the team members usually gather for the first time to plan and even commence their work. Some teams may use less time for their next filmmaking session than what is reserved and meet for the first time a day later.

5 RESEARCH RESULTS - CASE A

The research results of Case A are reported in this chapter and its sub-chapters. Within the reporting of the research results, extracts from the transcribed thematic interviews are presented to make the contents of the categories visible to the reader and to add transparency to the analysis of the data.

5.1 Cultural diversity in team creativity in Case A

This chapter, with its sub-chapters, provide answers to the first research objective: How the team members and stakeholders of the culturally diverse teams perceive the meaning of cultural diversity in team creativity. As a result of the content analysis, three main categories were distinguished from each other. The categories include meaning units, where the interviewees expressed their perceptions of the topic (Table 7).

TABLE 7 Cultural diversity in team creativity in Case A

Category	Focus of the meaning units
A source of culture-bound knowledge of music	<ul style="list-style-type: none"> - a variety of culture-bound knowledge of music in a songwriting team (i.e., sounds, rhythms, lyrics, melodies, arrangements) - deploying and integrating the knowledge of music into the songs - exotic musical elements and novel combinations of culture-bound musical elements in the songs
A source of culture-bound knowledge of music markets	<ul style="list-style-type: none"> - a variety of culture-bound knowledge of music markets in a songwriting team (i.e., knowledge of consumers' preferences, knowledge of typical and attractive musical elements) - deploying the knowledge of music markets into the songs - appropriateness of the songs to being utilized in the music markets
A source of language challenges	<ul style="list-style-type: none"> - unevenly distributed knowledge of a songwriting team's working language - impaired communication between the team members - frustration - impaired team functioning - consumed time and a challenge to complete a pop song during the rapid creative process

The categories which answer this first research objective in Case A are presented next.

5.1.1 Cultural diversity as a source of culture-bound knowledge of music

This first category illustrates a research finding which shows that the cultural diversity of a team was perceived as *a source of culture-bound knowledge of music* in team creativity. This was understood to contribute to the novelty and uniqueness of the pop songs, both of which are considered as central for response to be creative (see Amabile, 1988, 2013; Perry-Smith & Shalley, 2003).

In general, both the team members and the stakeholders brought up in the thematic interviews that they perceived the members of the culturally diverse songwriting teams to be knowledgeable of different popular music styles (e.g., rap, rhythm & blues, urban pop, and rock), and of the melodies, sounds, rhythms, lyrics, arrangements, and structures of the songs that were characteristic to these music styles (referred from here on as the *musical elements*). Such knowledge of the music styles and their elements can be characterized as domain-relevant (see Amabile, 1988, 1996, 2013), considering that the teams were expected to produce pop songs as their creative end results.

Two interrelated patterns were identified among the meaning units that were placed under the current category. Firstly, a pattern was identified which shows that interviewees perceived cultural diversity as simultaneous *variety in the team members' knowledge of music styles and elements*. The concept of variety is used here to highlight that there were qualitative differences in the team members' domain-relevant knowledge and that each team member possessed unique knowledge in relation to the others in the same team (cf. Harrison & Klein, 2007, p. 1200). Interestingly, the knowledge of music styles and elements was also perceived to be bound to the music in the team members' home music markets. For instance, the Finnish and Korean members in songwriting teams were perceived to have knowledge of the melodies and sounds that characterized pop songs in their own home music markets. Consequently, it seems that cultural diversity had manifested as a simultaneous variety of informational resources that not only were relevant to the domain of pop music, but also bound to the team members' cultural backgrounds. From here on, such knowledge is conceptualized as *culture-bound knowledge of music*.

For instance, the Japanese and the Korean songwriters were perceived to co-write songs with Western songwriters in a manner that they brought the music styles and elements of the Japanese (i.e., J-pop) and Korean (i.e., K-pop) pop music into the songs. On the other hand, the Western songwriters from the European countries and the USA were perceived to bring in the popular music styles and elements that were specific to popular music in Europe and the USA, as well as music styles and elements that were more specific to their home music markets. To illustrate this finding, in the following extract, a U.S. member of a team explains how the U.S. and the Finnish songwriters often wrote different types of sounds and melodies in songs. This extract also shows that the variety of culture-bound knowledge of music was understood to contribute to the teams' creative end results by bringing in different musical elements (i.e., sounds and melodies):

A9: I think that they (Finnish songwriters) provide just a different sound, because, you know, the music is different. The music that the Finns make and the music they make in the U.S. it's kind of different, as far as like the melodies and the way they hear the music, it's different.

A Korean A&R explained, in the same vein, that the Korean songwriters knew the "*topping*" of the Korean music, which refers to the melodies and lyrics of the songs:

A3S: The Finnish writers, they are so experts for the music but they're gonna be, I can say...the Korean writers has the topping the music. We know only the nuance or some vibe of the Korean.

R: That's topping?

A3S: Yes, topping. So, if music is perfect, but we need some kind of Korean style topping on it.

R: Ok, so do you think it...it differs from if there would be only Korean (refers to Korean songwriters)?

A3S: Yes.

Similarly, a Swedish A&R stated:

A2S: Korean writers, for instance, they love a lot of arrangements. A lot of things happening and very very complex arrangements.

Secondly, an interrelated pattern was identified in which the interviewees stated that they perceived the culturally diverse teams to *deploy the team members' diverse culture-bound knowledge of music* during the rapid creative process. Some of the interviewees stated explicitly that they had perceived the team members mixing their diverse informational resources in the pop songs. This suggests that the culturally diverse teams had *integrated* the team members' culture-bound knowledge of music. Others, more generally, expressed that that the team members' informational resources had influenced the teams' creative end results by bringing in novel and unique characteristics. For instance, the Finnish and Swedish songwriters were perceived to have knowledge of the melodies and sounds which characterized the pop music in their home countries. They were also perceived to utilize this knowledge when co-writing songs targeted to the music markets, for instance, in Japan and Korea. Based on the interviewees' perceptions, when drawing on the team members' varying knowledge of music in their home music markets, the teams created songs that involved musical elements that were *exotic*, as these elements were based on the musical particularities in the team members' home countries.

For instance, the US. songwriter had perceived the Finnish and US. team members to have brought in different "*sounds*" and musical "*flavors*" to the songs. Thus, it seems that the team members' variety of knowledge was deployed and integrated in the creative end results:

A9: So, we kind of would bring our flavor in and they would bring theirs.

The team members' varying knowledge of music was also understood to bring *novel combinations of culture-bound musical elements* to the pop songs. A Swedish A&R's perception was that during the rapid creative process, the different "*cultures*" of the team members "*clashed in a good way*", as the songwriters from the European countries accommodated their own style of writing songs in their Korean colleagues' music styles. This suggests, again, that the culture-bound knowledge of music was integrated during the rapid creative process.

A2S: - - we have to sort of adapt to their (Korean songwriters') style. And that's when the cultures are clashing, you know, in a good way.

Some of the interviewees described in more detail that as the team members' knowledge of the music styles and elements was deployed, the teams had ended up producing pop songs which they characterized as "*new*" (A3S; A4), "*more creative*" (A4), and "*different*" (A6S), among others. For example, a Finnish songwriter, who had co-written with three Korean writers, characterized the songs written by culturally diverse teams as a "*special mixture*". This statement suggests that the culture-bound knowledge of music was perceived to become integrated in creative end results, which had also appeared unique to the interviewees:

A3: So...very often they (refers to stakeholders) tell us foreign writers that you don't even need to write K-pop. Just do Western music and Korean and Japanese writers

will bring in the element of K-pop or J-pop. Then we will have like a special mixture which will be appealing to people from different...cause there's like a million Korean writers who do normal K-pop.

Quite similarly, a Korean colleague explained that he and his two Korean colleagues tended to write music in a manner that was "*typical for Korea*", while their Finnish team members' "*different cultures*" brought "*something exotic or something new*" to their song:

A4: Yeah yeah, so usually that song is special. Like this, we really want to make something new, something new depends on different cultures.

A4: - - because something exotic or something new because we are Koreans so if we make that arrangement it could be typical for Korea.

One of the internal stakeholders stated more straight-forwardly that she had perceived cultural diversity to influence the creativity of the culturally diverse teams. She had perceived that the culturally diverse teams wrote songs which came out as "*different*":

A6S: (-) I'd say that it absolutely has an effect. And especially, when I earlier answered to your question of why we are bringing these, why we organize international collaborations, is because each of the songwriters have diverse cultural backgrounds, and so they write different songs than if they would co-write in another type of environment with other songwriters.

Consequently, this first category shows that cultural diversity was perceived as a variety of knowledge of music among the team members in team creativity. This was not only domain-relevant but also bound to the cultural backgrounds of the team members. The teams were also perceived to deploy and integrate this knowledge into the pop songs during the rapid creative process. This was understood to bring exotic characteristics as well as novel combinations of musical elements to the songs. The findings in this first category show, at a more analytical level, that cultural diversity was understood to contribute to the *novelty* (i.e., *songs involving novel combinations of musical elements*) and *uniqueness* (i.e., *songs involving exotic musical elements*) of the creative end results in Case A (see Amabile, 1988, 2013; Perry-Smith & Shalley, 2003).

5.1.2 Cultural diversity as a source of culture-bound knowledge of music markets

According to Amabile (1988, 2013), to be creative, a response is expected to not only be novel, but also appropriate for a certain purpose or a goal. This second category shows that the cultural diversity of a team was also perceived as *a source of culture-bound knowledge of music markets* in team creativity. This was also understood to contribute to the appropriateness of the teams' creative end results from the viewpoint of doing business. Considering the purpose of the teams' creative end results in Case A, appropriateness refers here to the feasibility of the songs for being utilized for commercial purposes in music markets. Thus, both

artistic and commercial perspectives were considered significant in the songwriting teams' creativity, and the interviewees were also aware of the expectation to reach both targets. For instance, some of the songwriters stated that they were widely interested in music and capable of writing songs that represented various music genres. However, during the rapid creative process it was essential that the teams' focused on co-writing pop songs that would be appropriate as products in the music markets, as the following extract from the data illustrates:

A3: Well of course it has to fit the style 'cause if you make like a weird 50-minute progressive rock thing, no-one will take it. It could be fun perhaps but not useful.

This second category is built, firstly, on meaning units, where the interviewees brought up that they perceived cultural diversity *as a variety of market knowledge in the teams*. Again, such knowledge can be characterized as domain-relevant (see Amabile, 1988, 1996, 2013), considering that the songwriting teams were expected to create pop songs to be used for commercial purposes in pre-defined target markets. Moreover, this market knowledge appeared to concern the music markets in the team member's home countries, due to which it also can be characterized as *culture-bound*. It is noteworthy that the meaning units, based on which this category was built, originated largely from the interviews conducted with the stakeholders of the teams, who judged the appropriateness of the pop songs at the end of the co-writing workshops in a listening session. However, some of the team members also brought up that they had perceived the members of culturally diverse songwriting teams to have diversified knowledge of their own home music markets overall, as well as of what kind of music styles and elements the songs required to be appealing, and ultimately, to sell in these music markets. This also suggests that the members of songwriting teams, as insiders of their own home music markets, were knowledgeable of *consumers' preferences*. For instance, a Korean songwriter briefly stated:

A4: - - we really know our Korean music market.

A Japanese songwriter stated, in turn, that her team had benefitted from her knowledge of Asian music markets:

R: Okay. How do you think culture affects the teamwork? Did it affect this time when you were working and how?

A8: I think it helps.

A7: Yeah.

R: You mean different cultural backgrounds that you have?

A8: Me knowing a little bit about Asian market.

Similarly, a Finnish external stakeholder, an A&R of a music publishing company, asserted that that the team members had knowledge of *what kind of features of the songs were typical and attractive in their home music markets*:

A4S: Well that concerns the host country, to the next topic that what is good product. Like of course if we are heading to the Asian markets, then the music that is the product, has certain features that should be, or would be good to have in it because, for example, in Japan the music culture differs from that in Finland and in other Western countries. So they (refers to Japanese songwriters) have a much better knowledge of it.

R: Do you refer now to the markets or to the music...

A4S: To both. But more to the markets in that sense that what kind of music works best in that specific market.

Secondly, the category is based on meaning units *which show that the team members' knowledge of music markets was perceived to be deployed into the songs*. Some of the interviewees perceived that the culturally diverse teams had been able to create songs that have potential to turn out profitable in the pre-defined music markets, as the teams were able to draw on the team members' diverse market knowledge. Typically, these pre-defined music markets were also home countries for some of the team members. In the interviews, the stakeholders often linked cultural diversity among the team members to the team members' knowledge of the lyrics and phrases that were attractive in their home music markets. This emphasizes that the market knowledge seems to have been culture-bound. One of the external stakeholders, a U.S. A&R, explained that despite that Finnish songwriters spoke and wrote English, primarily the U.S. songwriters knew "*the lingo on the street*", that is, the words and phrases that are currently appealing in their home music markets:

A5S: - - often...they do bring in US toppers...because...the Finnish could be great at the track and the melody, and they may speak English but their English, they don't know what's cool to say, right now.

R: Yeah.

A5S: What terms are maybe like, you can't say that or it would never work. They don't know the phrases. What, what's the lingo on the street, they don't know what the lingo is on the street, I mean US. right now.

Also the internal stakeholder from the music organization explained that due to cultural diversity, the members of the songwriting teams had knowledge of the musical particularities of their home music markets, such as of the *street language* that was appealing in the songs:

R: What can the cultural diversity add to the teamwork?

A1S: Well, at least they can tell the right kinds of nuances...and for instance, if there would be two Finns and an American songwriter, well the Finns do not know, what is the street language in the LA in 2014 and instead, they may use a phrase, that has been cool in the 90's (...)

The stakeholders tended to discuss market knowledge on a general level, summarizing their past experiences from the co-writing workshops. A few of them also brought up descriptions of incidents, during which they perceived the team members' market knowledge to influence the creative end results. In particular, the team members' market knowledge was considered as necessary for getting the songs to "*cut*" or to become hits (i.e., to end up highly successful in the music markets), as the Swedish A&R (A2S) explained:

R: Okay. Do they bring some, their national flavors to the songwriting?

A2S: Oh, absolutely. Because if you look at K-pop, J-pop, it's...I mean for an untrained ear...they, people would say "well it sounds like, you know, American-based urban pop-music". But there are fine, fine lines there to, you know, that differs their music from the American music.

R: So is that knowledge then needed?

A2S: Absolutely. Yeah. Because it's the difference of getting the song cut or not cut.

Typically, the market knowledge of team members whose home music markets were the target markets during the song co-writing session was deployed in the creative end result, according to the interviewees. For instance, the internal stakeholder explained that to write songs to certain target music markets, it was necessary for the teams to have members who represented the music markets in question. This suggests that the teams benefitted from even one team member's unique market knowledge:

A1S: - - For instance three Finns could not write music for Taiwanese people, unless one of the three would be from Taiwan, who knows (...) the particularities of his own area.

A Korean A&R from a music publishing company had perceived that while the Finnish songwriters were experts in songwriting, the Korean members in the teams knew what kinds of features the songs needed to have in terms of being attractive in their home music markets.

R: What kind of effect the culture has in the team?

A3S: I really say that if there's one Korean writer or not, it's really different, 'cause Korean writers know what the market wants.

To sum up, this second category shows that cultural diversity was perceived as a variety of market knowledge among the members of the songwriting teams. More specifically, the team members were perceived to have knowledge of consumers' preferences as well as knowledge of the musical elements that were typical and attractive in their home music markets. In particular, the team members' knowledge of the lingual elements of the songs (e.g., street language) was emphasized in the interviewees' perceptions. The teams were also understood to create songs which were appropriate to being used for commercial purposes, which the interviewees attributed to the team members' varying knowledge of music markets. The findings in this category suggest, at a more analytical level, that cultural diversity perceived as simultaneous informational diversity in a team was understood to contribute to the *appropriateness* (see also Amabile, 1988, 1996, 2013) of the teams' creative end results.

5.1.3 Cultural diversity as a source of language challenges

This third main category provides a research finding which shows that cultural diversity was also considered to have a negative meaning in team creativity in Case A. More specifically, it was perceived as *a source of language challenges*.

The content analysis of the thematic interviews revealed that some of the interviewees in Case A had perceived cultural diversity also as language challenges during the rapid creative process. Some of the interviewees used the concept of *language barrier* to refer to both the team members' inability to verbalize

their thoughts and to understand one another. Language challenges were perceived when the team members had different degrees of skills and knowledge in the teams' working language, which was typically English.

Based on the interviewees' perceptions in the data, language challenges were typical especially in teams where some of the team members had been native or fluent in speaking the teams' working language, while the others had had lower degrees of knowledge and skills, or even non-existing knowledge and skills, in the working language. Language challenges were perceived, for instance, in teams where all the team members were able to speak English, such as in teams with native English speakers and Finns. They were perceived to occur especially in teams whose members were Asian (i.e., Korean and Japanese) and Finnish. In such teams, the Asian songwriters were often perceived to have weaker, or even completely lacking English skills. Interestingly, language challenges were perceived at a lesser degree in teams consisting of solely non-native English speakers who were still able to speak English somewhat fluently, such as in teams of Finnish and Swedish songwriters. Thus, it seems that the gaps in the skills and knowledge in English may have been smaller in teams of non-native English speakers.

Cultural diversity, as language challenges, was perceived to undermine team creativity in Case A in four ways based on the patterns identified in the meaning units. Firstly, a pattern was identified which shows that the interviewees had perceived language challenges *to impair communication between the team members*. Secondly, language challenges were perceived *to cause frustration among the team members*. For instance, a Finnish member of a songwriting team (A1) shared his personal experience of a language challenge that had occurred during a rapid creative process a day before the thematic interview. He explained that the language challenge had made communication between the team members "*impossible*", which he had experienced frustrating:

A1: Well yesterday, for example (...) was this one guy who just didn't speak any English.

A2: At all?

A1: No. Not a word. It kind of like, it's frustrating, the communication because we didn't actually have any communication with that guy. It was impossible to talk anything and he just "uh, yeah, umm" (in a happy tone) you know.

Another Finnish songwriter had perceived language challenges to impair the communication in the team when co-writing with Asian team members who had lacked English skills:

A13: Well I have done a lot, I do mostly Asian music, music for Asia. And it has been a little bit tricky in the camps because many of them can't speak a word English.

R: Okay.

A13: So it's a lot about body language. But music is universal language (laughs) but that can be more... challenging and especially for them when they don't, they can't speak English.

Thirdly, language challenges were also perceived *to challenge the teams' overall functioning*. One of the U.S. songwriters explained that during the latest rapid

creative process she had been involved in, a Finnish team member had not been familiar with some of the slang that the two U.S. team members had utilized. The differences in the degrees of English language skills had made the team's work "difficult" at times. This suggests that cultural diversity, as language challenges, had impaired the activities in the team that aimed at the production of the creative end result:

A9: Maybe the language barrier at times was kind of maybe intimidating for him. When some of the slang we had to use, he was, I don't think he was quite familiar, so I think that kind of made it difficult at times.

Lastly, language challenges were perceived *to consume time* from the teams' work with their creative end results and to challenge the teams to meet with their targets, as the team members needed to invest more of their time in reaching a shared understanding. In this regard, language challenges also appear as particularly harmful for the songwriting teams' creativity, considering that the teams were subject to time constraints during the rapid creative process. Thus, their priority was on completing the pop songs, instead of investing their time in making clarifications. For instance, the internal stakeholder shared his experience from co-writing workshops in the past:

A15: - - Language skills, of course, when we talk about Asian songwriters. In the past there was a lot of Japanese songwriters, who spoke, like no English at all, so then the communication was at least two times slower.

Conclusively, this third category shows that cultural diversity was perceived as simultaneous informational diversity in the culturally diverse songwriting teams. More specifically, it was perceived as a source of language challenges which, at a more analytical level, refer to the unevenly distributed informational resources that were necessary for the domain in which the teams operated (i.e., knowledge and skills in the teams' working language) (cf. Harrison & Klein, 2007). The language challenges were perceived to undermine the creativity of culturally diverse teams in four ways. Thus, the findings in this category suggest that not all informational diversity was beneficial for the creativity of culturally diverse teams in Case A.

5.2 Perceived enablers and barriers for the creativity of culturally diverse teams in Case A

The current chapter and its sub-chapters present research findings that answer the second research objective, which was: What the team members and stakeholders of the culturally diverse teams perceive as enablers and barriers for the creativity of culturally diverse teams.

Based on interviewees' perceptions in the data, various enablers and barriers were identified to the creativity of culturally diverse teams within the rapid

creative process. These were both internal and external in relation to the culturally diverse teams, and they were found to operate at three different levels. The three main categories were distinguished from each other, each of which highlights a distinct set of perceived enablers and barriers for the creativity of culturally diverse teams in Case A. The first main category includes perceived enablers and barriers for creativity that concerned the individual team members (*individual-level*), while the second main category includes those that concerned two or more members (*team-level*). The third main category includes the perceived enablers and barriers for creativity that were external to the culturally diverse teams in the way that they concerned the social and physical aspects of the teams' work environment (*the work environment*).

The general impression of the meaning units, based on which these categories were formed, was that the interviewees largely elaborated on the perceived enablers for the creativity of culturally diverse teams. The creativity of culturally diverse teams was typically perceived to have become inhibited in the absence of these perceived enablers. However, some of the sub-categories also include meaning units which clarify the barriers that the interviewees had perceived to the creativity of culturally diverse teams. The categories answering the second research question in Case A are presented in Table 8.

TABLE 8 Perceived enablers and barriers for the creativity of culturally diverse teams in Case A

Category	Key contents of the category	Focus of the meaning units	Examples from the data
Individual-level			
Personal qualities of the songwriters	A songwriter's personality characteristics	Extroversion, openness towards one's team members, flexibility, confidence, and courage as the enablers for creativity	<i>'extroversion is quite important'</i> <i>'that they don't be afraid of presenting their own ideas'</i>
		Introversion and shyness, as the barriers to creativity	<i>'have that certain kind of openness when they are doing'</i>
	A songwriter's task-oriented curiosity	Open and curious approach towards novel information and songwriting as the enabler for creativity	<i>'like they start to work on without caring that what the target is'</i>
	A songwriter's intrinsic motivation	Passion, inner force to write pop songs, the positive pressure to succeed, and an interest towards writing pop music, as the enablers for creativity	<i>'it's the fire that always keeps burning, that you wanna make a hit song, something that you feel great about'</i>
Lack of intrinsic motivation as the barrier to creativity			
Social and communicational skills of the songwriters	The presence and absence of a song-writer's skills needed for communicating and socially interacting in a song-writing team	Skills to socially bond with others in the team, be considerate, listen to one's team members, communicate one's ideas, compromise (i.e., "kill one's darlings"), and regulate one's "ego", as the enablers for creativity	<i>'you have to be good with people to write with'</i> <i>'they have to compromise'</i>
		Tendency to dominate in the team, inability to listen to one's team members, and inability to compromise (i.e., "kill one's darlings"), as the barriers to creativity	<i>'you cannot be a too dominating guy in that group'</i>

Team-level			
Social bonding among the members of a songwriting team	The interpersonal relationships and engagement with the team among the members of a songwriting team	<p>The presence of positive interpersonal relationships among the members of a songwriting team and the team members' engagement with their team, as the enablers for creativity</p> <p>The absence of positive interpersonal relationships among the members of a songwriting team and the team members' weak or lacking engagement with their team, as the barriers to creativity</p>	<p><i>'the team just became a team instantly'</i></p> <p><i>'it turns out to be this unity'</i></p> <p><i>'if the chemistry works so well, the team can make two songs for two days'</i></p> <p><i>'chemistry between us was totally different that day'</i></p>
Creative incidents during a co-writing session	Unexpected incidents of idea communication and validation in a songwriting team	"Magical moments" characterized by sudden expression of novel ideas, team members' shared validation of a novel idea to be implemented in a pop song, and the use of non-verbal communication, as the enablers for creativity	<p><i>'if that magical moment is there'</i></p> <p><i>'it is just (...) indescribable'</i></p> <p><i>'there's something magic happens there'</i></p> <p><i>'we came up with new ideas and got excited. At least for me I feel you get really pumped up and you get new energy'</i></p>
Distribution of domain-relevant informational resources in a songwriting team	The patterns in which informational resources relevant to songwriting are distributed among the members of a songwriting team	<p>Shared informational resources among the members of a songwriting team (i.e., having all team members be professionals), as the enablers for creativity</p> <p>Variety in the team members' informational resources (i.e., team members having unique informational resources), as the enablers for creativity</p> <p>Unevenly distributed informational resources among the members of a songwriting team (i.e., the presence of "stars" in the songwriting teams), as the barriers to creativity</p>	<p><i>'we didn't have to compromise because we heard it the same way'</i></p> <p><i>'there are people who...have different like musical backgrounds - - you can make something new and fresh'</i></p> <p><i>'some of the foreign song-writers were 20 times more experienced and more successful than the Finns'</i></p>

			<i>'many writers, they already have their own career and their own success. So, they meet each other and then "let me see that, how much good you are. So ok, yeah". If that kind of vibe is in the studio, it's not gonna work at all.'</i>
Decisive leadership in a songwriting team	Team leadership internal to a songwriting team with an emphasis on decision-making	Decision-making concerning the artist leads to which the teams respond, characteristics of the pop songs, organization of the teams' work, and strategies used to create the pop songs, as the enabler for creativity	<i>'but then they decided to throw that (song) in the trash at 5 p.m. and start with a completely new one'</i> <i>'we just decided to write a good song'</i> <i>'yesterday we got like all melodies down and today we started of writing lyrics'</i> <i>'we kind of set it (goal) for each other'</i>
Work environment			
Necessary resources of a songwriting team	Access to a songwriting team's necessary resources	Availability of minimum work equipment (i.e., musical instruments and technical equipment), access to reference material, and basic necessities for a songwriting team, as the enablers for creativity Limitations in necessary resources (e.g., basic necessities) as the barriers to creativity	<i>'it's nice if you have some instruments. It helps the process'</i> <i>'We need a guitar, and a computer, and beer...I needed it yesterday'</i> <i>'if the practical things don't work. Like the people are a bit hungry'</i>
The physical work environment in the co-writing workshops	The physical aspects of the work environment in the co-writing workshops	Secluded and novel location, lack of distractions, comfortability, and aesthetics of the work environment, as the enablers for creativity Presence of distractions and lack of aesthetics in the work environment, as the barriers to creativity	<i>'the physical set up needs to be adequate'</i> <i>'if the feng shui is not proper'</i> <i>'when people interrupt the session'</i>

Time constraints	The presence of time constraint set for the work of a songwriting team	Time constraints attributed to a songwriting team's effectiveness in creativity and rapid decision-making, as the enablers for creativity	<p><i>'you can't get lazy and well...you develop this kind of carrying out creative work when commanded'</i></p> <p><i>'So it just helps that there's a. Under a time strain here'</i></p> <p><i>'it's the first idea and you go from there'</i></p> <p><i>'you have to move on and...know what ideas are good and know what you should spend time on'</i></p>
Shadow leadership	Team leadership external in relation to a songwriting team, with an emphasis on constraining and controlling	<p>Constraining (time and the pop songs) and controlling one's availability for the teams (i.e., supporting the teams on an <i>ad hoc</i> basis and providing the teams with freedom), as the enablers for creativity</p> <p>Constraining the pop songs as the barrier to creativity</p>	<p><i>'told us what they were looking for'</i></p> <p><i>'when we compose this thing, we hope that this would be the team that is able to make a song for today's briefing'</i></p> <p><i>'putting us to certain teams...I guess we would work best'</i></p> <p><i>'so they tell us what we did right, what we did wrong'</i></p>

Over the following sections, the contents of these categories are explained. However, the categories on time constraints and team leadership are omitted from the following sections, and presented later in sub-chapters 5.3 and 5.4, due to their emphasis in the research data as well as the many-sided findings concerning them.

5.2.1 Perceived enablers and barriers for creativity at the level of individual team members

The content analysis of the thematic interviews revealed that the members and stakeholders of the culturally diverse songwriting teams had perceived enablers and barriers for the teams' creativity which were inherent to the individual team members. This first, main category addresses *personal qualities* and *social and communicational skills* as the perceived enablers and barriers for the creativity of culturally diverse teams.

Personal qualities of the songwriters

The creativity theory of Amabile (1988, 1996, 2013) suggests that certain personality characteristics, intrinsic motivation, and cognitive-perpetual styles influence creativity at the level of individuals. The findings in the present category show, much in line with this previous research, that qualities inherent to the individual team members were perceived as central for the creativity of culturally diverse teams in Case A. These qualities concerned individual team members' personality characteristics, task-oriented curiosity, and intrinsic motivation, which are collectively referred to here as personal qualities.

It is noteworthy that in the thematic interviews, personality characteristics were not specifically discussed with the interviewees, as the present study does not seek to contribute to psychological research on creativity. Despite this, the team members and the stakeholders frequently brought up the team members' *personality characteristics* as central to the creativity of culturally diverse teams in Case A. Typically, the interviewees discussed personality characteristics at a general level, based on their perceptions from the rapid creative process in the past. A few of them also went more into details by describing incidents, during which the importance of personality characteristics had become apparent to them.

With regards to personality characteristics, especially individual team members' extroversion, openness towards one's team members, flexibility, confidence, and courage were considered as important to teams' creativity. Indeed, considering that the culturally diverse songwriting teams in Case A were to progress rapidly with their work to create pop songs, it was important that the team members had characteristics that allowed them to familiarize themselves with each other rapidly, as well as to communicate their ideas to the others in the team. For instance, a Finnish member of a songwriting team stated:

A1: You have to be social, you have to be able to like people and open, you know, yourself to people and right away, without any embarrassment.

Finnish (A7) and Japanese (A8) songwriters explained:

A7: That's, that's the key...to the whole thing. You you have to be.

A8: Flexible and finding joy in it.

A U.S. songwriter commented that the best songs in the co-writing workshops were written when the team members had been confident:

A10: I think the best songs come out when you're confident.

In addition to personal characteristics that were perceived as enablers for the creativity of culturally diverse teams, others appearing rather as barriers to creativity were also detected from the interview data. Some of the interviewees had perceived the team members' *introversion* and *shyness* as barriers to the teams' progression with their work, as the following extract from the interview with an internal stakeholder points out:

A15: (...) Well (...) firstly, they have to be kind of courageous guys, because introverts or shy guys cannot handle it, well-being courageous is the opposite of being shy.

A Finnish songwriter, quite similarly, stated:

A1: If you are very very shy, (-) get connected to people easily, you have to be very open from the first moment. Then it's starting to happen.

This also suggests that the reason why introversion and shyness were perceived as barriers to the creativity of culturally diverse teams in Case A is because they were considered to impair social bonding among the team members and, respectively, the teams' progression with their creative end results.

Within her componential model for creativity, Amabile (1988, 1996, 2013) proposes that creativity-relevant processes, that is, individuals' personalities and their cognitive styles, are central for creativity. For instance, the cognitive-perpetual style characterized by exploring novel alternatives and suspending judgement is theorized to enable creativity at the level of individuals. The findings of the present category lead to a similar conclusion. In Case A, qualities that concerned the ways in which the team members approached novel information in the team (i.e., ideas, insights and feedback), as well as the task at hand were perceived to be important to the creativity of culturally diverse teams (i.e., *task-oriented curiosity*). In particular, team members' ways of approaching each other's ideas and perspectives openly without judgement and with curiosity were considered as seminal. Based on the interviewees' perceptions, it seems that an open approach allowed the team members to discuss and select both novel and unconventional ideas to be implemented in the songs. For instance, one of the Finnish songwriters explained:

A13: - - you always have to be open and that's at least why I'm here. To come here and feel other persons' tastes and their strives. To allow myself to see things in new ways.

Additionally, *intrinsic motivation*, which has been considered as necessary for creativity in prior work on creativity in organizations (e.g., Amabile 1988, 1996, 2013;

Shalley & Gilson, 2004; Sternberg, 2006, 2012), was identified as one of the personal qualities the interviewees perceived to be important to the creativity of culturally diverse teams in Case A. Based on the interviewees' perceptions, intrinsic motivation had manifested as: the team members' passion, an inner force that urged them to work with the creative end results, the positive pressure to succeed, and an interest towards writing pop music. The presence of intrinsic motivation among the members of culturally diverse teams was perceived as an enabler to the teams' creativity. Based on the interviewees' perceptions, it seems that the team members had engaged in completing the creative end results when being intrinsically motivated. For instance, Finnish and Japanese songwriters said:

A7: You should like, you have to like pop music 'cause that's what we're doing. So if you're...yeah

A8: Yeah, and.

A7: If you find pop music interesting (...) because to me, I don't listen that much pop music actually, but I'm really interested of of doing it. That's, that's what I, what I really, really really like.

Two songwriters from a team of Finnish and Swedish songwriters stated, in turn, that they put pressure on themselves to succeed and to make "*something good*":

A13: I think it's the pressure that you put mostly on yourself because you wanna succeed, you wanna always make something good.

A15: It comes from the inside, it's not so much other pressure.

A13: Yes. I don't think really anybody else is pressuring you. It's seldom that songwriter friends say "now it's good" but still oneself, at least you as the producer go on a tiny bits. Because it's something you hear, but maybe not the rest maybe not notice it so much, but it's your own fight that you want...

A15: That's the passion of making music that you're quite hard on yourself...and that's maybe why it works so well.

While intrinsic motivation, when present, was perceived to enable the creativity of culturally diverse teams in Case A, some interviewees had perceived a lack of intrinsic motivation among team members, which had done the exact opposite. One of the stakeholders explained that the team members who were passive during the rapid creative process impaired the overall atmosphere in the team during their rapid creative process:

A4S: Well if we consider the so-called free riders, who only sit there (in the studio) on a couch and do nothing, so they may worsen the atmosphere. As it can be typically in any kind of teamwork.

Collectively, these findings show that a set of individual team members' personal qualities, which dealt with their personality characteristics, ways of approaching novel information, and the work tasks, as well as their intrinsic motivation, were perceived to be influential to the creativity of culturally diverse teams within Case A.

Social and communicational skills of the songwriters

At the individual level, social and communicational skills were also found to be central for the creativity of culturally diverse teams in Case A. In the thematic

interviews, the interviewees brought up a variety of social and communicational skills that they considered as essential to the communication and social interaction of the teams and respectively, to the creativity of culturally diverse teams. In the interview data, these skills appeared to be highly intertwined as they were often jointly elaborated upon. Some of the skills that the interviewees brought up in the interviews also appeared to involve both social and communicational aspects (e.g., skill to listen to one's team members), due to which it became relevant to form a shared category for both social and communicational skills. In the thematic interviews, the interviewees typically discussed social and communicational skills by summarizing their past and more recent perceptions from the context of Case A. However, they rarely went into more detailed descriptions of incidents during which they would have perceived the importance of these skills for the teams' creativity.

The first social and communicational skill that was considered as important to the creativity of culturally diverse teams was the team members' *skills to socially bond with others in the team*. Why these skills seem to be central for the creativity of culturally diverse teams is, as some of the interviewees explained, because they allowed the teams to proceed rapidly with their work with the creative end result, instead of investing their time and effort in familiarizing themselves with each other. For instance, one of the Finnish songwriters stated that the team members' social skills were necessary to "get connected to people very fast" and that these skills were even of higher importance than the skills in songwriting:

A1: - - you have to be able to get connected to people very fast. The social skills are like thirty or forty percentage of the whole game. Whether...how good you are, if you don't have any social skills, then you are totally out of it.

The second social and communicational skill that was perceived as an enabler to the creativity of culturally diverse teams was the team members' *skills to be considerate*. Some of the interviewees brought up that the team members' ability to pay attention to others in the team had been central for the teams' work with the creative end result. When being considerate towards the others in the team, the members of songwriting teams had shown acts of politeness towards their team members. This was understood to contribute to the atmosphere in the teams. The members of a Finnish-Swedish songwriting team explained, for instance, that in their team, the members had paid attention to each other in a manner that had created an atmosphere characterized by equality:

A15: And everyone has been present. I feel like everyone has been paying attention and...yeah (laughs)

A13: I felt at least...I like when it's equal. And I felt you feel the same.

A15: I find it important because then it is also creating that sort of atmosphere where everyone is equal.

Furthermore, *skills to listen to one's team members*, as well as *to communicate one's ideas* in the team were both perceived as enablers for the creativity of culturally diverse teams. Why these skills were considered as conducive to the creativity of

culturally diverse teams is that they, quite obviously, had allowed the team members to achieve a shared understanding, for instance, on which ideas they were to implement in the songs. According to some of the interviewees, the team members' skills in communicating their ideas had allowed the team members to make their varying informational resources visible – resources from which it was possible for the teams to draw during the rapid creative process. The following extracts from the interview data illustrate these more communicational aspects of social and communicational skills:

R: What kinds of skills does it require from the team members in your opinion?

A4S: Well, that you are able to not only bring out your own ideas, but also, to listen to (others).

A8: You want the work to be really quick so you just wanna, "I don't think so", like you're not thinking so you just have to say it, if you have an idea just, yeah, let it out.

A7: I would say usually it's very important...that you can communicate 'cause it's it's talking talking talking the whole day it's like...yeah discussing about these...ideas.

Several interviewees also emphasized that the team members' *skills to compromise* had been important to the teams' creativity in Case A. Based on the interviewees' perceptions, it seems that the team members' willingness to abandon their own ideas and to actively seek compromises had allowed the teams to proceed rapidly with their work. Further, as the members of the culturally diverse teams tended to hold various, and even competing, ideas and perspectives, it was necessary for them to avoid using time elaborating on them and to reach shared understandings. For instance, two interviewees (A13; A4S) used the phrase "*kill one's darlings*", when referring to the importance of compromising:

A4S: And songwriters tend to be sensitive. Because one's own ideas, they are own ideas, so it may be, for example for someone who is less experienced (in co-writing) they can be important but you should be able to also "*kill your darlings*", like not always stick to your own (ideas) like forever end but instead be like "okay, let's use your idea".

A12: When you don't have the artist in the room, you have like four people coming together, just...it's about compromise. It's about compromise and creatively compromising...to make an in-product.

While the presence of social and communicational skills was found to be central for the creativity of culturally diverse teams in Case A, limitations in these skills, on the contrary, was perceived as a barrier to the creativity of the teams. Some of the interviewees had acknowledged that the team members tended to be eccentric as individuals and many of them have the potential to behave in dominating manner in the team. Both the team members and the stakeholders, quite univocally, stated that they had perceived team members' behaviors, which included *dominating in the team* (e.g., by overriding the ideas of other team members and preferring one's own ideas), *inability to listen to one's team members*, as well as *inability to compromise*. Such limitations in the individual team members' social and communicational skills were perceived to impair the teams' progression with the creative end results and, as the following extract illustrates, the atmosphere in the team during the rapid creative process:

A15: You have to be very humble. You cannot...when you're starting songwriting with other people, you cannot be too strong with your ideas. Like you can have your preferences...and also, it's not nice to work with people who are...over-driving you.

Interestingly, some of the interviewees used the concept of "ego" (A1S, A2S, A1, A12) when referring to team members, who they had reported to behave in a dominating manner. For instance, a U.S. member of a songwriting team explained the presence of "ego" and the team members' inability to regulate it to "kill" the whole rapid creative process:

A12: But the team was so good and then nobody, there's not a lot of ego at all because if there's ego on a songwriting session, it'll kill whole thing. And a lot of times songwriters cannot turn it (refers to ego) off.

Another songwriter commented, quite similarly:

A3: - - some writers I've met, they dominate the session a bit too much, they want to write the song and don't listen to other people's...input.

While the team members' "egos" were described to impair the creativity of culturally diverse teams, based on some of the interviewees' perceptions it also seems that the team members' *skills to regulate their egos* was conducive to the creativity of culturally diverse teams. For example, one of the external stakeholders (A2S) explained that in the co-writing workshops the team members were often capable of leaving "*their egos outside the door*" of the studios, which suggests that some of the team members were skilled in adjusting their own social behavior:

A2S: What I like with these camps is that they leave their egos outside the door, when they enter the studio. It's...protectionism doesn't...you know, work here. It's like "off you go". Protectionism, ego etcetera. It's all about throwing ideas at each other. It's all about catching some magic in the air and energy. And then start painting a picture of...of, with music.

To sum up, individual team members' social and communicational skills were identified as another central perceived enabler and barrier to the creativity of culturally diverse teams at the individual level in Case A. Overall, it seems that social and communicational skills, when present, appear necessary for the teams' creativity as they allowed social bonding and reaching a shared understanding, as well as the teams' rapid progression with creative end results during the rapid creative process, while limitations in these skills achieved the opposite.

5.2.2 Perceived enablers and barriers for creativity at the team level

In addition to perceived enablers and barriers to the creativity of culturally diverse teams that were found to concern individual team members, those that operated at the team level, and concerned two or more team members, were found to be important to the creativity of culturally diverse teams in Case A based on the interviewees' perceptions.

Social bonding among the members of a songwriting team

The content analysis of the thematic interviews revealed that the interviewees had perceived the interpersonal relationships between the team members, as well as the team members' engagement with the team, as seminal for the teams' creativity in Case A. In particular, the degree to which the team members had positive interpersonal relationships (i.e., liked each other) was considered as important to the creativity of culturally diverse teams in Case A. In the interview data, several interviewees ended up using the term "*chemistry*" when referring to the positive relationships and social bonding between the team members.

In Case A, the culturally diverse teams were perceived to have already developed social bonding at the very beginning of the rapid creative process, after the team members had briefly familiarized themselves with each other. Based on the interviewees' perceptions, it seems that developing social bonding in the beginning of the rapid creative process had allowed the culturally diverse teams to rapidly progress with their work. The stakeholders especially had perceived that the sooner the members of culturally diverse teams had been able to socially bond, the faster they had been able to proceed with their work with the creative end result. For instance, one of the external stakeholders explained:

A55: - - the faster they break down the like...the being strangers to each other, and act like, feel like they know each other, the faster they'll get...something flowing (...)

There were also team members who, quite similarly, had perceived that the teams had proceeded rapidly with their work with the creative end result after the team members had been familiarized with each other and socially bonded at the beginning of the rapid creative process:

R: Yeah, so what happened when the ice was broken this time? Do you recall?
A9: It is just like we (...) things started to move along quicker. It's like "okay, cool". We were a lot more (...) I think in the beginning you're more hesitant but I think after the ice is broken it's like "cool, let' get it down, I am ready to get it done, I am ready now".

Some of the interviewees had also perceived that teams had experienced an eased "*flow*" (A9) with the creative end result because the team members had simply liked each other. For, instance, two U.S. members of a songwriting team explained "*chemistry*" they had perceived during their latest rapid creative process in as follows:

R: So when you think about your team, what do you think what was good in your team when you started to compose the song?
A9: (...) just the chemistry.
R: Chemistry?
A9: Yeah the chemistry.
R: How would you describe the chemistry among your team?
A10: I just think that it was very easy, it flowed very nicely.

While the presence of social bonding between the team members was perceived as conducive to the creativity of culturally diverse teams based on the descriptions of several interviewees, a *lack of social bonding* was, on the contrary, perceived as a barrier to the teams' creativity. In particular, it seems to have *impaired*

the collaboration between team members. For instance, interviewee A8 reflected her perceptions of social bonding as follows:

A8: Like of course there...there should be some chemistry (...) But it's not like we we gotta have a chemistry but sometimes when there's no chemistry or like anti-chemistry going on, maybe it doesn't work out.

Some of the interviewees also linked the degree of social bonding in the team to whether the teams were “good” or “bad” in terms of successfully creating pop songs. Thus, it seems that social bonding was considered as central in terms of the teams’ capability to achieve their goal. For instance, two members of a team of Finnish, Swedish, and U.S. songwriters explained that they were able to tell whether their team was “good” during the first five minutes after the team had first gathered:

A12: Yeah, we’re actually doing all lyrics. So we all do lyrics and we all kind of chime in on different parts...people come up with different ideas and we really bonded up each other very well and that’s where you can tell...’cause, you know, you have good and bad teams.

A11: Yeah.

A12: But you can tell about in five minutes if the team’s good.

A11: Definitely.

In addition to being considered as central to the teams’ activities that aimed at the production of the creative end results as well as the degree to which the teams were considered “good”, some of the interviewees’ perceptions were that social bonding within a team had also reflected in the quality of the creative end results. For instance, one of the external stakeholders had perceived that the degree to which the team have had “good time” in the studio reflected in their songs:

A35: Yeah, I...I was really, I did not really say but one studio, I, as I saw yesterday night listening session, all the writers, they were praising each other...yes. And it is really important. If they have and if they have good time in the session, there’s gonna be same with the song as well.

Based on the findings above, it seems that in Case A, social bonding was perceived as an enabler to the creativity of culturally diverse teams when present. The findings in this category also show that the absence of social bonding was perceived as a barrier to the creativity of culturally diverse teams.

Creative incidents during a co-writing session

Interestingly, a special kind of incident was frequently brought up by the interviewees that was perceived as a central enabler to the creativity of culturally diverse teams. Here, these incidents are referred to as *creative incidents*. The creative incidents were found to manifest at the team level, due to which they are presented as one of the perceived enablers and barriers for creativity at the team level.

Based on the interviewees’ perceptions in the data, the creative incidents appeared as unexpected moments of idea communication and validation within the rapid creative process. In the interview data, the team members shared their

perceptions of incidents in which usually one of the team members had communicated a novel idea, either verbally or musically, to the others in a team. These incidents were perceived to occur when the team members had been humming or singing melodies or played them on musical instruments. According to the interviewees, such incidents had also taken place when some of the team members had read the potential lyrics of the song aloud or played the potential track of the song on the computer. Thus, it seems that during the creative incidents, the teams' communication took place predominantly through their work equipment and musically.

During some of the incidents the team members had, by accident, recorded or mixed parts of the songs in the computer software which had appeared valuable for being implemented in the creative end result. As soon as the idea was communicated, the team members were perceived to collectively recognize and validate the value of the novel idea for being implemented in the creative end result, as the following extract illustrate:

A12: It was like "that's it". We all knew that's it.

One of the external stakeholders described creative incident as follows:

A5S: - - it's really cool 'cause everyone gets super excited.

R: How does it happen, would you have an example?

A5S: It's just someone randomly...keeps singing melodies over a chord...something like that. And one guy...someone else in the room will identify it and be like "wait, I think that's great!". And then they'll be like "Oh, that's it".

In the interview data, the team members referred to these incidents with expressions such as "*a magical moment*" (A10), "*gifts*" (A9), "*super-thought*" (A1) and "*songwriting highs*" (A15), among others.

The team members were perceived to often validate the value of the novel ideas that had occurred during creative incidents to each other non-verbally (e.g., through their facial expressions and gestures). The team members, in particular, described the reactions that they had gotten after having recognized the value of a novel idea during a creative incident. A Korean songwriter explained his team members' reaction toward a novel idea that their Finnish team member had expressed:

A6: When we listened to (A3's) chord progression "woow!"

Two team members described a creative incident in their latest creative process in more detail:

A9: I think we had the magical moment. Yesterday.

A10: Yeah. Yesterday.

R: What happened?

A9: I got goose bumps. (laugh) I am (...)

A10: We... What happened was, we came back from lunch and (a name of a Finnish songwriter) wasn't in the room yet, so she was like, "well let me just sing on the mic" and so she sang about two, three times and it started to form and then like basically about the third time you had the goose bumps.

A9: So I got the goose bumps and then he came in and he (name of one of the team members) was like "okay, you guys are working on it again" something and he's like "I got goose bumps". Then so I was like "okay cool".

Some of the interviewees had also perceived changes in the atmosphere in the teams after creative incidents. Especially the members of culturally diverse songwriting teams had perceived that their teams had become highly motivated to complete their creative end result after having experienced a creative incident. For instance, a team of Swedish and Finnish songwriters had experienced a creative incident during their latest rapid creative process. One of the team members explained that the team members, collectively, had gotten "*more energy to continue*" after having experienced a creative incident:

A14: Yeah...that could be like a new snare drum.

A15: Yeah, exactly and it sounds like you wanna dance to it and makes you smile, and then you have more energy to continue (...) we sound like idiots (laughs)

A13: (-) have hook lyric in the chorus. It's like "yeah" (lowers voice).

A15: That's good (laughs)

A13: Fuck yeah.

R: Did you experience this together as a team?

A15: Yeah, we were totally experiencing it.

Some of the interviewees' experience was that the creative incidents had allowed the teams to complete their creative end results rapidly. The teams were perceived to have taken leaps in their work and to have completed their creative end results shortly after having experienced creative incident, which suggests that during these incidents, the teams' creativity had peaked. For instance, a Japanese songwriter stated:

A2: Oh yeah...first time I hear his idea, I thought like "oh, it's gonna be end shortly today" so I feel happy.

Some of the interviewees stated that after the rapid creative process, where creative incidents had taken place, the creative end results had subsequently appeared exceptional to them. This suggests that these incidents had not only been central for the activities in the culturally diverse teams with the creative end result but also to the creative end results themselves. According to the interviewees, the ideas that were communicated and validated during creative incidents were often implemented in the pop songs. For instance, team member A10 stated that the creative incidents had appeared to be "*great*", while she associated the absence of these incidents with songs that were not expected to be "*number one*":

A10: ...just sometimes like we were talking about the magical moment, sometimes it just not gonna happen that day or something is just little bit (-) the elements that makes a great song and so I think it is more so that "ouch, it didn't happen today". You know. Every song is not going to be a great number one song.

Based on the findings of this category it seems that creative incidents, the unexpected moments when novel ideas are suddenly expressed and validated in the teams, were perceived to be conducive to various aspects of the teams' work with the creative end result. These incidents were perceived to be important for the

teams' motivation to complete their work with the creative end result rapidly as well as to the atmosphere in the teams. In addition, these incidents were perceived to contribute to the characteristics of the creative end results. What appears to be central to these incidents is the role of non-verbal communication, as the novel ideas were often communicated in the teams non-verbally and musically. Similarly, the value of ideas was expressed by the team members through their non-verbal communication.

Distribution of domain-relevant informational resources in a songwriting team

In Case A, the interviewees had perceived the team members' informational resources (i.e., knowledge, skills, talent, and experiences) concerning the domain of pop music and song co-writing to be important to the creativity of culturally diverse teams. From here on, the concept of domain-relevant informational resources is used to refer to these resources (cf. Amabile, 1988, 1996, 2013). This label was chosen to highlight the relevancy of these informational resources for the domain in which the teams in Case A produced their creative end results. What appears particularly influential for the creativity of culturally diverse teams in Case A, concerning the domain-relevant informational resources, is the patterns in which these resources were distributed among team members. For this reason, this category was placed among the perceived enablers and barriers for the creativity of culturally diverse teams at the team level.

Firstly, some of the interviewees had perceived that the culturally diverse teams had been able to carry out their activities with the creative end results when the team members had the *same degrees of domain-relevant informational resources*. For example, the members of a Finnish and Japanese team explained:

A8: Or like having the same common knowledge too, like...like if you say "oh it, it's something like gimme more, like Justin Timberlake-ish kinda feel, but if you don't know Justin Timberlake, then you have to google it.

A7: Exactly.

A8: Right, yeah. It's like those knowledge is very important.

These team members had also perceived that having team members all be professionals eased the teams' work with the creative end result under time constraint:

A8: I think the art of writing session is like having three pros in one room...so maybe we don't need more.

A7: That. Yeah, I was. I was about to say that these sessions were, all the people were really professional. At least those I worked with. So...It's very (...) easy to work with people who like, do their thing. 'cause you don't have to...If you have like one day time... It's pretty difficult to write a good song.

Based on the interviewees' perceptions, it also seems that having shared domain-relevant informational resources, such as experiences and knowledge, had allowed the team members to rapidly exchange their ideas and to reach shared understandings. For instance, some of the interviewees explained that what enabled the creativity of the culturally diverse teams was all the team members having similar experiences from the rapid creative process as a work method:

R: What is your experience, what enables your creativity? Enabled in this latest session?

A13: I guess we all have experience of doing this before so we kind of, we just had to sit down and throw ideas to each other.

A15: I think that's something that really develops once you just have experience...

Secondly, some of the interviewees had perceived that when each of the team members had unique domain-relevant informational resources, the teams' creativity had become enabled. Consequently, it seems that in addition to the similarities in the team members' informational resources, *variety in informational resources* was also considered as important to the teams' creativity. Here, variety is understood as the qualitative differences in terms of the team members' informational resources (cf. Harrison & Klein, 2007, p. 1206). For instance, the members of a Finnish and Japanese songwriting team explained that their team was able to produce novel ideas for a song as they were able to draw on the team members' diverse knowledge of popular music styles:

R: So how if...can you clarify how does it affect (there has been discussion on songwriting earlier during the interview), if you have different musical backgrounds?

A7: Yeah, if I'm like a hip hop guy, I've been doing rap from the...beginning of 90's, and you're, you're like pop like, Norah Jones kind of like singer/songwriter, and then there's one jazz guy. And we, we make song together, so we can come up with something really really interesting.

A7: And and...If you compare to a session that there's like three hip hoppers...they just do hip hop, they don't bring anything else into it. But like a singer/songwriter can...bring something really really interesting into hip hop music, for example.

Thirdly, *unevenly distributed domain-relevant informational resources*, among the team members was perceived as a barrier to the creativity of culturally diverse teams. In other words, when some of the team members were perceived to have more knowledge, skills, talent, or experience than the others in the team, the team's creativity was perceived to have become inhibited (cf. Harrison & Klein, 2007). Especially the stakeholders of the teams emphasized that there have been teams in co-writing workshops where typically one or two of the team members had already succeeded in the international music markets either as an artist or a songwriter (e.g., they had gotten their songs to the music charts). In the presence of more experienced or successful team members, the rest of the team were perceived to lack the courage to bring up their ideas and insights.

One of the internal stakeholders used the concept of "*stars*" (A1S) to refer to the songwriters having more domain-relevant informational resources than their fellow team members. The stakeholder in question had perceived that due to the presence of highly successful songwriters, the less experienced or successful team members showed "*fearful respect*" (A1S) towards the more experienced or successful members. He also had perceived that, at worst, teams in which there had been "*superstars*" had been unable to complete their song:

A1S: Or then, when there's (...) a terrible imbalance in the team...like there is some huge superstar and then someone is a novice, (...) who are at a completely different level [R: Yes]. This has also happened sometimes.

R: What can happen during such incidents in practice, what have you perceived?

A1S: Then it just...somehow the feeling is bad and they (the team) are unable to produce a good end result. Or then they cannot complete the end result at all, like they cannot finish the song and kind of give up.

To summarize, the findings in the present category show that the patterns in which domain-relevant informational resources in the team were distributed among members were perceived to be influential to the creativity of culturally diverse teams in Case A. In particular, having shared informational resources as well as variety in informational resources was perceived as conducive to the creativity of culturally diverse teams in Case A, whereas unevenly distributed informational resources had appeared as a barrier to it.

5.2.3 Perceived enablers and barriers for creativity in the work environment

In addition to the perceived enablers and barriers for creativity that were internal to the teams and operated at the levels of individual team members and the team level, those that concerned the social and physical aspects of the teams' work environment were perceived within Case A.

Necessary resources of a songwriting team

In previous creativity research, sufficient resources have been found to be essential in individual-level creativity (e.g., Amabile & Gryskiewicz, 1987; Soriano de Alencar and Bruno-Faria 1997; see also Shalley & Gilson, 2004). Likewise, based on the interviewees' statements in the data, necessary *work equipment* and *basic necessities* were found to be central resources for the creativity of culturally diverse songwriting teams.

Firstly, the team members typically perceived that it was necessary for the teams to have at least *the minimum work equipment* for use in the studios, such as laptop computers, microphones, speakers as well as musical instruments. Such equipment was considered as critical for the teams as it had allowed the teams to carry out their work overall. The following extract from the interview data illustrates this finding:

R: Yes. What enables your creativity?

A15: Computer.

A14: Microphone.

A14: I mean, obviously the microphone helps. And all the equipment. Otherwise it's all on us to...we're going to the room and sit.

The stakeholders had perceived, in turn, that the teams needed only the minimum equipment, and that they were able produce their creative end results even with scarce technical and recording equipment:

A5S: It's funny, 'cause a lot of times they can write songs with like minimal equipment whatsoever. And that's the main thing now about how...technology has gotten better they can have almost no equipment and write one of the biggest songs ever.

A Korean songwriter's experience was that even a "*handicap*" of the instruments benefits teams in their creativity:

A4: Yes, I think because time limit or limited instrument but we have to make perfect so we try find sound or making sound...with limited (-) I think handicap is good.

Some of team members explained, in more detail, the ways in which they had perceived the necessary resources to contribute their teams' creativity. Furthermore, a few stakeholders had perceived that having equipment that was functioning was crucial for the teams' creativity, because otherwise the teams could encounter interruptions. A Korean A&R explained:

A3S: - - it happens many times if the speaker doesn't work at all. Or the mic did not work or the setup, interphase is not really work...if so...the writers just lose 3 hours to fix it. So if after that, every technical problem is solved, they are exhausted and their vibe is gone. So it is really important part.

When it comes to necessary resources and the creativity of culturally diverse teams in Case A, both the members and stakeholders of the teams emphasized that having access to online streaming services had been essential for the creativity of culturally diverse teams. According to the interviewees, these services had allowed the teams to access reference material, such as existing songs and music videos. Reference material was usually utilized in the very beginning of the rapid creative process when the teams determined the musical elements that would be included in the songs. The team members were reported, for instance, to not only utilize reference material to illustrate their ideas to the others in the team but also to get inspired:

A3: I might go through songs and then think about tempo or groove. "Perhaps this kind of beat would be" even though we make a whole new song, but just kind of feeling or the beat and then play it for the other guys.

Furthermore, reference material was considered as important for the teams in Case A because it allowed the teams to reflect on whether the songs they created were feasible for being utilized in the music markets.

Importantly, reference material seems to have served communicational function in the culturally diverse songwriting teams. Especially the teams consisting of songwriters from the Western countries and Asian countries were perceived to exhibit language challenges during the rapid creative process. Moreover, the members of culturally diverse songwriting teams often represented different music styles that were bound to the music in their home music markets. Thus, it was not self-evident that the team members were always able to verbalize their ideas concerning the songs to the others in a team or understand each other's ideas. When having access to reference material, however, the members of culturally diverse teams had been able to bridge their communicational barriers and to communicate their ideas in the team through music, instead of explaining their ideas in detail and thus investing more time in communication. In this respect, reference material seems to have played a central role in the culturally diverse teams also as a communicational resource. For instance, one of the Korean songwriters explained how reference material had eased the communication in the team:

A4: Sometimes it's hard to explain something in my head like this (-) but sometimes (a name of an online streaming service) is quite good to express or explain to other people.
R: If you play it?

A4: Yeah. It's quite easy to explain something in my head to other person.

Finally, while the meaning units in the present category principally focused on necessary resources as the perceived enablers for the creativity of culturally diverse teams, especially some of the stakeholders, such as stakeholder A4S, brought up that it was necessary for the teams to have access to *basic necessities* such as food. In particular, limitations in these resources were understood to challenge the teams' capability to function:

A4S: Like it does not depend on it in the end. But if there is...like no food or something that you get angry all the time, well I remember some examples that it influences like the basic human nature. You are not able to keep up working when you get hungry.

Overall, the findings presented above suggest that instead of having large amount of high quality work equipment, the culturally diverse teams in Case A seem to have benefitted from having the minimum, and even scarce, work equipment in their creativity while having their basic needs met. In particular, having access to reference material seems to have been essential for the creativity of culturally diverse teams, as it was perceived to allow the team members to communicate their ideas in the team non-verbally and reach a shared understanding.

The physical work environment in the co-writing workshops

In addition to the necessary resources, several interviewees had perceived that the *physical work environment*, where the rapid creative process took place, involved enablers and barriers for the creativity of culturally diverse teams in Case A. The physical work environment here refers to both to the environment where the culturally diverse teams worked (i.e., studios) and to the environment where they spent their time during their work breaks (i.e., the site of the co-writing workshop).

In Case A, the stakeholders of the culturally diverse team were responsible for organizing the work environment in which the teams were to work throughout the rapid creative process. The co-writing workshops were organized in secluded and aesthetic countryside environments. Especially the stakeholder perception was that a physical work environment, such as those in the co-writing workshops, that was *free from distractions* (e.g., noise, interruptions, lack of privacy) and that was *comfortable* (e.g., sufficient furniture and space), would enable the creativity of culturally diverse teams. In the absence of distractions, the culturally diverse teams were perceived to be able to focus on their work. For example, a Finnish A&R from a music publishing company simply stated:

A4S: Well I mean like physical things like...having a shelter, the work space. That there are no noise.

It was also found that the interviewees had perceived the *aesthetics* of the physical work environment as central for the creativity of the culturally diverse teams. Both the stakeholders and the team members considered the aesthetics of the work environment as important in allowing the songwriters to feel comfortable

during the rapid creative process. For instance, external stakeholder A5S had perceived that the “*vibe*” in the studios could both enable and inhibit creativity, as well as the furniture and illumination:

A5S: - - if it's too cold feeling in the room in terms of like...just like concrete and...like the walls just feel cold like. It's all about setting the right vibe in the room...so there's a lot of conditions that could weigh into...why they're not comfortable. Could even be the furniture.

R: So, the physical environment?

A5S: Yea, physical environment plays into it.

R: In your opinion what kind of environment is...

A5S: I mean most studios that...usually set a tone, candles, maybe like...tapestries or soft things on the walls...very nice couches, that are comfortable.

Quite similar to these statements, some other interviewees pointed out that the aesthetics of the physical work environment, such as working close to nature, helped the teams' work with the creative end results. The interviewees emphasized that such environment allowed the songwriters in the teams to settle down and to focus on their work:

A7: For example, okay these sessions (refers to the site of the workshop) I had my studio...in a room that I could open almost the whole wall (...) and I saw the sea there, it's like, in ten meters there's the sea. So of course it it's it's really important.

A8: It's really important.

A7: Yeah. Not necessarily every time, but it helps.

A6S: - -well of course the beauty, like the beauty of the environment is a big thing.

In addition, the *secluded location* of the work environment was perceived to be important for the creativity of culturally diverse teams. The internal stakeholder's experience was that in a secluded work environment, the songwriters forgot their “*egos*”:

A1S: But especially, based on my experience, if it is this miraculous “get away” place, like you are far away, you automatically forget the ego, no matter who you are and from where you are. When you are in that kind of place, no-one has to show off.

Additionally, the *novelty* of the work environment was perceived to be conducive to the creativity of the culturally diverse teams. The work environment in the co-writing workshops was considered new, especially for the songwriters who came to Finland from abroad. However, the stakeholders stressed that it was important that the work environment was new to all songwriters. Their perception was that novel work environments stimulated the culturally diverse songwriting teams to generate novel ideas that they implemented in the songs:

A6S: And it is often like, the novelty in the work environment that differs from what these songwriters usually do as their daytime job.

Aside from these enabling aspects, the physical work environment also appeared as a barrier to the creativity of culturally diverse teams in Case A. Work environments that involved distractions, for instance, through insufficient privacy and noise, were understood to lead to interruptions to the creative processes. For example, one of the external stakeholders commented lack of privacy as follows:

A25: If you...if you...constantly interrupted by people running into rooms or your mobile phone is going on all the time, I think you lose the focus.

To summarize, certain aspects of the teams' physical work environment were found to be central for the creativity of the culturally diverse songwriting teams in Case A. Based on the interviewees' perceptions, it seems that physical work environments that were free from distractions (e.g., lack of noise, privacy), comfortable (e.g., sufficient furniture and space), aesthetic (e.g., location close to nature), secluded, and novel by its location, were perceived as enablers to the creativity of culturally diverse songwriting teams. On the contrary, work environments that involved distractions (e.g., noise, lack of privacy) and interruptions to the teams' work with the creative end results, were perceived as barriers to the creativity of culturally diverse teams.

5.3 Time constraints and the creativity of culturally diverse teams in Case A

"What we do is...to sound as modest as possible, what we do is pretty insane. We write an entire piece of art that can be played on a public radio station, technically, in one day." (A12)

Within Case A, the culturally diverse teams were to carry out their work with the creative end results rapidly, and the teams were subject to high time constraints. Time constraints were also identified as one of the central perceived enablers and barriers for the creativity of culturally diverse teams. Based on the interviewees' perceptions, time constraints were found to be seminal to the creativity of culturally diverse teams with the rapid creative process in two ways. Within Case A, time constraints were perceived to contribute to team effectiveness and decision-making within the rapid creative process. Thus, the following categories were formed, which are presented next:

- **Time constraints as the perceived enablers for team creativity**
 - team effectiveness in creativity
 - rapid decision-making

In general, the team members and the stakeholders had perceived co-writing a song under the time constraint of 24 hours to be challenging, which became apparent from many of the meaning units in the interview data that dealt with time constraints. This perception is interesting, considering that all the songwriters in the co-writing workshops were already experienced with such time constraints. Despite the experience of this challenge to do with time constraints, many of the interviewees explained that ultimately, time constraints had urged the teams to rapidly carry out their individual and shared activities that aimed to produce the pop song. The teams were also perceived to focus intensively on their work with these creative end results, which the interviewees attributed to the presence of

time constraints. Here, these perceptions concerning time constraints are jointly referred to as *team effectiveness in creativity*.

In the following extract from the interviews, team members illustrate that time constraints were perceived to speed up the activities in the teams with the pop songs:

A3: Well let me talk about pressure of time.

A4: Time. Yes.

A3: So you have to find something very fast.

A4: That's hard.

A3: We wrote pretty fast.

One of the external stakeholders, an A&R who represented some of the songwriters in the co-writing workshop, perceived that some of the team members had stayed awake through the night to complete the song. He further explained that the teams co-wrote songs "*faster than normal*" due to time constraints:

A5S: So it does kind of light the fire and make them go faster than normal. And (...) sometimes you get the same results anyways, so it helps them just...maybe incentivizes them or it just keeps the pressure on to make them wanna go quicker.

One of the internal stakeholders of the teams explained, based on her perceptions from the previous co-writing workshops, that the teams were also more likely to complete the songs under co-writing sessions that involved high time constraints than in sessions that lacked these constraints. This suggests, again, that time constraints contributed to the teams' effectiveness in completing the creative end results:

A6S: But as they have to complete it, it is more likely that there will be a completed song, when comparing to the usual session, where there is no such expectation and pressure.

Similarly, the Korean A&R explained that the teams always completed songs due to the time constraints:

A3S: - - so, if they put this time pressure they have to squeeze it. They always squeeze it.

Secondly, time constraints were also perceived to contribute to *the rapid decision-making in the teams*. Based on the team members' and stakeholders' perceptions, it seems that time constraints urged the teams to make decisions concerning the creative end results effectively. The teams were perceived to reach consensus in questions concerning the creative end results (e.g., which ideas they were to implement to the songs). They also were perceived to avoid over-analyzing novel ideas and to not focus on the details of the creative end results nor elaborate on any alternative ideas. For example, the two internal stakeholders explained, both separately, that due to time constraints, the teams were not able to consume their time to think about details of the song, nor try out numerous alternatives, because the teams had to allocate their limited time to completing the song:

A6S: - - of course it differs from a day-to-day co-writing session so that they are given an expectation that “here are the representatives of the businesses and the organizers, who are waiting them (the teams) to have a completed song after the day”, so they cannot spend much time in thinking every single details, but instead, they have to get the song completed.

A1S: What is probably the biggest (...) is that if you were just somewhere, where there would not be any time pressures, so you could try numerous things and to do numerous different versions for a verse and many different versions of the song but what is there, is that (...) the first idea and then you proceed with it (...) and progress like in construction work.

To conclude, based on the findings in this category, it seems that time constraints appeared as a perceived enabler to the creativity of culturally diverse teams in Case A. More specifically, they were perceived to contribute to the teams’ effectiveness in completing their creative end results and their rapid decision-making.

5.4 Team leadership and the creativity of culturally diverse teams in Case A

The content analysis revealed that both team leadership that was external (i.e., those leading were the stakeholders) and internal (i.e., those leading were the team members) to teams were perceived within the rapid creative process in Case A. Consequently, two categories were formed based on the findings from the interview data that depict team leadership both as a perceived enabler and a barrier to team creativity in Case A:

- **Shadow leadership**
 - constraining
 - controlling one’s availability for the teams
- **Decisive leadership**
 - decision-making concerning the artist leads, the characteristics of the pop songs, organization of the teams’ work, and the strategies for the teams’ work with the pop songs.

The first category represents team leadership external to teams, while the second represents team leadership internal to teams. These two categories were built on sub-categories which highlight team leadership behaviors characteristic to these two kinds of team leadership identified in Case A.

5.4.1 Shadow leadership

This first main category was built on sub-categories which represent team leadership behaviors that the stakeholders of the teams were perceived to demonstrate in Case A. Thus, the category shows that team leadership derived from the teams’ external sources was perceived within Case A (see also Morgeson et al.,

2010). Firstly, the stakeholders were perceived to influence the creativity of culturally diverse teams *by constraining*. Secondly, they were perceived to influence the teams' creativity by *controlling their availability for the teams*. Based on these two kinds of team leadership behaviors, it seems that the team leadership external to teams was more indirect than direct, as the creativity of culturally diverse teams was influenced through constraints and the leaders' limited presence for the teams. This category was labeled as *shadow leadership*, to highlight this indirect influence.

Constraining

The first key team leadership behavior that the stakeholders were perceived to demonstrate, especially at the beginning of the rapid creative process, was setting and communicating constraints. From here on, this team leadership behavior is referred to as *constraining*. It is noteworthy that while time constraints were much discussed in the research data, meaning units were only categorized into the present category when interviewees brought up constraining team leadership behavior.

In Case A, the stakeholders were found to set and communicate three types of constraints for the teams based on the interviewees' perceptions in the data. Firstly, they constrained with whom each of the songwriters were to co-write songs during their rapid creative process. In other words, they constrained *the team composition*. The interviewees unanimously reported that the internal stakeholders of the teams from the music organization had the main responsibility of forming the teams. These stakeholders communicated the teams in which the songwriters were expected to work during their upcoming rapid creative process in briefing sessions which took place before the teams entered the studios to co-write songs.

Forming the teams appeared as a structured process, based on the interviewees' descriptions in the interview data. The stakeholders detailed that they studied the CVs of the songwriters who had applied to the co-writing workshops well in advance. After having selected the participants for the workshops among all the applicants, the stakeholders arranged the teams such that the team members represented different music markets, different music publishing companies, at least two different nationalities, and, when possible, different genders (typically, the majority of songwriters were reported to be males). In addition, the stakeholders formed the teams such that the songwriters would not be familiar with each other in advance. Alongside this seemingly structured process, forming the teams was also reported to be based on the internal stakeholders' own intuition or "*gut feeling*" of the social bonding between the team members, as the internal stakeholder A6S explained:

A6S: Well, I am the one, who, in these workshops...creates the teams. Like that is the biggest, what maybe interrupted when we earlier discussed ... is that how the teams are created, so of course there is the different publisher, the different markets or countries where the songwriters come from and also...the chemistry or kind of energy between people that you have to evaluate based on your gut feeling that which songwriters would be able to work well together.

While the internal stakeholders hold the formal responsibility for forming the teams, and constraining the team composition by doing so, they were also perceived to ask for suggestions about the team compositions from the external stakeholders. Among these external stakeholders, a Korean A&R clarified the manner in which the teams were formed:

A3S: Mostly, (name of an internal stakeholder) the organizer. He asked me some suggestion. So I had a few, actually I had four suggestions for him. And he need the Asian writer, Korean writer. And he needs new writer. So...he asked me some suggestion and I showed him my suggestion and he...again suggested me some options.

Thus, constraining the team composition appeared to be interplay between the internal and external stakeholders. While constraining the team composition appeared as a central leadership behavior from the team leadership external to the culturally diverse teams, based on the stakeholders' descriptions, the team members did not state explicitly in the interviews on whether they had perceived it as conducive to the teams' creativity.

Secondly, the stakeholders were found to communicate constraints of the time that the teams had available for completing their creative end results. Here, such leadership behavior is conceptualized as *constraining the time*. The time constraint of 24 hours was considered as inherent to the work method used in the co-writing workshops and the songwriters were reported to be well aware of it before arriving in the co-writing workshops. Nonetheless, the stakeholders communicated time constraints to the songwriters in the briefing sessions. The two internal stakeholders of the teams stated that by constraining the time, they sought to influence the teams in a way that the teams would complete at least one song within the given time constraint. Thus, it seems that by constraining the time, the stakeholders intentionally aimed to influence the creativity of culturally diverse teams. For instance, internal stakeholder A6S explained:

A6S: Well, as organizers we hope that they would produce one song each day. So when we basically give 24 hours for one team to work and we hope and we assume that they can complete one song within those hours and many have produced two and some even three (songs).

The external stakeholders, quite similarly, brought up that by constraining the time, the stakeholders sought to influence the teams' effectiveness. For instance, a Finnish A&R explained:

A4S:- - time is however an important resource when making music, so by shortening the time, you squeeze it (refers to the songs) out from them.

A Swedish A&R commented likewise:

A2S: You know, it is almost like a condition kind of thing. But it's also creativity under pressure

While the stakeholders were found to constrain the time in order to influence the teams' creativity, some of the interviewees' perceptions were that by constraining the time, they had also addressed the limits in which the teams had freedom

to make decisions concerning the organization of their own work. For some of the interviewees, having freedom under constraints had appeared as conducive to the teams' creativity. The Swedish A&R commented, for instance, that the teams had freedom to decide their working times within the given time constraint:

A2S: That means that there...from the moment 10.30 until the next brief...you have time to write that song. So you can work in all day and all night if you want to.

In addition to constraining the team composition and time, the stakeholders were found to influence the teams by communicating their expectations and requirements for the songs in the form of artist leads before the teams started work in the studios. Both the external and internal stakeholders were perceived to give artist leads to the teams in Case A. Usually the songwriting teams were given several artist leads, from which they were allowed to freely choose which to respond to through their creative end results. Despite the teams having freedom to choose among the artist leads, the artist leads appear constraining as they involved requirements that the culturally diverse teams were expected to take into account when creating pop songs. Based on the interviewees' perceptions, the teams were usually expected to write songs which were targeted to pre-defined artists and music markets (e.g., Japanese, Korean, European or US. music markets), and which represented pre-defined music styles (e.g., urban pop, indie). Here, the leadership behavior that was demonstrated by the stakeholders when giving artist leads is conceptualized as *constraining the pop songs*.

The Finnish (A4S) and Swedish (A2S) A&Rs from music publishing companies explained the manner in which they constrained the creative end results as follows:

A4S: Usually we give these kinds of leads, and briefs on, like the leads are like what kinds of artists, who is looking for. And brief is sort of, what they are looking for. For instance it may be that "this is the name of the artist and there should be a ballad and some influences" and then we give references, for instance, like "this who has done (for a name of a US. female artist)" or whatever, but these kinds of...guidelines for what the music should sound like.

A2S: And then present the brief in the morning. You know, "this is the music we're looking for, for this certain artist". And then all the groups are going into, you know, the studios. And they start creating from scratch. And I love this whole idea.

According to the interviewees, there was variation in the degree to which the stakeholders had constrained the creative end results beforehand. In the first extract below, the Korean A&R explains the manner in which she had given the artist lead, and in the second, the Finnish internal stakeholder brings out his perception of some of the stakeholders setting highly detailed constraints for the songs:

A3S: Umm, I brought some leads from Korea. So, I work very closely with some label in Korea. So they are my, they're my clients. So they asked me to bring some new really good songs (-) 'cause they are preparing their album...their album. So they asked me to give me the really detailed reference. And some artists needed rock songs.

R: Exactly.

A3S: Yeah. And I also played some, present some music video and let every writers know what the artist is looking for.

A1S: It can be like really [R: Yes] strictly define that format. And this is also for why we laugh at times that it is like "industrial designing" - -

Some of the stakeholders, on the contrary, were perceived to set and communicate more vague constraints for the songs. Despite the interviewees perceiving variation in the degrees to which their artist leads involved details, it seems that the culturally diverse teams had taken even the vague requirements into account during the rapid creative processes. For instance, one of the U.S. songwriters explained that while the artist leads given to them were "*not very detailed*", her team had based their song on the instructions given to them:

A9: It's not very detailed but, it is just kind of like, since they all know that we've been doing this for a while, it's kind of (...) it's kind of brief, it is kind of like that "okay, we need a this type of record, rhythmic, and we understand what that is. [R: Okay] So it was like you know "we need something fun, something sexy", and okay so we base it up of that.

One of the Finnish songwriters had perceived that the stakeholders constrained some aspects of the creative end results, while the teams were expected to convince the stakeholders and to write songs that would "*fit*" to the artist leads and that would be "*useful*":

A3: Well of course the A&R, the publisher gives a brief you're supposed to convince, make the kind of song that the publisher thinks is ok 'cause if we made something totally different, it would not fit that briefing.

It is noteworthy that the external stakeholders of the teams from the record and music publishing companies hold high interest towards the teams' creative end results, especially when the songs have potential to commercially succeed. With this in mind, it seems that by constraining the creative end results, the stakeholders sought to ensure that the culturally diverse teams created pop songs that would be appropriate for use in the music markets and ultimately, to be financially profitable for those involved.

There was particular variation among the interviewees in terms of how they had perceived constraining the creative end result as the stakeholders' influence within the rapid creative process. Some of the interviewees' perceptions were that by constraining the creative end results, the stakeholders had addressed the limits in which the teams had freedom to make decisions concerning the characteristics of their creative end results as well as to experiment. For example, the internal stakeholder explained that by constraining the creative end results, the stakeholders had created a framework for the teams which made it possible for them to focus on the smaller details of the songs:

A1S: And of course it constraints their creativity so that it sets a certain framework for their work, but many of them experiences that it is much more pleasing for the work. A1S: - - they can do like...small and cool details, and that it is maybe easier to focus on some smaller creative solutions, through which they make a nice hook to the song...so that you know the certain "main dimensions" [R: Exactly] so that they are pre-determined.

The internal stakeholder acknowledged that some of the teams had experienced the stakeholders facilitating the teams' work with the creative end results, and provided the teams with clarity in terms of what was expected from them through artist leads, while others had experienced them as limiting for creativity.

R: Does it limit the creativity of these teams then...the insights of the record companies?

A15: Well this is one of those things that some of them thinks it limits a lot, but then there are those who think it eases their work a lot [R: yes, yes].

Differing from most of the interviewees' perceptions, in one of the interviews, the U.S. and Swedish songwriters stated that they had experienced constraining the creative end results as a highly negative barrier to their team's creativity. Two of the team members had felt that the stakeholders put them "in a box" (A11, A12) through such constraining:

A11: Yeah, like the first day we had a brief session, kind of, where (...) like people, the publishers and so on tell us what artist they have and who 's looking for what. So we hear a lot of the songs that they're about to release, so we kind of get an idea. And (...) yeah, so that's like the info we get. Then I actually don't like work like that, 'cause it's like...

A12: They put you in a box.

A11: Yes. Puts you in a box and I just want...a song that just happens, you know. And the song will end up where it's supposed to be and you don't wanna stop the music.

To summarize, constraining was identified as one of the key leadership behaviors that the stakeholders of the teams were perceived to demonstrate. The stakeholders were found to influence the culturally diverse teams by constraining the team composition, the time that the teams had available for completing their creative end results, and the creative end results. The interviewees rarely stated explicitly whether they had perceived constraining team composition and constraining the time as enablers or barriers for the teams' creativity, despite the fact that its prominence as a team leadership behavior was acknowledged by several interviewees, and especially by the stakeholders. However, constraining the creative end results was perceived in a manner that the teams would produce pop songs which fit to the given constraints and were appropriate for being used for commercial end purposes. It also seems that there was freedom in constraints; some team members had perceived limits in which it was possible for them to freely experiment and to make their own decisions concerning their creative end results. Some of the interviewees had perceived this as conducive to the creativity of culturally diverse teams. Yet, for some, constraining the creative end results appeared to be limiting and it was perceived as a barrier to team creativity. Consequently, it can be said that there were varying, and even contradictory, perceptions among the interviewees about constraining in team creativity in Case A.

Controlling one's availability for the teams

Based on the team members' and stakeholders' perceptions in the interview data, it appeared that the stakeholders had influenced the culturally diverse songwriting teams in another indirect way – by regulating their availability for the teams

within the rapid creative process. The stakeholders were perceived to not be actively involved in the teams' work in the studios. Instead, they had stayed "behind the scenes" during most of the teams' rapid creative processes, as the following extracts illustrate:

A6S: - - I am not normally present in the day-to-day session, like in their everyday work. I arrange these special occasions, in which the songwriters arrive, and are excited and enthusiastic about this kind of possibility.

A1S: Usually, at the early stage, we let them be alone to let them be in their own peace.

The stakeholders' and team members' perceptions were that by not being actively involved in the rapid creative process, the stakeholders had provided the teams with the freedom to proceed with their work with creative end results. Especially the stakeholders acknowledged that by being intensively present in the rapid creative process, in addition to setting and communicating constraints, they would have impaired the creativity of the culturally diverse teams. This suggests that by limiting their own availability for the teams, the stakeholders sought to balance the influence of constraining and to provide the teams with control over the creative end results, as well as the strategies for completing these end results within the given constraints. For instance, one of the stakeholders explained that being present in the studios would hinder "*the process*", due to which he intentionally stayed away from the studios:

R: Do you monitor the work of the teams? Especially the one where the guys you brought here?

A5S: I don't like to do it like midway through the process. I don't like to. They keep having us try to go around and pop our heads in, but...you don't want to ruin the process. And because...if we could do it ourselves we would, and clearly we're not good enough to do it as good as they are so...I don't like to get involved midway through, especially when it's only one day, and...all it does is hinder the process. I think you just got to let them go and trust they'll do it.

Some of the team members stated, more explicitly, that stakeholder absence from the rapid creative process positively influenced the work on the creative end results:

A12: I guess (...) well, this specific one, I would say probably (name of the music organization) is managing it.

A11: Yeah.

R: How would you describe, how they are managing it?

A12: How would I describe how they are managing it?

R: Yes. In what ways?

A11: Leaving us alone.

A12: For them leaving us alone, which is good for this situation.

While the stakeholders were reported to control their availability by intentionally not being actively involved in the rapid creative process, they were still perceived to be approachable for the teams by being present on site of the co-writing workshop and being ready to facilitate the teams' work. Consequently, it seems that the stakeholders were interested in the teams' progression despite rarely being visible for the teams during their rapid creative process. The stakeholders also

tended to make occasional visits to the studios either spontaneously, on an *ad hoc* basis (i.e., the teams had specifically asked them to visit), or if the teams' work in the studios were not progressing. For instance, the internal stakeholder explained:

A1S: Like they should be given a full privacy to be creative, but of course if it feels that their work is not progressing anywhere, then you have to make some tricks at times.

In their visits to the studios, the stakeholders aided the teams in subtle ways, according to the interviewees. The external stakeholders, in particular, were perceived to provide the teams with constructive feedback concerning the creative end results. The Swedish A&R explained how he had recently visited a team in the studio and provided feedback, based on which the team had made changes to their song. The stakeholder's own perception was that the song had come out "*much better*", which suggests that his presence in the study had been influential to the team's creativity:

R: How do they...do they come here with you and ask your opinion?

A2S: Yeah, sometimes like "hey, you wanna come in and listen to what we're working with" or "what do you think of this one"? And like yesterday, I went into a studio and I said "I think you got the hook here...but they were using...an effect sound in the chorus which I thought was really irritating because it was taking away the focus from the actual vocals and I said "you wait with that effect sound as, in the post-chorus, then you get a double...double hook". You know. And when they did that, I was like "this is much better". And they wrote the song but I helped them a little bit with the arrangements.

Some of the team members stated that the external stakeholders had enabled the teams' activities with the pop songs when visiting the studios. A Japanese songwriter explained, for instance, that due to the stakeholder's visit to a studio, the team had made changes to their song, which had turned out "*more original*":

A2: First day I have some feedback from publisher and it really helps to get better song.

R: What kind of feedback did they give?

A2: They...she told like, "this is quite good song but this song is expectable". So they need something, unexpected even it's weird sound, we have phrasing, you know...so she said, they need something more...and we could get that, I think.

R: Okay. What did you change?

A2: Yeah, I did weird guitar (laugh) and that makes the song more original thing. Yeah, that helps us.

Together, the findings of this category show that team leadership behavior characterized by the stakeholders controlling their availability for the teams was perceived in the Case A. While the stakeholders were perceived to not actively be involved in the teams' rapid creative process, they were perceived to be approachable and available for the teams. The stakeholders had, both on an *ad hoc* basis and spontaneously, visited the teams in the studios. During these occasional visits, the external stakeholders were perceived to provide feedback for the teams and thus, enable the creativity of culturally diverse teams, according to the interviewees. As a result, controlled availability, as team leadership behavior, was perceived to be important to the creativity of culturally diverse songwriting teams in Case A.

5.4.2 Decisive leadership

In addition to team leadership external to the culturally diverse teams, internal team leadership was also detected in Case A. While the internal and external stakeholders of the teams were found to influence the teams both before and during the teams' rapid creative process, it appeared that team members, both individually and together, were perceived to more directly influence their own teams throughout the rapid creative process.

In general, the source of the team leadership internally was perceived to rotate during the rapid creative process, and was found to be informal. The interviewees brought up that typically, one of the team members had emerged as the team leader and these were usually the track-writers. Thus, it seems that the leadership of these members in the teams had been role-based, as the following quote illustrates:

A1: - - the producer is always kind of like the guy, who is sitting by the computer. In a way he's always (-) - - kind of like, taking the lead.

Some of the team members had perceived having one team leader who set the direction for the team's work as necessary for their work with the creative end results. For instance, team member A10 summarized:

A10: You just always have that person, it doesn't have to be same person, but you always have that person who would just step up and say, or two or three people that would say "Hey, let's do this, let's do that", and then it's collaborative at some point but, usually it is the producer.

However, in addition to these role-based team leaders, two or more team members were also perceived to collectively influence their teams. This suggests that, alongside role-based leadership, shared leadership had taken place during the rapid creative process (see Morgeson et al., 2010):

A12: We're all in it together, I think. Mutual management.

Based on the team members' and stakeholders' descriptions in the interview data, it was found that the emphasis of the internal team leadership behavior was in decision-making. The label of the present category is also based on this finding. As discussed in the previous categories on external team leadership of the culturally diverse teams, the stakeholders were perceived to influence the teams in Case A by constraining the time that the teams had to completing their creative end results. The findings in the present category suggest, however, that the teams in Case A had made their own decisions concerning the ways in which the teams organized their work (e.g., the working times) within the given time constraints. For instance, the U.S. songwriters explained the manner in which their team had organized their own working times:

A9: Yeah we ended the songwriting process around like 16:00 maybe, and then we had to sing it, and then she had to go and do the technical things like mixing and making the sound good. So it was like, depending on the song, it can be all day but, yeah we were up all night.

In Case A, the teams were also subject to the team members' various perspectives concerning the creative end results. Furthermore, the stakeholders made their expectations of the creative end results highly visible through artist leads, in which they constrained some aspects of the teams' creative end results. However, the culturally diverse songwriting teams were also perceived to make their own decisions about which of the artist leads they were responding to with their song. The Japanese and Finnish members of a songwriting teams described:

R: Yea... how would you describe the work you did yesterday? How did it start, and...how did you just end up to the song, that was the end product?

A8: It was funny like, so we had to choose the, the artist we write for, right.

A7: Yea. Normally you got this briefing in the beginning of the day...you get couple of artists you have to...you have to choose one you wanna write to. That's how it starts, yeah.

A8: And we were on the same page, like we picked a sixty-year-old rock dude.

A7: (chuckles) yea.

A8: In Korea.

Interestingly, the culturally diverse teams in Case A were also frequently perceived to step over the constraints set for the creative end results by making their own decisions. Thus, internal team leadership seems to have involved resistance towards the stakeholders' leadership behaviors. For instance, some of the team members explained during the interviews that their teams had decided to only write "*a good song*" (A3; A12; A13; A14) and ignored the artist leads, as the three members of a songwriting team stated:

R: Yes. So, when you came here (to the working space/studio), what happened?

A13: Right away in to the piano.

A14: We sat down to the piano.

R: Did you discuss anything together?

A13: Just to make a good song.

A15: Yeah, we just said that "okay, let's make a really good song" (laughing).

One team member explained that the reason why the teams ignored the constraints set for the creative end result was that "*a good song is a good song for many years*". The team of his had taken a risk and co-written a ballad which, in their opinion, could have ended up as a "*big cut*" if the song would "*happen*" (i.e., if the song would be recorded by an artist):

A3: Because a good song is a good song for many years and it can find home elsewhere. So sometimes you start with the lead and forget it. Like we did with the ballad song, we wanted to take this opportunity to this artist because it would be a big cut if it would happen.

Additionally, the stakeholders had similar perceptions of the teams making their independent decisions concerning the creative end results. They had perceived the teams to intentionally co-write songs while not taking constraints set for the creative end results into account:

A15: But of course it goes also so (...) that well "let's just make some song and let's look at it later, where it would fit". [R: Exactly]. There appeared to be a lot of differences that some of them were goal-oriented immediately like "okay, let's make it to

that one” and others were like “let’s just do something and then look, where it would fit.

The culturally diverse teams were also perceived to have made decisions concerning the strategies used to create their creative end results. When choosing their own strategies, and following them during the rapid creative process, the teams were perceived to progress effectively with their work towards the creative end result, as the following extract illustrates:

A8: I think it's the push, so we came up with a very catchy melody we thought will be good for the chorus...but then we wanted to make it like...catchier like even catchier, so...we turned it into verse and added a pre-chorus and took a lunch break and...yeah we took a lunch break to to see if we remember...it's a good melody.

R: Yeah

A8: You want people to remember your melody, right? So we took a lunch break...we still remembered it, we recorded it.

The analysis revealed that informal leadership, where one of the team members had emerged as a team leader based on a role in the team, was perceived in Case A. Shared leadership between the team members was also perceived. The internal team leadership was found to be characterized by its emphasis on decision-making. Both the team members who had emerged as team leaders, as well as the team members collectively, were perceived to make decisions concerning the characteristics of their creative end results. This occurred even to the extent of ignoring the constraints set by the stakeholders for the creative end results. In addition, the decisions that concerned the organization of the teams’ work (e.g., working times) and the strategies used were made internally in the teams.

6 RESEARCH RESULTS – CASE B

In this chapter and its sub-chapters, the research results regarding Case B are reported.

6.1 Cultural diversity in team creativity in Case B

The present chapter and its sub-chapters provide answers to the first research objective: How the team members and stakeholders of the culturally diverse teams perceive the meaning of cultural diversity in team creativity. The content analysis of the thematic interviews conducted for Case B resulted in two main categories, which are presented in Table 9:

TABLE 9 Cultural diversity in team creativity in Case B

Category	Focus of the meaning units
A source of culture-bound informational resources for filmmaking	<ul style="list-style-type: none"> - a variety of culture-bound informational resources in a filmmaking team (i.e., ideas, viewpoints, language skills, and knowledge) - deploying and integrating the informational resources for filmmaking into the short films - multilingualism in the short films - portraying cultural stereotypes in the short films - parody of the film traditions in the team members' home countries in the short films
A source of language challenges	<ul style="list-style-type: none"> - unevenly distributed knowledge of a filmmaking team's working language - impaired communication between the team members - conflicts due to misunderstandings - interruptions due to a lack of shared language - consumed time and a challenge to complete a short film during the rapid creative process

The categories that provide answers to this first research objective are presented next in more detail.

6.1.1 Cultural diversity as a source of culture-bound informational resources for filmmaking

This first category highlights that the cultural diversity of a team was perceived as a *source of culture-bound informational resources for filmmaking* in team creativity in Case B. Two interrelated patterns were identified among the meaning units placed in this category. Firstly, a pattern was identified which shows that the interviewees had perceived cultural diversity as simultaneous *variety in the team members' informational resources* within the rapid creative process. Again, the concept of variety is used here to highlight that these informational resources were found to qualitatively differ between members and that each team member possessed unique knowledge in relation to others in the team (cf. Harrison & Klein, 2007, p. 1200).

According to the interviewees, the informational resources, in which cultural diversity had manifested in Case B, concerned *ideas, viewpoints, language skills, and knowledge*. Furthermore, these informational resources appeared to be domain-relevant and were also attributed to the team members' cultural backgrounds. Thus, it can be said that cultural diversity was perceived as a simultaneous variety of *culture-bound informational resources* among the team members. The interviewees emphasized that cultural diversity often manifested as a variety of culture-bound ideas and viewpoints with potential to be implemented in the short films. The following extract from the interview with the Finnish and Russian filmmakers illustrates this finding:

B11: The shared mentality and like the ideas came from our backgrounds so I think it was fruitful.

B10: Yes it's nice. It came from layers.

A Finnish member of a filmmaking team explained, quite similarly, that there were numerous viewpoints available in the team that she attributed to the team members' "*different backgrounds*":

B1: - - So when you have people from different cultural backgrounds, it brings like...suddenly the different viewpoints you can have is times hundred, when you have different people from, yeah, different backgrounds.

A Finnish-Hungarian filmmaker's perception was that the team members brought out "*much richer propositions*" in culturally diverse teams:

B8: I personally like to collect a lot...of multinational folks (filmmakers) as they bring out much richer propositions.

The stakeholders also perceived cultural diversity as simultaneous variety in informational resources available in the filmmaking teams during the rapid creative process. The following stakeholders' statements show that cultural diversity was perceived as a variety of viewpoints, ideas, and skills in the teams:

B1S: - - so how it influences is the richness of these different ideas and insights (...) which somehow nourishes this whole situation (laughter)

B2S: It brings in different viewpoints and expands thinking.

B3S: - - and it gives different viewpoints and ideas and people have very different skills and everything, and one would never believe, what they can do.

Secondly, an interrelated pattern was identified among the meaning units which shows that cultural diversity, as a variety of culture-bound informational resources in the teams, was perceived as conducive to team creativity. Some of the interviewees had perceived cultural diversity to overall enable the teams' activities through which they aimed to produce the creative end results. Others brought up, more specifically, that cultural diversity had contributed to the characteristics of the short films as the teams had drawn on the team members' varying informational resources. Some of the teams were perceived to create films that involved unique, culture-bound elements. Team member B5 stated, for instance, that cultural diversity manifesting as various visions on filmmaking was reflected in the scripts of the short films:

B5: Yes, for example...and then, you're...okay. You meet some German people, Spanish people, whatever people (laughs) and you're like okay, so we always get together with different vision of cinema and culture. So as he (B6) said, you can use in your script.

There were also interviewees who explained that cultural diversity had manifested as simultaneous variety of native languages, which had enriched the characteristics of the teams' creative end results. A common perception among many interviewees was that some of the teams had deployed the team members' native languages in the dialogue of the film scripts. Oftentimes, the short films had become multilingual, which suggests that native languages, as an informational resource, were integrated into the creative end results:

R: You mentioned that you have experienced the enriching effect of cultural diversity. How does this cultural diversity manifest, in practice, in the team or in the end result?
B2S: (...) When it comes to my own work, maybe so that they are spoken in different languages, like in the native languages of the actors.

A couple of interviewees revealed that cultural diversity had manifested as a variety of culture-bound knowledge, and especially as knowledge of the team members' different national cultures and their particularities. Again, this knowledge was perceived to be central for the scripts of the short films. The team members' knowledge of different national cultures was also perceived to allow the teams to make films that portrayed cultural stereotypes (e.g., a typical Finn) in a humoristic manner. The teams were also perceived to create films that exaggerated and parodied the elements of films that were typical for the films in the team members' home countries. For instance, some of the filmmaking teams were perceived to create films which aimed to represent films made in certain countries (e.g., a typical French or a typical Finnish film).

For instance, one stakeholder described an incident, when one of the filmmakers had explicitly stated that he was going to draw on cultural stereotypes when making a short film:

B1S: Okay, one of the French film-directors said "I am going to make a French film", [R: Uhum] and then there was an expectation that everyone knows, what kind of film is a French (...) film, somehow.

R: Was it clear for everyone?

B1S: I'm trying to recall it. (...) Yes, or at least everyone was laughing like "yes, we do know what kind of film is a French film" [R: Yes] So, these kinds of small cultural things arise from there.

Another stakeholder stated that cultural diversity had influenced the scripts of the films in that they had involved characteristics from the film traditions of the filmmakers' home countries:

R: If you think about the creative end results in particular, the short films, how does cultural diversity...does it reflect in the films?

B3S: Yes. Or at least it is visible so that sometimes...or basically it is not visible because every individual think in the same way, but of course it is visible in the language and a bit of how you react to things, for instance it can show in the script so that "this film could have been made by a Finnish director or a scriptwriter".

In summary, this first category shows that, within the rapid creative process, cultural diversity was perceived as simultaneous variety in culture-bound informational resources, which also were domain-relevant, in the teams. These informational resources were perceived as conducive to the creativity of culturally diverse teams overall. They were also understood, more specifically, to enrich the teams' creative end results by bringing in unique culture-bound content such as multilingualism, cultural stereotypes, and parody of the filmmaking traditions in the team members' home countries. Thus, the findings of this category show, on a more analytical level, that cultural diversity was understood to contribute to the uniqueness of the short films in Case B (cf. Perry-Smith & Shalley, 2003).

6.1.2 Cultural diversity as a source of language challenges

While cultural diversity was considered as the source of culture-bound informational resources for filmmaking, based on the research findings in this category, it appears that cultural diversity was also perceived as *a source of language challenges* in Case B. Thus, the current category presents the more negative meaning of cultural diversity in team creativity.

In Case B, the interviewees utilized the concept of *language barrier* in a similar way to those in Case A, when referring to understanding each other and a team member's inability to verbalize their thoughts. In the thematic interviews, the interviewees stated that they had perceived challenges concerning the team's working language when some of the team members had been native or fluent in the team's working language (which typically was English) and one or more members in the team had had weaker, or even completely lacking, knowledge and skills in that language. Language challenges were also encountered in teams where all the members were able to speak the teams' working language. In such teams, these

challenges were attributed to the fact that some of the team members spoke English as their native language. Thus, it seems that language challenges had occurred when the team members possessed different degrees of skills and knowledge of the teams' working language. This suggests, on a more analytical level, that language challenges concerned unevenly distributed informational resources that were relevant to the domain in which the teams operated (i.e., knowledge and skills in the teams' working language) (cf. Harrison & Klein, 2007).

Cultural diversity as language challenges was perceived to undermine the activities in the teams with the creative end result in four specific ways in Case B. Four patterns were thus identified among the meaning units in this category. Firstly, the interviewees perceived language challenges to *impair communication between the team members*. The interviewees described incidents during which they had perceived a member of the team's weak or lacking language skills, especially in English, to cause misunderstandings. At worst, the teams had experienced a complete lack of shared understanding due to these language challenges. A Finnish-Mexican filmmaker had perceived, for example, that it had been challenging for his Finnish team member to understand him at times, due to their different native languages:

B3: Maybe it is because in kinos I have my own, I write the script and direct and I write the scenes but not necessarily the lines, and I write some kind of a version but give the actors that "how would you say this to him" and the actor decides himself and it is the fastest way. Like the actor kind of gets into the role. But my own process, that I may have explained well to B4 but then noticed that in every shooting there was a moment during which it was a bit difficult for B4 to understand me.

Secondly, language challenges were also perceived to have led to *conflicts* due to misunderstandings. For instance, one of the teams had experienced a conflict which the team members attributed to a language challenge. Ultimately, the team's rapid creative process had become interrupted and resulted in an incomplete short film. One of the interviewees explained how his team had encountered challenges especially with a team member whose English skills had been weaker than others in the team:

B14: Yeah, I think it's especially when it comes to the editor, it was lots of misunderstanding, which I do think is partly cultural and definitely the extent of the language barrier.

Thirdly, language challenges were also perceived to *consume the time that the teams had available* for completing their creative end results. The team members explained that getting over language challenges typically slowed down the teams' work with the creative end result as the team members needed to spend more of their time in communication. This can be considered as particularly harmful for team creativity, considering the high time constraints under which the filmmaking teams were expected to generate their short films.

B9: Well of course to that, that the whole working language changes when there are foreign...or those who do not speak Finnish...and if the language skills are not good enough, usually, it kind of concretely slows down the work, if you just cannot articulate that fast.

Finally, language challenges were also perceived to *cause interruptions* to the creative processes, which at worst had been indefinite. One of the stakeholders described her personal experience of a rapid creative process which had ended at its initial stages. According to her, this was due to a lack of shared language between the team members:

B3S: Well my own experience is, for instance, language barrier, that you have tried to make a film with someone who just haven't, or we just have not been able to communicate. So that he would have liked to direct a film on some topic but we have not had a shared language. We have tried (to make a film) but if I remember correctly, nothing came of it.

R: How did it end?

B3S: It ended so that we went to shoot one scene and experimented a bit. But it ended when I went to work on with another project and he ended up doing his own project. It was maybe the most challenging, the language barrier, but he did not necessarily understand it.

This second main category shows, again, that cultural diversity was perceived as simultaneous informational diversity in the teams. However, the findings of the category highlight that cultural diversity, as simultaneous informational diversity, is also perceived negatively in team creativity. This category shows that cultural diversity as language challenges, was perceived to undermine various aspects of the teams' work towards the creative end results. At a more analytical level, the findings of the category suggests that when manifesting as unevenly distributed informational resources which are relevant to the domain in which the teams operate (i.e., knowledge and skills in the teams' working language), cultural diversity was perceived to impair team creativity (cf. Harrison & Klein, 2007).

6.2 Perceived enablers and barriers for the creativity of culturally diverse teams in Case B

This chapter presents the research findings that answer the second research objective: What the team members and stakeholders of the culturally diverse teams perceive as enablers and barriers for the creativity of culturally diverse teams.

The content analysis of the thematic interviews for Case B resulted in three main categories, which show the various perceived enablers and barriers for the creativity of culturally diverse teams within the rapid creative process in Case B. These perceived enablers and barriers for the teams' creativity were found to concern the individual team members (*individual-level*), two or more team members (*team-level*), and the teams' work environment (*the work environment*).

The overall impression of the meaning units, on which the three main categories are based, is similar to that within Case A: the interviewees emphasized the enablers that they had perceived for the creativity of culturally diverse teams, whereas their absence was typically perceived as barriers to the teams' creativity. The categories that answer the first research question in Case B are depicted in Table 10.

TABLE 10 Perceived enablers and barriers for the creativity of culturally diverse teams in Case B

Category	Key contents of the category	Focus of the meaning units	Examples from the data
Individual-level			
Social and communicational skills of the filmmakers	The presence and absence of a filmmaker's skills needed for communicating and socially interacting in a filmmaking team	Skills to socially bond with others in the team, cooperate, listen to one's team members, and communicate one's ideas, as the enablers for creativity Tendency to dominate in the team and inability to listen to one's team members, as the barriers to creativity	<i>'that you are able to listen openly and to judge other people's ideas'</i> <i>'your skills of diplomacy'</i> <i>'you have only one day and then he came like tearing apart and we were confused'</i> <i>'she made kind of decisions that she started herself'</i> <i>'without asking or informing either of us'</i>
Team-level			
Social bonding among the members of a filmmaking team	The interpersonal relationships and engagement with the team among the members of a filmmaking team	The presence of positive interpersonal relationships among the members of a filmmaking team and the team members' engagement with their team, as the enablers for creativity The absence of positive interpersonal relationships among the members of a filmmaking team and the team members' weak or lacking engagement with their team, as the barriers to creativity	<i>'even there's people you've never met before, but you all have to deal with the same...difficulties and that kind of the binds you together'</i> <i>'she said ok. And we yesterday we want to begin at 17.00 and she came 10 minutes before and she said 'I can't'</i> <i>'and then some people say they'll do it and then disappear'</i>
Creative incidents during a filmmaking session	Unexpected incidents of idea communication and validation in a filmmaking team	"Magical moments" characterized by sudden expression of novel ideas, team members' validation of a novel idea to be implemented in a short film, and the use of verbal and non-verbal communication to	<i>'we just started to throw some ideas and laughed and then it just created a really good feeling 'this is a damn funny thing'</i> <i>'and I had this like (...) strange like....very like energetic like...rush'</i>

		express novel ideas, as the enablers for creativity	<i>'the idea was manifested in the (...) recording of the voices'</i> <i>'it was this complete spur of a moment, like stupid idea and it turned out nice'</i>
Distribution of domain-relevant informational resources in a filmmaking team	The patterns in which informational resources relevant to filmmaking are distributed among the members of a filmmaking team	Variety in the team members' informational resources (i.e., team members having unique informational resources), as the enablers for creativity Unevenly distributed informational resources among the members of a filmmaking team (i.e., the presence of filmmaking and broadcasting professionals and novices in the filmmaking teams), as the enablers and barriers for creativity	<i>'cool people who have different talents and it becomes really creative when everyone gets together'</i> <i>'we were really lucky because everyone who got into the project were like really professional people'</i> <i>'when there was complete amateurs in the group who were with us and then it got there - it was fun'</i>
Visionary leadership in a filmmaking team	Team leadership internal to a filmmaking team, with an emphasis on setting and communicating the vision, decision-making, and organizing	One visible team leader who sets and communicates the vision and makes decisions concerning the short film, and organizes the team's work, as the enabler for creativity	<i>'like when it's my pitch, it became kind of like my project'</i> <i>'whose vision is implemented and that is usually the film director'</i> <i>'but the director had given it some kind of a frame in which were operate'</i> <i>'And kind of being able to share one's own inspiration to the team'</i>
Uncontrolled leadership in a filmmaking team	Team leadership internal to a filmmaking team with an emphasis on lack of control	Team leadership characterized by lack of control over one's vision and emotions, lack of one visible team leader, and a team leader's risk-taking behavior, as the barriers to creativity	<i>'there was not that one person'</i> <i>'we were a bit lost concerning what we were doing and why'</i> <i>'But most of the time I cry because it's so high expectation, it doesn't go well'</i> <i>'in those groups where people start to fight, everything falls apart because nobody has control'</i>

Work environment			
Necessary resources of a filmmaking team	Access to a filmmaking team's necessary resources	<p>Availability of the minimum work equipment (e.g., laptop computers, cameras, lighting, and audio equipment), work space, basic necessities, and people, as the enablers for creativity</p> <p>Limitations in necessary resources (e.g., work equipment, basic necessities, people) as the enablers and barriers to creativity</p>	<p><i>'all of his equipment...it was, it was almost like overdone, but it was all like the best equipment'</i></p> <p><i>'being stuck on an island is pretty awesome'</i></p> <p><i>'one of them is just the technical equipment that you need for shooting a film'</i></p> <p><i>'like the food problem'</i></p>
Psychologically safe atmosphere in the kinos	The psychological aspects of the work environment in the kinos	Atmosphere characterized by lack of criticism and negative feedback, safety to experiment and to take risks in filmmaking, safety to speak up and communicate one's ideas, reciprocal support and encouragement, and positive feedback, as the enablers for creativity	<p><i>'if someone had an idea, they could say it'</i></p> <p><i>'it takes away this aspect of sensuring yourself'</i></p> <p><i>'everyone accepts that perhaps it's not gonna be the best quality'</i></p>
Time constraints	The presence of time constraint set for the work of a filmmaking team	<p>Time constraints attributed to a filmmaking team's effectiveness in creativity, rapid decision-making, and the generation of unconventional ideas, as the enablers for creativity</p> <p>Time constraints attributed to the impaired quality of short films, perceived negative challenge and pressure, as the barriers to creativity</p>	<p><i>'the time constraint influences that you are ready to compromise and to see things in new ways and...you cannot be too critical'</i></p> <p><i>'because of timeframe, it gets people working and moving'</i></p> <p><i>"you have to let go these 'let's do this perfectly -things"</i></p> <p><i>'I think it's more like chaotic'</i></p> <p><i>'you're always always verging on the exhaustion as well'</i></p> <p><i>'if there would have been more time or the director a moment to relax and he shouldn't have to take care of so many things that were his responsibilities so then perhaps he could have continued with his creative work much better'</i></p>

6.2.1 Perceived enablers and barriers for creativity at the level of individual team members

Social and communicational skills of the filmmakers

In Case B, social and communicational skills were identified as the only perceived enabler and barrier to the creativity of culturally diverse teams at the level of individual team members. Similar to the interview data for Case A, the social and communicational skills also appeared as intertwined in the interviews for Case B. For this reason, it was meaningful to place them in a shared category. The findings of this category show that social and communicational skills, when present, were perceived as an enabler to the creativity of culturally diverse teams, while the lack of these skills was perceived as a barrier to it. In the thematic interviews, the interviewees discussed social and communicational skills in the creativity of culturally diverse teams on a highly general level, based on their past and also on the more recent perceptions. However, some of the interviewees provided more detailed descriptions of incidents during which they had perceived the lack of social and communicational skills, which they considered as a barrier to the teams' creativity.

The social and communicational skills that were perceived to be central for the creativity of culturally diverse filmmaking teams were the team members' *skills to socially bond with others in the team* and *to cooperate*. While the former skills seem to have been necessary for the members to become a cohesive unit, the latter skills seem to have played a central role throughout the rapid creative process in allowing the teams to proceed rapidly with their work with the short films. For instance, one of the stakeholders stated that the team members' skills in meeting new people were essential to team creativity:

B1S: In fact, I think that the ability to meet new people.

Another set of social and communicational skills that were emphasized in the interview data were the *skills to listen to one's team members*. The members of culturally diverse filmmaking teams tended to have various ideas. In order to be able to evaluate each other's ideas and to decide which ideas were to be implemented in the short films, it was important that the team members were skilled in listening to each other. This was also important for the teams to decide the strategies through which the ideas would be implemented. The following extract from an interview with another stakeholder illustrates this:

B2S: That you can openly listen to and to evaluate the ideas that the other people propose, as well as how these ideas can be deployed.

Some of the team members' experience was that it was necessary that team members had the *skills to communicate their ideas in the team*. Some of the interviewees acknowledged that to achieve a shared understanding it was necessary for the team members to communicate their ideas to each other. For instance, the Finnish and Finnish-Mexican members of a filmmaking team explained that they had

communicated intensively with each other, which had allowed them to reach a shared understanding:

- B3: We had our own joke “now we stop and think how the things are about to go”.
B4: “Now, cultural misunderstanding!” (the interviewer and the interviewees laugh).
We really did say it many times. Like, “say it again”.
B3: “Do you want” and I did the same. Oh my! “Perhaps this is what I want but you want...”. To open all the nodes.
B4: I think that was good.

Interestingly, in the meaning units placed in this category, especially the team members’ *limitations in social and communicational skills* were much discussed. Limitations in social and communicational skills were perceived to challenge team creativity in various ways. Most notably, the interviewees had perceived team members’ *inability to listen to one’s team members* and *dominating the team* (e.g., by overriding other team members’ ideas, preferring one’s own ideas and making independent decisions without asking the others in the team) to impair the teams’ progression with their creative end result.

Some of the filmmakers also described incidents during which typically one of the team members had not listened to the others and, instead, dominated the team by making independent decisions concerning the creative end result and by ignoring the ideas of others in the team. Such limitations in the social and communicational skills were attributed to incidents where the entire team had been unable to rapidly carry out their activities with the creative end result. For instance, the team members were perceived to waste time by convincing the dominating team members of the value of other team members’ perspectives. It is noteworthy that in the kinos, where the rapid creative process took place, the films were expected to be produced collaboratively and democratically. Against this background, it is not surprising that the individual team members’ lack of social and communicational skills was perceived as especially harmful for the teams’ creativity, as dominating in the team and disregarding other filmmakers’ ideas and insights violated the principles of the kinos.

The limitations in the team members’ social and communicational skills were also perceived to damage the social bonding between the team members. At worst, the team members’ dominating behavior had become apparent in conflicts, as some of the interviewees brought forth. For instance, a Finnish and a Russian filmmaker described an incident during which one of the team members had dominated the team by persistently following his personal vision for the film. The team member in question had also demonstrated an inability to listen to the others in the team, which the two filmmakers had perceived to lead to a conflict within the team:

- B11: - - the guy went to get his camera so we prepared the whole thing that time and we were like we had so much fun that time and it was really kino style of making stuff but then he comes in and he starts to do it differently. And we couldn’t tell him, he wouldn’t listen.

In addition, individual team members' inability to listen to others was perceived to impair the qualities of the teams' creative end results. The members of the culturally diverse teams in Case B spoke various native languages and few of them were native English speakers. Thus, reaching a shared understanding in these teams was not self-evident. What seems to have added complexity into reaching a shared understanding in these teams were instances where one of the team members did not listen to the others in the team. For instance, one of the Finnish filmmakers stated that their team's creative end result had become conventional, which she attributed to the presence of a team member, who had disregarded the other team members' insights:

B11: - - there was five people in the group and four of us were sharing...the kind of like idea of what we're gonna do and the one with the camera had the different idea so 'cause even though all of us were saying "we should do it this way", "we don't have this time to do complicated stuff" and he just kept doing what he wanted.

R: What happened then?

B11: We finished it (refers to the film) on time and actually it looked, it looks nice. But it was not that sense funny, crazy (-) and we wanted it to be a bit overly active and that kind of crazy shit.

The Finnish and German filmmakers from another team shared their description of incident from their latest rapid creative process, during which their team's creativity had become inhibited. One of their team members, an editor, had not been receptive to their suggestions and instructions and, instead, made her own decisions without asking the others in the team. Based on the perceptions of these filmmakers, such dominating behavior and the inability to listen to others in the team was understood to contribute to a lack of shared understanding. Ultimately, the team had experienced a major conflict and their creative end result had remained unfinished:

B13: - - We have this...weird text file with the structure, but "could you look at that" and she just wouldn't look at it and was kind of like...like "no no no, I'll make the script, give me the script" and in general I think she was kind of difficult to talk to.

B14: She shot things down quickly, she was "yes, yes yes" but I...kind of she said, you talked to her and she understands "this and this and this"...and I remember when I talked to her I felt like she was shooting me down. Shooting me in a way...

B13: Like (imitates an English dialect).

B14: And I thought because she repeated something that kind of went into that direction, I thought she got it, "that's cool, that's fine". But then it turned out in the end...well she didn't get it after all.

B14: And what she did was just completely decide was to restructure, rewrite the movie without telling us or...working with us or asking us if it is okay.

Based on the findings of this category, individual team members' social and communicational skills, when present, seems to have enabled the creativity of culturally diverse teams within Case B. Vice versa, insufficient social and communicational skills appear as a barrier to the teams' creativity.

6.2.2 Perceived enablers and barriers for creativity at the team level

This second main category was built on sub-categories which include perceived enablers and barriers for creativity that concern two or more team members. It is noteworthy that the categories that were placed under this second main category are highly similar to those within the case study on Case A.

Social bonding among the members of a filmmaking team

The first team level enabler and barrier to the creativity of culturally diverse teams in Case B is social bonding. Similar to Case A, the concept of social bonding with Case B also pertains to the team members' relationships with each other as well as to their engagement with their team. When present, social bonding was perceived to ease the team members' individual and shared activities with their creative end results. Typically, social bonding was perceived in teams in which the members were already familiar with each other. This suggests that familiarity may have contributed to the emergence of social bonding in the teams.

Based on the interviewees' descriptions in the data, the teams in Case B were perceived to develop social bonding at the immediate beginning of the rapid creative process, as the team gathered for the first time. Some of the team members had perceived that their teams had been able to proceed rapidly with their work when the team had developed social bonding at the early stages of the rapid creative process. In Case B, team members had experienced comfort and ease with each other in the presence of team members' positive relationships with each other. Social bonding was perceived to ease the team members' collaboration with each other and to contribute to a positive atmosphere in the team. For example, a French filmmaker simply stated:

R: In your opinion, what enables your work? What conditions in your work environment, work context, make your work possible.

B6: Condition.

R: Condition.

B6: I think good relationships, at first.

A Finnish member from another filmmaking team explained:

B1: That was, for me at least, it was kind of a breakthrough that way to find a connection and...just talking random stuff but then it ends up being really important (...) and also I think while we were shooting like the moment when we were actually sitting there and like shooting it, for some reason I felt there that there was a really good connection.

Social bonding, as an enabler for the teams' creativity, was also perceived by the stakeholders. For example, one of the stakeholders had perceived that most of the culturally diverse teams developed what she called "*unity*", which she had perceived as merry-making in the team and as positive attention that the team members' paid towards each other:

B2S: - - let's say most groups develop a unity and (...) develop their own, for some it can be continuous fun-making or so [R: Yes, yes] and for others it can be special attention towards the others. Every (refers to teams) does it in a bit different way.

In addition, based on the interviewees' perceptions in the data, lack of social bonding was detected as a barrier to the creativity of culturally diverse teams. According to the interviewees, the culturally diverse teams' weak social bonding had manifested as impaired collaboration between the team members, and most notably, as the team members' weak engagement with their team or the complete lack of any engagement. The interviewees had also perceived that some of the team members had been late or absent. The interviewees' explained that this had impaired the teams' work with the creative end result as well as caused distress among the team members. The following extract from the data captures this common topic in the interviews:

B13: You wanted to shoot a person but they don't have the plan to be there so...so it's very...it's very challenging.

In Case B, lack of social bonding was perceived especially in teams where the members were not familiar with each other in advance. This suggests, again, that the team members' familiarity with each other may have been central for allowing the teams to develop social bonding. Based on the interviewees' perceptions in the data, it seems that in teams where the members did not know each other in advance, the members needed to invest more of their time to become familiar with each other. Considering the simultaneous presence of high time constraints that the teams in Case B experienced, lack of social bonding appears as a central barrier to the creativity of culturally diverse teams. For instance, one of the team members described her experiences from a rapid creative process where some of the members of the teams had not known each other in advance:

B9: - -because when there's a new group, I kind of noticed that while there are new people and I don't know them, it is partially quite consuming because it takes time to get access to these other persons' thinking. So I noticed it was challenging because then, of course, those with whom you are already familiar with, they kind of know the logic of your thinking and with old friends you reach the shared understanding faster. [R: Exactly]

To conclude, within Case B, social bonding was identified as a team level perceived enabler to the creativity of culturally diverse teams when present. In the absence of social bonding, which was perceived to manifest as absenteeism and lack of engagement with the team, the creativity of culturally diverse teams was perceived to have become inhibited. What seems to have been central to the social bonding between the team members, in particular, was the team members' familiarity with each other.

Creative incidents during a filmmaking session

In the interviews conducted to study Case B, much alike in the thematic interviews for Case A, the interviewees described a specific type of incident, which in itself was perceived as important to the creativity of culturally diverse filmmaking teams. Similar to the category presented within the findings concerning Case A, the present category is labeled as *creative incidents*.

Within Case B, some of the interviewees shared their perceptions of incidents during which a novel idea was communicated within the team and validated by one or more of the team members to be implemented in the short film. Based on the interviewees' descriptions, creative incidents appeared to take place especially in the beginning of the rapid creative process. According to the interviewees, some of the creative incidents had taken place when the team members had spent time together in informal settings such as when drinking, joking and discussing at a bar or on site at the film lab before commencing their filmmaking session more formally in the film lab. Typically, one of the team members had suddenly expressed a novel idea for the next short film. Following this, the team members together had started to play and joke with the novel idea and rapidly elaborated it to the point where it was suddenly validated by the team members as a collective, to be implemented in the short film.

For example, the German and Finnish members of a film-making team described an incident where they had joked together at a bar after a pitching session. The two filmmakers explained that they had ended up developing an idea for a film by exaggerating real-life events. Eventually, the team had experienced a creative incident during which they had realized the value of their idea:

B14: Yeah, I mean it was really...free and I hadn't seen B13: for 2 years so...we just kind of talked and caught up...kind of really enjoyed meeting again. And (names of two other team members) as well...and just meeting all the people was a welcome and drinking night and we just kind of talked and got to that joke and idea.

B13: I don't remember who actually said this...this started as a normal discussion and suddenly the idea is...and then it grew as we talked about it more.

Creative incidents were also perceived to take place while the teams were shooting the films. According to the interviewees, these incidents had also been unexpected and, during them, a novel idea for the film was expressed and validated immediately by the members of the team. Often, the ideas during a creative incident concerned the storylines of the films. The ideas were at times communicated verbally but what some of the interviewees emphasized was that during some incidents, the team members had shown scenes of the film to the others in a team from the screens of their cameras or laptop computers. Thus, non-verbal communication seems to have been central during these incidents, when novel ideas were communicated in a team. The ideas that had been communicated during creative incidents were then deployed into the short films, based on the interviewees' perceptions in the data, which accentuates the role of these incidents in enabling team creativity.

One of the stakeholders, who had also participated in film-making in the kinos, described the creative incident as a "*magical moment*". During one of these incidents, she had seen the creative end result evolve. Furthermore, her personal experience was that she intuitively recognized the feasibility of the idea to be implemented in the film:

B2S: The creativity is, in a way, very intuitive for me, like an intuitive understanding for a moment like "yes, this is it", you feel it.
[R: Exactly] It is as if, (...) you get it, when you feel it.

R: How does this moment feel?

B2S: Awesome (laughter) It is like (-) "yes yes yes yes" [R: Exactly] "just like this, this way it is good"

Some of the interviewees stated also more explicitly that creative incidents had enabled the teams' activities with the creative end result. One of the stakeholders explained, for example, that as she had been the cameraman during the past creative process, she had experienced a "*strong incident*" during which she had identified that the creative end result corresponded to her own expectations. She further explained that the team members experienced the creative incidents collectively:

B1S: They are that kind of moment in it that (mentions a name) for example, (...) wants to watch some scene after it has been shot and then you just (...) you notice it, this some kind of a light turns on the face like "Yes, this is exactly how I thought this, it is just good, just good".

R: Does the entire team get this experience?

B1S: Yes. And also the actors at that point (...) because they kind of get from that reaction, they get the feedback and they know that "hey, I have done good job"

Based on the findings of this category, it seems that in Case B, similar to Case A, creative incidents, the unexpected incidents during which novel ideas were suddenly expressed and validated, were perceived as enablers to the creativity of culturally diverse teams. In Case B, these incidents were perceived as important to the teams' creative end results, as the ideas communicated and validated during these incidents were typically deployed into the short films.

Distribution of domain-relevant informational resources in a filmmaking team

In Case B, the interviewees had perceived various informational resources to be central for the creativity of culturally diverse teams. Here, similar to the findings presented within Case A, the concept of domain-relevant informational resources is used to refer to knowledge, skills, talent, and experiences. Yet here this concept is used to more broadly to refer to informational resources not only in filmmaking but also in other domains that are relevant to filmmaking, such as broadcasting and acting (cf. Amabile, 1988, 1996, 2013). In Case B, the interviewees focused on elaborating domain-relevant informational resources in a manner that showed that not only the presence of the team members' informational resources but also the patterns in which these resources were distributed among the team members was perceived as influential to the creativity of culturally diverse teams. It is noteworthy that in the kinos, not all of the participants were professional filmmakers and many filmmakers were novices in filmmaking. This also became apparent from the interview data, where the interviewees elaborated the different degrees of domain-relevant informational resources among the team members.

Firstly, some interviewees had perceived that having team members with high degrees of domain-relevant informational resources, when comparing to the others in the team, had been beneficial for the creativity of culturally diverse teams. In particular, those members who were professionals either in film or

broadcasting industries were valued in the teams because they were able to perform rapidly and, thus, ease the teams' progression with completing the short films. For instance, two French filmmakers stated:

B6: Yes, and she was a good match and she was...very good actresse, because she can prendre le role, comment ca veut dire (speaks French)?

R: She can take the role?

B6: She goes at certain minute, she arrives in time and she just needed 20 minutes to fit in the role. Read the script.

Interestingly, some of interviewees emphasized that it was not necessary for all the members of a team to be professionals in filmmaking for the teams to be creative. However, it was important that at least some of the team members were more experienced in filmmaking and able to mentor the less-experienced members of the teams. Some of the interviewees had also perceived that the more experienced team members kept the teams' work well-organized. Thus, it seems that the culturally diverse teams in Case B had benefitted from having *unevenly distributed informational resources among the team members*:

R: Does it make a difference whether the team members have a long history in filming and...acting?

B1: It kind of depends...I don't think it matters so much, there has to be someone who knows what they're doing. Like...in all projects I have been into there's been some people who are new to it and some people who are kind of veterans. So the veterans kind of hold it all together and that's really important, there has to be at least someone like that...

Moreover, in some roles in the teams, some domain-relevant informational resources were considered more important than in others:

B1: - - and, I think most important for the cameraman is to be good. Otherwise everything like...you can improvise acting and all kinds of things and even directing but the cameraman is where you can see the quality very well. If you have a bad cameraman it just looks bad and you can't help it, so.

B2: Yeah.

B1: That's the only person that's really important to be qualified.

B2: I totally agree. Yes.

Yet, few of the interviewees had perceived, in contrast, that having high degrees of informational resources among the team members influenced the teams' creativity negatively. They brought out incidents during which the different degrees of informational resources among the team members had manifested as gaps in the team members' expertise and expectations. For instance, in one team, the team members were perceived to have had differing expectations concerning the degree to which their short films were to appear as professionally made short films, which was attributed to the differences in the degree of the team members' professional experiences in filmmaking. One of the team members described such an incident:

B12: - - but then with the Russian editor...I think there was a bit of a problem because she kept expecting us to delivering like good, professional level script and the shotlist and we didn't manage to write it and I did try to talk to her that we don't have a script.

Secondly, some of the interviewees mentioned that they had perceived the culturally diverse teams to exhibit ease with their activities with the short film when the team members had had *varying informational resources*. The culturally diverse teams in Case B were perceived to benefit not only from the team members' informational resources in filmmaking but also from other domains, such as broadcasting, television, and music, from which it was possible for the teams to draw on in their filmmaking. For example, one of the Finnish filmmakers stated that the team members' diverse talents contributed to team creativity:

R: And you may discuss more generally about your work, what inhibited your filmmaking and what has enabled it?

B11: Okay. I think here what enables, enabling thing is, there are just cool people who have different talents and it becomes really creative when everyone gets together.

In all, the findings recorded in this category show that not only the presence of domain-relevant informational resources in the team but especially the patterns in which these resources were distributed among the team members was perceived to be influential to the creativity of culturally diverse teams in Case B. Having variety in informational resources was perceived as conducive to the teams' creativity in Case B, whereas unevenly distributed informational resources had appeared both as enabling and inhibiting the teams' creativity.

6.2.3 Perceived enablers and barriers for creativity in the work environment

In Case B, in addition to perceived enablers and barriers for creativity that were internal to the teams, also those that concerned the social, psychological, and physical aspects of the teams' work environment were perceived. These perceived enablers and barriers for the teams' creativity are presented next.

Necessary resources of a filmmaking team

This first sub-category shows that the availability of necessary resources was identified as one of perceived enablers to the creativity of culturally diverse teams. Both the team members and the stakeholders emphasized in the interviews that to be able to create short films, the culturally diverse teams needed various material and non-material resources. Based on the interviewees' perceptions in the data, especially *work equipment, people, work space, and basic necessities* appeared as central resources for the creativity of the culturally diverse filmmaking teams in Case B.

Typically, the stakeholders in the kinos had provided the teams with highly limited resources concerning their work equipment, work environment, the basic necessities, and people. Instead, the culturally diverse teams were independently responsible for obtaining the necessary resources for filmmaking and basic necessities. What the filmmakers emphasized in the interviews was that to be creative, it was necessary for the teams to have at least the minimum resources. Many of them stated, quite like-mindedly, that to produce short films, it was seminal for the culturally diverse filmmaking teams to have at least the *minimum work*

equipment, such as laptop computers, cameras, lighting and audio equipment, without which the teams would not have been capable of creating the short films:

R: First of all, what kinds of resources do the teams need in their work and who is responsible for arranging them?

B1S: Well the resources are, (...) there are several of resources, which include the technical equipment, that are needed for shooting the film.

Having the necessary filmmaking equipment and, overall, equipment that was functioning, was not self-evident in the kinos. Yet, for some filmmakers, *limitations in the filmmaking equipment* had appeared as a stimulant for the team's creativity, because the teams had to come up with novel ideas as well as novel ways to implement their ideas. One of the French filmmakers simply stated:

B6: - - scarce resources can give us ideas.

His fellow team member amplified that scarce technical equipment urged the filmmakers to come up with alternative ways to make a film:

B5: You say "I want to do that kind of movie with explosions, action movie" but I cannot, because I don't know how to do recession of dynamite and you don't know how to do that ...so I got to find another way to make feel the public understand that this is an action movie without special effects that I cannot carry on (laughing).

However, in contrast to these perceptions, some of the interviewees shared their perceptions of incidents during which the teams' work with the creative end result had become challenged due to the lack of necessary equipment or due to malfunctioning equipment. The lack of necessary equipment also appears as particularly detrimental for the creativity of culturally diverse teams as it was perceived to consume the teams' highly constrained time during the rapid creative process. For instance, two members of a film-making team stated that their team had spent time obtaining the necessary equipment due to scarce equipment instead of shooting their film:

B14: With B12 I went to location scouting and it went actually quite well and (-) organizing equipment because it was all a bit chaotic and it took a bit longer to get the equipment that I had hoped.

Other filmmakers shared similar experiences. For instance, a Finnish-Mexican filmmaker explained:

B3: Time and that we were so far away from the city center. Like we lacked one cable, like a really important one, and it really was not possible for us to go and get that cable. So perhaps technology.

Some teams, in contrast, had had access to not only the necessary but even unique resources within the rapid creative process. For instance, the following extract illustrates how the availability of material and human resources was perceived to help the teams' activities with their creative end results under time constraints:

B11: - - he had the boat and the camera and plus he knew (a name of an island) very well. If me and her would have gone to check the locations, like the real production,

but now we just went there and we had to trust him for the locations, so he took us to this super cool forest thing and super cool rocks and we went to this one scenery which looked like Koli, even though it's like facing Helsinki I didn't know it existed. So of course, he helped a lot with the locations.

B10: Yes, because otherwise, if we would have prepared the shortlist, you need to look for location 3 - 4 times.

Secondly, of the necessary resources, which were perceived as influential to the teams' creativity in Case B, especially the necessary *human resources* was perceived as central to the teams' creativity. Typically, the presence of necessary human resources was found to ease the teams' work with the creative end results while the limitations of these resources, such as an insufficient number of the necessary team members or limitations in informational resources, was perceived to challenge it.

One of the characterizing features of the kinos was that the teams were formed independently by the filmmakers immediately after pitching sessions. At times, as the teams had proceeded with their work, it had become apparent to them that there was an imbalance between the teams in terms of the quantity of the team members as well as in terms of the proportion of the more experienced filmmakers and novices in the teams. Based on the interviewees' perceptions, the teams often lacked the necessary professionals. The team members reported that the lack of actors, but also of editors and other filmmaking professionals, had impaired the teams' activities with the creative end results:

B2S: - - for instance in some kinos (...) there has not been technical professionals at all, no-one wanted to be the cameraman (...) if you make a film for which you need certain people to do certain parts is quite difficult if you don't have them.

To overcome limitations in human resources, some of the culturally diverse teams had come up with alternative solutions: for instance, in some of the teams, there were team members who had more than one role in a team within the rapid creative process (e.g., directing and acting during the same rapid creative process). Moreover, one of the principles of the kinos was the explicitly stated expectation that the filmmakers were to share their resources in filmmaking with each other and to be available to help the other filmmakers. Thus, the resources that the filmmakers were to share in their work environment not only involved the equipment utilized in filmmaking but also the filmmakers themselves as well as their informational resources. In practice, the filmmakers' reciprocal support and resource-sharing in the kinos were perceived in instances where some of the filmmakers, and especially the actors, were simultaneously participating in more than one rapid creative process. Some of the culturally diverse teams had experienced the team members' absenteeism and interruptions to the rapid creative processes as they needed to adjust to the work schedules of the filmmakers who were simultaneously involved in more than one rapid creative process at the same time.

Furthermore, having a *work space* was perceived as central for the creativity of the culturally diverse teams in Case B. Based on the interviewees' perceptions in the data, it seems that especially the film lab that served as a shared working

space for the filmmakers had played an important role throughout the rapid creative process in enabling the teams' creativity. The filmmakers were perceived to gather in the film lab when facing challenges, such as a lack of necessary resources, and, often, they had found solutions to these challenges from the shared working space. For instance, one of the teams had lacked an actor during their rapid creative process, to which they had found a solution from the film lab:

B5: - - when we got some problem we come back to the lab where we have all the contacts of everybody on the wall and their skills. So we found (a name of a female actor).

Finally, access to *basic necessities* was perceived as central to team creativity in Case B. In the kinos, the team members were provided with limited basic necessities such as food and they were responsible for their obtaining such resources independently. However, the filmmakers often prioritized using their time for filmmaking instead of taking care of the necessities. Despite that they had perceived that a complete lack of or limitations in necessities had challenged the teams' overall capability to function during the rapid creative process. For example, one of the interviewees explained that her team was forced to finish their work earlier than intended, as the team had simply lacked proper food:

R: Did you have any other problems or challenges during the whole creative process, in addition that people were late?

B11: (-) We had to finish a bit earlier because ...we hadn't eaten anything, we had just snacks.

To sum, within Case B, the teams had experienced limitations in the work equipment, human resources as well as basic necessities. There were varying perceptions among the interviewees on whether limitations in the work equipment had fostered or, rather, hindered the creativity of the culturally diverse teams. However, the interviewees univocally stated that having the necessary human resources benefitted the teams in their creativity. In addition, basic necessities were found to be central for the teams' overall capability to function within the rapid creative process.

Psychologically safe atmosphere in the kinos

Based on the interviewees' statements in the data, the atmosphere in the kinos seems to have been characterized by lack of criticism as well as the filmmakers' reciprocal support and encouragement. Here, the aforementioned atmosphere is conceptualized as a *psychologically safe atmosphere* (see also Edmondson & Mogelof, 2005; Hennessey & Amabile, 2010; Milliken et al., 2003). In the category system, psychologically safe atmosphere was placed among the influences in the work environment because all participants in the kinos, collectively, were perceived to contribute to such atmosphere.

Overall, the kinos were perceived as a safe environment for filmmaking. Both the team members and the stakeholders stated, on one hand, that this safety was due to the filmmakers' behavior in the kinos. The filmmakers seem to have refrained, intentionally, from criticizing and providing negative feedback to each

other. Such behavior was said to take place both in the teams internally and in the wider community of the filmmakers in the kinos. For instance, one of the stakeholders explained the lack of criticism in the following manner:

B3S: - - usually here in Kino we only give positive feedback. If someone longs for criticism, this is not a right place to criticize, because then people may, in case there is something to criticize, talk behind back like "it was a weird film", but no-one tells the filmmakers that "It was somehow weird or bad" or anything like "had you thought it through?". Unless someone asks directly.

Some of the interviewees also explained that lack of criticism and negative feedback resulted in an atmosphere where mistakes and failures were embraced, and the filmmakers felt safe to experiment and to take risks in filmmaking. For instance, one stakeholder explained that filmmakers were allowed to make mistakes, which she considered as one of the good things in the kinos:

B1S: - - You know, one good thing with Kino is that you can make mistakes, you can make failures and you can produce something that is not good and you still can be proud of it (of the end result).

Also, the team members shared highly similar comments in the interview data. For instance, filmmaker B13 commented that a part of the kinos was a "*celebration of failure*", which she explained as follows:

B13: - -because even if the movie turns out total shit, everyone 's still like "yeah, you screened it" or even if you don't screen it people are like "ah, still..."

The interviewees also brought out that the kinos were characterized by the filmmakers' reciprocal support and encouragement. The filmmakers were perceived to focus on providing positive feedback and supporting each other in their endeavors, which was found to be conducive to the teams' creativity. For instance, filmmaker B14 explained the atmosphere as follows:

B14: Yeah, it's absolutely the people and the atmosphere because it's a very...I will completely sign what you (B13) just said. It's just such a loving atmosphere basically because you have so many people go through pain and suffering essentially because you all have the same goal in the end, just wanting to make a good film. And you are all at that point...kind of, it's fitting people together because it's the same interest. So it's just wonderful atmosphere of...well...in a way love and support and creativity because everyone is so eager to do something and are keen to do something and give their input to create so...

The members of the culturally diverse teams had also felt safe and comfortable to speak up and communicate their ideas to others in the teams. According to them, this was due to the atmosphere in the kinos. For instance, one filmmaker brought out her perception from the latest rapid creative process, where the team members had shared their ideas openly without expecting them to be implemented in the short films:

B11: That's why our group, I think, did well and most of the day worked well, because if someone had an idea, they could say it, but they didn't expect it to actually happen.

According to the interviewees, when feeling safe, the members of the culturally diverse teams had been able to not only express their various ideas but also implement these ideas while accepting the risk of failure. One team member's experience was that the kinos were "*a safe place*", where she was able to experiment in filmmaking in ways that had not been possible within professional filmmaking:

B1: It is a safe place where no-one takes offence or criticizes others "good that you tried". And I said I want to make this kind of a thriller because (-) I have done it and let's say I have never done professionally like that and I want...I am in a place where I can try out all sorts of things.

To summarize, it seems that in Case B, the psychological aspects of the work environment were considered to be important to the creativity of culturally diverse teams. The kinos, within which the culturally diverse film-making teams operated, were perceived as a safe environment where to experiment, express one's ideas and to take risks in film-making, all of which appears to be conducive to the creativity of culturally diverse teams.

6.3 Time constraints and the creativity of culturally diverse teams in Case B

Within the study of Case B, similar to Case A, and based on the interviewees' perceptions in the data, time constraints were identified as a central for the creativity of the culturally diverse teams. The content analysis of the thematic interviews resulted in the following two main categories:

- **Time constraints as the perceived enablers for team creativity:**
 - team effectiveness in creativity
 - rapid decision-making
 - generation of unconventional ideas
- **Time constraints as the perceived barriers to team creativity:**
 - impaired quality of the creative end results
 - negative challenge and pressure

Firstly, time constraints were perceived to contribute to *team effectiveness in creativity*. Some of the interviewees had perceived that time constraints had contributed to the teams' overall effectiveness in carrying out the activities that aimed to produce the creative end result. Many of the interviewees' perception was that time constraints had created pressure for the culturally diverse teams to produce their creative end result rapidly, by the deadline. What seems to have created additional pressure for the teams was that the short films were also to be presented in theaters immediately after each filmmaking session. Thus, in Case B, time constraints appear as intertwined with the pressure of publicly showing the creative end result to the audience.

The teams in Case B were perceived to have completed the short films by the deadline due to the time constraints in most cases. They were also said to work with high intensity to complete the creative end results, which was attributed to the time constraints. For instance, one of the stakeholders had perceived that due to the constrained time, the teams did not “*shilly-shally*”, and instead, they had focused on their work with the creative end results:

B3S: So when there is a shortage of time, then you are more open and maybe more willing to try something new or...just to seize the moment, because we just can't shilly-shally. Then you just have to do something and usually we notice that...when you just do it, the end result can be surprisingly good.

Secondly, time constraints were perceived to contribute to *rapid decision-making in the teams*. Some of the interviewees had perceived that time constraints had created pressure for the teams to make decisions concerning the short films (i.e., which ideas were to be implemented in the films) as well as the activities through which the teams aimed to produce these creative end results rapidly. The teams were also perceived to ignore incomplete ideas, focus on implementing the ideas instead of over-analyzing them and to elaborate between fewer alternatives, which the interviewees attributed to time constraints. For example, one stakeholder stated that due to time constraints, the teams were not able to “*over-analyze*” their ideas:

B2S: On the other hand, that you trust on your intuition, like “this could be quite ok”, before you start to over-analyze that “was it ok”, when it has been already done.

Another filmmaker stated that time constraints also forced the members of the culturally diverse filmmaking teams to make decisions faster and to “*be satisfied with less*”:

B8: - - the timeline kind of forces you to make decisions much faster ...and to be satisfied with less.

Thirdly, some of the interviewees explained in highly positive terms how they had perceived that team members *generated unconventional ideas*, which they attributed to the presence of time constraints. For instance, some filmmakers had perceived that the teams tended to work long hours due to the time constraints, but that this tended to result in loss of self-criticism and more unique ideas to be implemented in the films:

B1: I liked the fact that it's...because of it's such a short time and also because people become sleep deprived...they kind of...lose some type of critical thinking. And then it, it allows a certain type of creativity that wouldn't surface otherwise, that people really like you don't have time to think if it's a good idea or. Whatever. Or like...normally would start judging yourself, maybe this is silly, maybe people will like think it's weird, but here you don't have time for that, so you just do it and also you're not thinking straight because you're like in a hurry and sleep deprived and...whatnot.

Another team member explained that due to time constraints, the filmmakers had “*uncontrolled*” ideas:

B11: But for the creativity it's also a good thing that there's time limit, you have to start working and then something, pretty uncontrolled comes from your mind.

Although time constraints were perceived as enablers for the creativity of the culturally diverse teams, some of the interviewees had perceived them also more negatively. What became apparent, based on the interviewees' perceptions, was that the members of the filmmaking teams had different degrees of prior experiences in producing short films under time constraints. While some of them were experienced in participating in the kinos and had already created short films under time constraints, others were first-timers in the kinos and not only had less experience in filmmaking but also less experience in working under strict time constraints. Against this background it is not surprising that time constraints were also perceived as a barrier to the teams' creativity, especially in teams where the members had little previous experience in working under time constraints. This also suggests that the team members' past experiences in working under time constraints may have played a role in some of the teams, in which time constraints were perceived more positively in the teams' creativity.

In the thematic interviews, the team members in particular brought out their perceptions of the more negative aspects of time constraints that concerned both the activities in the team and the creative end results. According to some of them, time constraints impaired *the quality of the creative end results*. What was typical in the data were the interviewees' statements according to which with more time the teams would have been able to plan the creative end results more in detail. Yet, due to the time constraints, the teams had spent less time planning and instead prioritized the implementation of the creative end results to meet the deadline. This was understood to damage the quality of the short films and manifested in them as incompleteness and weaker technical quality, in particular.

B11: - -and of course it limits the result...like the quality of the result.

Some of the interviewees had also perceived time constraints to create *negative challenges and pressure* to the teams. Some interviewees stated that within their latest rapid creative process, their teams had been unable to complete the creative end results, which they attributed to the presence of the time constraint:

B11: We were like both 2 hours late but the work didn't end. It's gonna be shown tomorrow.

B10: It's actually hard for me to ...I didn't finish on time. I usually finish on time.

B11: But of course the inhibiting thing is, 'cause there are so many projects going on and then people don't make it on time.

Based on the aforementioned findings, it appears that in Case B, time constraints were perceived, on one hand, as conducive to the teams' creativity, as they were attributed to the teams' overall effectiveness in creativity, rapid decision-making, and generation of unconventional ideas. Yet, time constraints were also perceived as barriers to the teams' creativity. Interestingly, time constraints were perceived to cause negative challenges and impair the quality of the creative end results especially in teams in which the members had few previous experiences in making films under time constraints. This suggests that being creative under

time constraints may also be a learned skill for the members of filmmaking teams in the kinos.

6.4 Team leadership and the creativity of culturally diverse teams in Case B

Within the study of Case B, team leadership appeared to be central for the creativity of the culturally diverse teams, as it was perceived both as an enabler and a barrier to the creativity of the culturally diverse teams. In Case B, team leadership, the sources of which were internal to the teams, was solely perceived within the rapid creative process – despite the presence of the stakeholders in the kinos. The following categories highlight team leadership in Case B:

- **Visionary leadership:**
 - setting and communicating the vision
 - decision-making concerning the short film
 - organizing the teams' work
- **Uncontrolled leadership**
 - lack of control over one's vision
 - lack of one visible team leader
 - team leader's risk-taking behavior
 - lack of control over one's emotions

The former category of *visionary leadership* represents team leadership that was perceived as an enabler to team creativity, whereas the latter category of *uncontrolled leadership* represents team leadership that was perceived as a barrier team creativity in Case B. Both categories were built on sub-categories that highlight team leadership behaviors that were specific to the two kinds of team leadership. As a general notion, from these two categories, it can be said that team leadership that was internal to the teams was perceived throughout the rapid creative process. Typically, those team members who had presented their ideas for a short film in the pitching sessions and ended up directing the film had appeared as team leaders. A few teams were perceived to have two or more co-directors who, similarly, had emerged as team leaders. Thus, it seems that in Case B, there was emergent team leadership that was based on the team members' role in the team, alike shared leadership (cf. Morgeson et al., 2010).

6.4.1 Visionary leadership

This first sub-category depicts a research finding on team leadership internal to the teams that was perceived as enabler to the creativity of the culturally diverse teams in Case B. Three key team leadership behaviors were identified from the

interview data for Case B, based on which the present category was formed: *setting and communicating the vision, decision-making concerning the short film and organizing*.

In the meaning units placed under this category, the interviewees stated that they had perceived the team members, both individually and collectively, to influence their teams throughout the rapid creative process. What the interviewees emphasized in the data, however, was that they had perceived the culturally diverse teams to benefit particularly from *having one visible leader*, whose vision was followed during the rapid creative process. Relatedly, the first leadership behavior that was found to be important to the creativity of culturally diverse teams in Case B was *setting and communicating the vision*.

More specifically, the interviewees emphasized, that what had been particularly central for the creativity of culturally diverse teams in Case B, was that those team members who were the film directors had clear visions for their films. On one hand, by setting and communicating their vision for the films, the film directors were perceived to ease both individual team members' and the team members' shared activities with the creative end result and to set the constraints within which the teams were able to experiment. For instance, one of the team members explained that having the same person who had the original idea for the film as the film director benefitted team creativity as these individuals had already thoroughly elaborated their ideas for the film:

B11: I think in these short ones it's good that who has written it is also director so then the vision is much easier to transmit from the text to the script. That's why those who have the idea also are responsible for the creative work. Because I think it works this way better that someone has actually thought the whole thing through and let's stick to one vision.

Stakeholder B3S stated quite similarly:

B3S: Usually the filmmaking teams are led by the film directors. Because the director has the vision and he knows what he wants.

On the other hand, some of the interviewees' perception was that by setting and communicating a clear vision concerning the short film, the team members who had emerged as team leaders had provided clarity and allowed the team members to achieve understanding in terms of what was expected from them both individually and collectively as a team during the rapid creative process. For instance, one of the interviewees had perceived:

B11: - - ...if the directors are communicating properly it's super simple for everyone else. That "Ok, they want me to do this, and be here and like this and"...simple.

The second team leadership behavior that was detected as enabling the creativity of the culturally diverse teams within their rapid creative process concerned *decision-making*. One of the principles of the kinos, where the rapid creative process took place, was democracy in filmmaking. Interestingly, however, the interviewees had experienced that for the teams to be creative, it was essential that there was only one visible team leader, who made the final decisions concerning the

short film. For instance, some of the interviewees had perceived that having some degrees of hierarchy among the team members had been conducive to team creativity:

B8: There is that one lead person on the top so that you can do it in a draconian manner or like really collectively, like B9 does. But it is just important that there [R: Exactly] is that one person... and that one person has to take the responsibility.

The members of the culturally diverse teams tended to have highly differing roles in the teams, with differing priorities in the filmmaking. Relatedly, having a team leader who had the final opinion on the creative end results was perceived to keep the teams on track to completing their creative end results within the given time constraint. Some interviewees explained, for example, that having one or two members of the team make the creative decisions tended to leave more time for the teams to complete their films, instead of using it for decision-making. For instance, one of the Finnish filmmakers, who had been the film director in her latest team, had perceived that having an individual team leader, who made independent decisions concerning the short films, had saved time for the teams, while democracy in the teams' decision-making would have been likely to slow down the teams' work:

B9: ... but I noticed that for instance yesterday, the work was divided so that if someone proposed an idea, I was kind of the last one, who either accepted it or did not accept it [R: Exactly] (...) It was also, what made it kind of clear because if we would have all the time been democratic (laughs) like we would have always voted or discussed like "does it turn there or does it not", so it would have ended up being to slow, the process.

A U.S. filmmaker's (B2) experience was, in turn:

B2: - - somebody to restrain it too. 'cause there wasn't enough time for everyone to get together and talk about what we wanted to do, like really relaxed.

Despite that the interviewees emphasized the role of the one visible leader who made the final decisions in the team as central for the creativity of the culturally diverse teams particularly due to its time-saving aspects. They also stated that it was important that the team members were allowed to communicate their ideas and insights openly and that the team leaders took them into consideration before their final decisions. Therefore, it seems that team leadership that involved interplay between the one visible team leader and the others in the team was perceived as central for the creativity of the culturally diverse teams in Case B. For instance, one of the Finnish team members (B1) stated that on one hand, it was important for the teams to have one member who made the final decisions concerning the film. On the other hand, she also emphasized that it was important that the "power moves" among the team members:

R: Do you consider it important that power, it moves among the team members?

B1: I think it (power) needs to move a little bit. But it's good to have like the...person who's (...) one or two people who are actually really in charge, like make the final decisions and everything. But then that they give the possibility to other people...like also bring their things. And kind of manage a little. That's really important. Because

otherwise then it gets stuck to that one viewpoint and then there's really not a proper connection between everyone and...

The third leadership behavior was shared between two team members and it concerned the *organization of the teams' work* (e.g., working times). In instances where team leadership had been shared between team members, the team leadership had typically been shared in a manner where one of the team members, the film director, had been responsible for the "creative" work and led by setting and communicating the vision and making final decisions concerning the creative end results and the creative process. The other team leaders, often referred to as production coordinators, assisting directors or co-directors, were reported to be responsible for organizing the filmmakers, the schedules, locations and resources that the team utilized in their filmmaking. The aforementioned division of team leadership was perceived to contribute to team creativity, as it allowed one person to solely focus on developing his or her vision:

B2: It's too...keep the people that have the vision essentially just to not to have them bother with these extra things, having to organize the actors, having to organize locations so they can just focus on "how are we going to present that vision the best way (-)".

The findings of this category conclusively show that team leadership characterized by setting and *communicating the vision*, *decision-making* and *organizing* was perceived as conducive to team creativity within Case B. Furthermore, the findings show that while having one visible team leader was perceived as conducive to the creativity of the culturally diverse teams, this team leadership internal to teams also involved cooperation and interplay between the visible team leader and the others in the team.

6.4.2 Uncontrolled leadership

Another approach to team leadership that was internal to the culturally diverse teams was also identified when investigating Case B. The present category was built on meaning units where the interviewees brought out their perceptions of four leadership behaviors: *lack of control over one's vision*; *lack of one visible team leader*; *team leader's risk-taking behavior*, and *lack of control over one's emotions*. These team leadership behaviors were placed under this shared category as they were characterized by the team leaders' lack of control. Also, for this reason, this second category is here labeled as *uncontrolled leadership*. Each of these leadership behaviors were perceived as a barrier to the creativity of the culturally diverse teams in Case B. What appeared to be common for these leadership behaviors is that the interviewees had perceived these behaviors in instances where the teams had experienced temporary and, at worst, definite interruptions to the teams' work during the rapid creative process.

In the thematic interviews, many of the interviewees ended up critically self-reflecting their own team leadership behaviors through which they had impaired the creativity of the culturally diverse teams. Firstly, it was found that some of the interviewees had perceived the team leader's lack of control over

one's vision. More precisely, *lack of control over vision* here refers to incidents where the team leaders had had either an incomplete vision concerning the short film, or, a vision that was overly complex to be implemented in the given time. According to the interviewees, during such incidents, it had become challenging or even impossible for the team members to carry out their individual and shared activities with the creative end results, as the team leaders had failed to provide clarity for the team members concerning what was expected from them both individually and as a team.

For instance, one of the internal stakeholders explained how "*everything has just fallen apart*" when she had directed short films in kinos while simultaneously having an incomplete vision for the film. She stated that the teams' work with the creative end result had suffered because instead of leading her team's work, her focus had been on developing her idea for the film:

B1S: I compare it to situations, where I have begun to make a film with a very unclear idea and (...) then it feels that everything has just fallen apart and we have been in a situation, where the team and then I have been like "uhum, well let's shoot this scene next and this person could do this" (...) like I develop the idea while shooting and it suffers evidently when I cannot clearly lead (...) that situation and bring it forth.

Another stakeholder brought out how the film director's uncertainty concerning the film and its production tended to impair the teams' work with the creative end results:

B2S: How to say it (...) like one does not start to get flustered in the shootings with how to do it (...) like one does not start to think, would it (the idea) be more reasonable to do in this way, but one has decided it already earlier. And of course, there are opinions and things can change in the shootings too but if the director is not quite sure how it should be done, it can very easily influence the entire team's work.

Secondly, some of the interviewees had perceived instances in which their team had *lacked one visible team leader*. The interviewees stated that typically those team members whose role in the team was that of a film director were expected to be the team leaders. According to them, in the absence of a visible team leader, the teams had experienced interruptions during the rapid creative process as the teams had struggled in reaching a shared understanding of what kind of short films they sought to create, as well as of the strategies through which they would create these creative end results.

Typically, the lack of a visible team leader was reported in instances where the team leadership was shared between two or more persons. For example, a Finnish-Hungarian filmmaker explained that one of the rapid creative processes, in which he had recently been involved, had suddenly ended, which he attributed to the lack of visible team leader:

B8: During the first session, my team was a completely different team, and such person did not emerge there, and that is pretty much why the project fell apart.

Thirdly, it was found that some of the team leaders were perceived to demonstrate team leadership behaviors characterized by *uncontrolled risk-taking*, which was considered as a barrier for the teams' creativity. For instance, one of the film

directors reflected on her own behavior and described an incident during which she had decided to take her team to shoot a film in a public place without the necessary permissions from the authorities. Her team had experienced an interruption to their rapid creative process as, ultimately, the team had ended up in a conflict with the authorities due to the lack of necessary permissions for shooting a film in a public place:

R: What have been the most challenging incidents to date, when you have been making the film.

B9: Well yesterday we were shooting in the hall of a metro station and the guards came...and we got an elevator stuck without knowing it and as we had done it, the guards came to interrupt our shootings [R: yes, yes] and so it kind of was the most challenging incident, which of course was from us, from me (-) The guards told us that "if you would have called HKL and asked for a permission, there would be no problem". But we kind of decided "on the flight" within this workshop as we decided that "let's shoot here" and we kind of rushed (laughing) with the crew there and then I kind of had to take the responsibility for the consequences...I predisposed the whole team to a conflict [R: Exactly] with the authorities [R: Exactly]. It was the most challenging.

Finally, in some instances, the person perceived as team leader had *not been able to control one's emotions*, according to the interviewees. For instance, a U.S. filmmaker explained how his teams' work with the short film had become interrupted as the film director had started to panic after having noticed that the original idea for the film was not feasible:

B2: So she presented this idea and we had this long talk about it on the production evening (...) and so what she wanted to do originally was, get three or four people to just come up with an idea, and film them all, like really short...ideas based off this piece of scripture. And [like I tell you], and then the next day they all fell through. None of them worked. No, I, I was the only one that got back to her, like with any like concrete idea...and so when we met she was like in a panic. And she had like drank like three...energy drinks or something, she was just like wired and everywhere - -

Also, a Finnish member of a filmmaking team described her own team leadership behavior and explained how she tended to develop stress during the kinos. During her latest rapid creative process, it had become apparent for her that her team would likely not be finish its creative end result by the given deadline. Due to this set-back, she had become emotional to a degree where her fellow team member had had to take charge of the team.

B13: - - so the combination of lack of sleep and...high stress...so I remember calling B14: like "I can't see it...we're not gonna screen" (imitates crying voice) and he had to come in and was like "okay, I'll come there" and he had to go in an argument with the editor because I was at that point so emotional that I knew if I'm gonna talk to her, it's gonna be a screaming match.

Based on these findings, it can be concluded that in Case B, four kinds of team leadership behaviors characterized by lack of control were detected. Each leadership behavior, each apart from the others, was perceived especially in instances, within which the teams had experienced interruptions to the rapid creative process. In other words, the team members had been unable to continue with their

individual and collective activities with the creative end results either temporarily or definitely. For the interviewees, these leadership behaviors had appeared as barriers to the creativity of the culturally diverse filmmaking teams. Considering that the teams were expected to produce their creative end results rapidly, team leadership that was attributed to interruptions appears as particularly harmful to the teams' creativity.

7 DISCUSSION AND CONCLUSION

In this final chapter, the main findings from the case studies are summarized and discussed in relation to previous research. Following this, the implications of this study are addressed, after which suggestions for further research are made. At the end of the chapter, the study is evaluated and concluded.

7.1 Summary and discussion of the main findings

In the following sections, the main results from Case A and Case B are summarized through the research objectives.

Research objective 1.

As its first research objective, the present study sought to improve understanding of how the team members and stakeholders of the culturally diverse teams perceive the meaning of cultural diversity in team creativity. Table 11 summarizes the research findings on the meaning of the cultural diversity of a team in team creativity in Case A and Case B:

TABLE 11 Summary of the meaning of cultural diversity in the creativity of culturally diverse teams

CASE A		CASE B
A source of culture-bound knowledge of music	A source of culture-bound knowledge of music markets	A source of culture-bound informational resources for filmmaking
- a variety of culture-bound knowledge of music in a songwriting team (i.e., sounds, rhythms, lyrics, melodies, arrangements)	- a variety of culture-bound knowledge of music markets in a songwriting team (i.e., knowledge of consumers' preferences, knowledge of typical and attractive musical elements)	- a variety of culture-bound informational resources in a filmmaking team (i.e., ideas, viewpoints, language skills, and knowledge)
- deploying and integrating the knowledge of music into the songs	- deploying the knowledge of music markets into the songs	- deploying and integrating the informational resources for filmmaking into the short films
- exotic musical elements and novel combinations of culture-bound musical elements in the songs	- appropriateness of the songs to being utilized in the music markets	- multilingualism in the short films - portraying cultural stereotypes in the short films - parody of the film traditions in the team members' home countries in the short films
<hr/>		
A source of language challenges		
- unevenly distributed knowledge of a songwriting team's working language		- unevenly distributed knowledge of a filmmaking team's working language
- impaired communication between the team members - frustration - impaired team functioning - consumed time and a challenge to complete a pop song during the rapid creative process		- impaired communication between the team members - conflicts due to misunderstandings - interruptions due to a lack of shared language - consumed time and a challenge to complete a short film during the rapid creative process

As summarized in Table 11, the findings from the two case studies show that the cultural diversity of a team was perceived to have various meanings in team creativity; based on the interviewees' perceptions in the interview data, it was found to have both positive and negative meanings in team creativity within the rapid creative process.

The findings from Case A show that the cultural diversity of a team was perceived as a simultaneous variety in the team members' knowledge of music styles and elements (i.e., the melodies, sounds rhythms, lyrics, and arrangements of the songs) that were culture-bound to the music in the team members' home countries. This was understood to contribute to the novelty and uniqueness of the songs. For instance, the Japanese and the Korean songwriters were perceived to bring in the music styles and musical elements of Japanese (i.e., J-pop) and Korean (i.e., K-pop) pop music into the songs written with the Finnish songwriters. The teams were also perceived to integrate these team members' varying informational resources during the rapid creative process. Respectively, the teams' songs were understood to involve exotic musical elements (i.e., *uniqueness*) in them, as well as novel combinations of musical elements (i.e., *novelty*) (cf. Amabile, 1988; Perry-Smith & Shalley, 2003).

In Case A, cultural diversity was also perceived as variety of culture-bound knowledge that concerned the team members' home music markets. This was understood to contribute to the appropriateness of the teams' creative end results, that is, to their feasibility to being utilized for commercial purposes in the music markets (see also Amabile, 1988). Instead of integrating the team members varying market knowledge, the teams were perceived to draw especially on the market knowledge of those individual team members, who, as insiders of certain music markets, hold unique knowledge in relation to the others in the team. The stakeholders, in particular, had perceived that due to the team members' variety of market knowledge, the teams had created songs that held the potential to turn out profitable in the pre-defined music markets.

In Case B, in turn, cultural diversity was perceived as simultaneous variety in culture-bound informational resources (i.e., as ideas, viewpoints, language skills, and knowledge), which were relevant to the domain of non-profit filmmaking. Overall, by manifesting as informational diversity, cultural diversity was perceived as conducive to team creativity, but, more specifically, it was understood to enrich the characteristics of the teams' creative end results, to which it was understood to bring cultural stereotypes, multilingualism, and characteristics of the film traditions in the team members' home countries, according to the interviewees. (i.e., *uniqueness*) (cf. Amabile, 1988; Perry-Smith & Shalley, 2003). These findings from the two case studies imply that cultural diversity was considered to be important to the teams' creativity when manifesting as simultaneous informational diversity in the teams in the two studied cases. Similarly, in the previous research, cultural diversity has been argued to be beneficial in team creativity by manifesting as simultaneous informational diversity in the teams (e.g., Jang, 2017; Leung & Wang, 2015a; McLeod et al., 2016; van Knippenberg & Schippers, 2007).

Interestingly, and paradoxically, the meaning of cultural diversity was also perceived negatively in both cases. More specifically, cultural diversity was perceived as *a source of language challenges*. In practice, language challenges had occurred as team members' inability to verbalize their thoughts and understand one another. Cultural diversity, as language challenges, was perceived to impair team activities regarding the creative end results in several ways. In the two cases, language challenges were perceived, quite obviously, to impair communication in the teams. They were also perceived to waste time, which can be considered as particularly harmful for team creativity in the two cases as the teams were expected to be creative under high time constraints. Especially in Case B, cultural diversity was perceived to have severe consequences for the teams' creativity. Language challenges were perceived to contribute to conflicts and interruptions, some of which had been definite, in the rapid creative process. Also, in previous research, with culturally diverse teams in organizations, cultural diversity has been linked to increased conflict and communicational challenges (e.g., Bassett-Jones, 2005; Earley & Mosakowski, 2000). The reason why language challenges appeared as particularly harmful to the creativity of culturally diverse teams in Case A and B is that they seem to have served as a source of disintegration in the teams. Thus, it seems that while language challenges impaired communication in the teams, they also seem to have led to deeper social implications.

Taken together, these empirical findings suggest that the mechanism through which the cultural diversity of a team underlies team creativity in the two cases concerns cultural diversity perceived as simultaneous informational diversity in a team. Cultural diversity as a *variety* of culture-bound informational resources was considered as the source of creative end results in the teams in the two cases. Here, variety refers to the qualitative differences in terms of the team members' informational resources, that is, when each team member was perceived to possess unique culture-bound informational resources in relation to the others in the team (cf. Harrison & Klein, 2007, p. 1206). Cultural diversity was also considered as the source of language challenges in team creativity. At a more analytical level, language challenges can be conceptualized as *unevenly distributed culture-bound informational resources* (i.e., knowledge and skills in the teams' working language). (cf. Harrison & Klein, 2007, p. 1206). While some of the team members were perceived to possess language skills as informational resources or more, the others were perceived to have weak or highly limited language skills. Furthermore, language skills can also be considered as necessary to the teams' overall functioning and domain-relevant (see Amabile, 1996, 2013), considering the nature of the teams' work tasks.

Research objective 2.

The present study sought, as its second objective, to improve understanding of what the team members and stakeholders of the culturally diverse teams perceive as enablers and barriers for the creativity of culturally diverse teams. The findings from Cases A and B are summarized in Table 12.

TABLE 12 Summary of the perceived enablers and barriers for the creativity of culturally diverse teams

	CASE A		CASE B	
	Perceived enablers for the creativity of a culturally diverse songwriting team	Perceived barriers for the creativity of a culturally diverse songwriting team	Perceived enablers for the creativity of a culturally diverse filmmaking team	Perceived barriers for the creativity of a culturally diverse filmmaking team
Individual-level				
Personal qualities of the members of a culturally diverse team	<ul style="list-style-type: none"> - a songwriter's personality characteristics (extroversion, openness towards one's team members, flexibility, confidence, and courage) - a songwriter's task-oriented curiosity (open and curious approach towards novel information and songwriting) - a song writer's intrinsic motivation (passion, inner force to write pop songs, the positive pressure to succeed, and an interest towards writing pop music) 	<ul style="list-style-type: none"> - a songwriter's personality characteristics (introversion and shyness) - a songwriter's lack of intrinsic motivation 		
Social and communicational skills of the members of a culturally diverse team	<ul style="list-style-type: none"> - a songwriter's skills to socially bond with others in the team, be considerate, listen to one's team members, communicate one's ideas, compromise (i.e., "kill one's darlings"), and regulate one's "ego" 	<ul style="list-style-type: none"> - a songwriter's tendency to dominate in the team, inability to listen to one's team members, and inability to compromise (i.e., "kill one's darlings") 	<ul style="list-style-type: none"> - a filmmaker's skills to socially bond with others in the team, cooperate, listen to one's team members, and communicate one's ideas 	<ul style="list-style-type: none"> - a filmmaker's tendency to dominate in the team and inability to listen to one's team members

Team-level				
Social bonding among the members of a culturally diverse team	- the presence of positive interpersonal relationships among the members of a songwriting team and the team members' engagement with their team	- the absence of positive interpersonal relationships among the members of a songwriting team and the team members' weak or lacking engagement with their team	- the presence of positive interpersonal relationships among the members of a filmmaking team and the team members' engagement with their team	- the absence of positive interpersonal relationships among the members of a filmmaking team and the team members' weak or lacking engagement with their team
Creative incidents during a rapid creative process	- " <i>magical moments</i> " in a songwriting team characterized by sudden expression of novel ideas, team members' shared validation of novel ideas to be implemented in a pop song, and the use of non-verbal communication		- " <i>magical moments</i> " in a filmmaking team characterized by sudden expression of novel ideas, team members' validation of novel ideas to be implemented in a short film, and the use of verbal and non-verbal communication to express novel ideas	
Distribution of domain-relevant informational resources in a culturally diverse team	- shared informational resources among the members of a songwriting team (i.e., having all team members be professionals) - variety in the team members' informational resources (i.e., team members having unique informational resources)	- unevenly distributed informational resources among the members of a songwriting team (i.e., the presence of "stars" in the songwriting teams)	- unevenly distributed informational resources among the members of a filmmaking team (i.e., the presence of filmmaking and broadcasting professionals and novices in the filmmaking teams) - variety in the team members' informational resources (i.e., team members having unique informational resources)	- unevenly distributed informational resources among the members of a filmmaking team (i.e., the presence of filmmaking and broadcasting professionals and novices in the filmmaking teams)

Team leadership internal to a culturally diverse team	- decisive leadership with an emphasis on decision-making concerning the artist leads, characteristics of the pop songs, organization of the teams' work, and strategies used to create the pop songs		- visionary leadership characterized by having one visible team leader who sets and communicates the vision, organizes the team's work, and makes decisions concerning the short film	- uncontrolled leadership characterized by lack of control over one's vision and emotions, lack of one visible leader, and a team leader's risk-taking behavior
Work environment				
Necessary resources for a culturally diverse team	- availability of minimum work equipment (e.g., musical instruments and technical equipment), access to reference material, and basic necessities for a songwriting team	- limitations in a songwriting team's necessary resources (e.g., basic necessities)	- availability of minimum work equipment (e.g., lap top computers, cameras, lighting and audio equipment), work space, basic necessities, and people for a filmmaking team - limitations in a filmmaking team's necessary resources (e.g., in work equipment)	- limitations in a filmmaking team's necessary resources (e.g., in basic necessities, work equipment, people)
The physical work environment for a culturally diverse team	- work environment in the co-writing workshop that is secluded and novel, comfortable, aesthetic, and lacks distractions,	- work environment in the co-writing workshops characterized by distractions and lack of aesthetics		
Psychologically safe atmosphere for a culturally diverse team			- psychological aspects of the work environment in the kinos characterized by lack of criticism and negative feedback, safety to experiment and to take risks in filmmaking; safety to speak up and communicate one's ideas, reciprocal support and encouragement, and positive feedback	

Time constraints set for the work of a culturally diverse team	- the presence of time constraints attributed to a songwriting team's effectiveness in creativity and rapid decision-making	- the presence of time constraints attributed to a filmmaking team's effectiveness in creativity, rapid decision-making, and the generation of unconventional ideas	- the presence of time constraints attributed to impaired quality of short films, negative challenge, and pressure
Shadow leadership	- team leadership external in relation to a songwriting team, with an emphasis on constraining (time and the pop songs) and controlling one's availability for the team as the leadership behaviors		

As shown in Table 12, there were both similarities and differences between the two cases in terms of the perceived enablers and barriers for the creativity of culturally diverse teams. Previous research and theory on creativity in organizations suggests that to emerge, creativity requires the presence of influences that are both intrinsic and extrinsic to the creative individuals and teams (Amabile, 1988, 1996, 2013; Sternberg, 2006, 2012; Woodman et al., 1993). Much in line with previous research (e.g., Shalley & Gilson, 2004; Woodman et al., 1993), the findings show that the perceived enablers and barriers for the creativity of the culturally diverse teams operated at the levels of individual team members (*individual-level*), two or more team members (*team-level*), as well as in the teams' work environments (*the work environment*).

When it comes to the perceived enablers and barriers for creativity at the level of individual team members, *personal qualities* were considered to be important for the creativity of culturally diverse songwriting teams in Case A. This covered the team members' personality characteristics, intrinsic motivation and task-oriented curiosity. This finding is also much in line with prior research. For instance, Amabile (1988, 1996, 2013) has presented in her componential theory of creativity certain personality characteristics, intrinsic motivation, and cognitive-perpetual styles as key components of creativity at the level of individuals and teams (see also Chang & Shih, 2019; Sternberg, 2006). Thus, the findings of the present study suggest that there are similarities in the enablers and barriers for both individual-level creativity and the creativity of teams that are culturally diverse.

In addition, in both Case A and B, a set of *social and communicational skills* was identified as central to the creativity of culturally diverse teams at the individual level. When present, these skills were perceived as particularly necessary for the teams' social bonding and in reaching a shared understanding within the rapid creative process. Vice versa, limitations and the complete lack of social and communicational skills were perceived as barriers for the teams' creativity. Similar to this finding, in the creativity research, Amabile (1988, p. 130) brought out the lack of social skills as one of the negative personal qualities of individuals that inhibit creativity. The reason why social and communicational skills seem to be central for the creativity of culturally diverse teams is, based on the interviewees' perceptions, because these skills had allowed the team members to socially bond. Moreover, they seem to have allowed the team members to reach a shared understanding concerning the creative end results and the strategies through which they were implemented as well as to proceed rapidly with the creative end results. Indeed, in the absence of social and communicational skills, the teams were perceived to encounter conflicts as well as create conventional and even unfinished creative end results, as the findings from Case B, in particular, show.

At the team level, the perceived enablers and barriers for the creativity of culturally diverse teams appeared highly similar across the two cases. In previous research, informational resources such as domain-relevant skills and knowledge have been pointed out as central for the creativity of individuals and teams (e.g., Amabile, 1988, 1996, 2013; Sternberg, 2006, 2012) and especially for the creativity of culturally diverse teams (e.g., van Knippenberg & Schippers,

2007). For instance, Amabile (2013, p. 135) has stated that having domain-relevant skills allows individuals to generate responses that are novel. Interestingly, in the two studied cases, *domain-relevant informational resources* were found to operate at the team level. More specifically, the patterns in which these resources were distributed among the team members were found to be central for the creativity of the culturally diverse teams. When the informational resources were perceived to be *unevenly distributed* within a team, the creativity of the culturally diverse teams was perceived to have become both enabled (Case B) and inhibited (Cases A and B). In Case A, the unevenly distributed domain-relevant informational resources had occurred especially in instances where some of the team members had been considered as highly successful, “stars”, for instance, due to their prior success in the music markets. Due to the presence of the more experienced team members having more informational resources (i.e., experiences), the other team members were perceived to have shown fearful respect towards the more experienced team members. In particular, it seems that unevenly distributed informational resources among the team members had created divisive dynamics in the teams as the more experienced team members were provided with control over the teams’ creative end results.

However, in Case B, the unevenly distributed domain-relevant informational resources among the team members were perceived as enablers for the creativity of the culturally diverse teams: the less experienced team members were perceived to learn from the more experienced team members. There were also similarities between the two studied cases, as the team members’ *variety in informational resources* was perceived as enabler to the creativity of the culturally diverse teams in both. In Case A, the shared informational resources among the team members were perceived to allow the team members to rapidly exchange their ideas as well as to reach shared understanding. These findings are also interesting in the light of some of the more recent literature on creativity in organizations, which suggests that information and knowledge-sharing between the team members can foster team creativity (see Chua et al., 2012; Hoever, 2012) and especially the creativity of culturally diverse teams (see Bodla et al., 2018; Tang & Naumann, 2016; see also Salazar et al., 2017).

Additionally, in the two cases, *social bonding*, which is understood here as the degree to which the team members have positive relationships with each other and were engaged with the team, was found to be one of the perceived enablers for the creativity of culturally diverse teams when present. In the absence of social bonding, the teams’ creativity was perceived to have become inhibited. It is noteworthy that in both Case A and B, the culturally diverse teams were perceived to have developed social bonding already at the very beginning of the rapid creative process. This was perceived to allow the teams to progress rapidly with their activities that aimed to produce the creative end result.

The study also introduces to the literature a novel perceived enabler to team creativity. The findings from the two cases show that a specific type of incident, labeled as *the creative incident*, during which novel ideas were unexpectedly expressed and immediately validated in the team, was perceived to play central role in enabling the creativity of the culturally diverse teams. Especially in Case

A, these incidents seem to have been important for the teams' motivation to complete their creative end results rapidly, as well as to the shared understanding and atmosphere in the teams.

What is particularly interesting in the findings from Case A and Case B, concerning creative incidents, is the role of non-verbal communication and the teams' work equipment during periods of non-verbal communication. During these incidents, the members of culturally diverse teams were perceived to communicate their novel ideas to the others in the team especially by utilizing work equipment that was central in their domains (e.g., by playing musical instruments or the track of the song from computer in Case A; and by showing scenes of a film through cameras and laptop computers in Case B). The members of the culturally diverse teams were also perceived to suddenly reach shared understanding of the value of the novel ideas, which, especially in Case A, had manifested as the team members' non-verbal communication (e.g., facial expressions, gestures). Thus, it seems that during the creative incidents, non-verbal communication, and especially communication which was mediated by the necessary work equipment, had played central role.

In the previous research, the importance of the work environment for fostering creativity has been widely acknowledged (e.g., Amabile, 2013; Sternberg, 2006, 2012). Consistent with this previous research, perceived enablers and barriers that concerned the teams' work environments were identified also in this study. To date, the influence of the social and psychological aspects of the work environment, and especially psychological safety, underlying creativity has been much studied (e.g., Edmondson & Mogelof, 2005; Kessel et al., 2012; see also Hennessey & Amabile, 2010; Shalley & Gilson, 2004). Quite in line with this previous research, in Case B, *psychologically safe atmosphere in the kinos* was perceived as an enabler for the creativity of the culturally diverse teams. The interviewees had perceived that it was important for the members of culturally diverse filmmaking teams to feel safe enough to fail, to communicate their ideas, and to experiment in filmmaking. What may explain the prominence of psychological safety for the creativity of culturally diverse teams within Case B is that differing from the co-writing workshops in Case A, the participants in the kinos involved both experienced filmmakers and novices in filmmaking.

Differing from Case B, the findings from Case A highlight that also the teams' *physical work environments* were perceived to enable the creativity of the culturally diverse songwriting teams. Freedom from distractions, comfortability, aesthetics as well as a secluded and novel location as the work environment, in particular, were found to be conducive to the teams' creativity. Again, these findings are also much in line with previous research, which has acknowledged the influence of the physical aspects of work environment on employees' and teams' creativity (e.g., Amabile, 1988, 2013; Amabile et al., 1996; Sternberg, 2006, 2012). But why was the influence of the physical work environment on the creativity of culturally diverse teams identified solely from Case A? In Case B, the culturally diverse filmmaking teams had a shared work space, the film lab, where they were free to carry out their work with the short films. The teams were also free to choose the locations where they planned and shot the short films during each

rapid creative process. Thus, there was, quite naturally, variation in the teams' physical work environments in Case B. The culturally diverse songwriting teams in Case A, in contrast, were expected to co-write songs in studios which the stakeholders had assigned to the teams before each rapid creative process and on site at the co-writing workshop. Thus, one possible explanation for why the influence of the physical work environment was emphasized in Case A can be that the teams' work environment remained unchangeable and that the teams had limited possibilities to influence their work environment during the rapid creative process.

In the two cases, the availability of *necessary resources* was perceived as seminal to the creativity of the culturally diverse teams, while there was more variation among the interviewees' perceptions concerning the limitations in these resources. These findings are also in line with past creativity research, where resources, such as those in equipment and people, have been shown to be conducive to individual-level creativity (see Soriano de Alencar & Bruno-Faria, 1997; Woodman et al., 1993; see also Shalley & Gilson, 2004). However, in Case A, having access to reference material, such as existing songs and music videos through online streaming services, was emphasized. Why reference material seems to have been central for the creativity of culturally diverse teams in Case A is that this material had served as a communicational tool, allowing the team members to communicate and illustrate their ideas to the others in a team as well as to overcome the language challenges in the teams through music. Furthermore, considering that the teams in Case A were expected to produce pop songs as their creative end result, it was important for the teams to be able to reflect on whether the songs they created were appropriate to be utilized in the music markets by listening to reference material.

In Case B, in turn, having the necessary human resources was emphasized as central for the teams' creativity. As pointed out earlier, the participants of the kinos involved novices. Additionally, the teams were typically formed by the participants themselves, and the most information that they had on each other's informational resources was based on the participants' brief self-introductions that took place in the beginning of the kinos. What was considered as challenging by the interviewees in Case B, in particular, was having sufficient quantity of team members as well as team members who had the necessary informational resources. In Case A, in contrast, all the members of the culturally diverse teams were professional songwriters, whose informational resources, such as the degree of experience and expertise, were ensured by the stakeholders, who also formed the teams in advance for each rapid creative process. Consequently, having the necessary human resources was not self-evident for the teams in Case B, due to which the importance of these resources was central in Case B.

When it comes to the perceived enablers and barriers for creativity that were located in the teams' work environment, the interviewees had varying perceptions concerning *time constraints* under which the teams were expected to be creative. Time constraints appeared to be conducive to team creativity as they were considered to contribute to the teams' effectiveness and decision-making in

both cases. However, in Case B, time constraints were also considered to contribute to the generation of unconventional ideas, which some of the interviewees had perceived to enable the creativity of the culturally diverse teams. Yet, for some interviewees, time constraints had appeared as a barrier to the teams' creativity, as they had considered the time constraints to impair the quality of the teams' creative end results and to result in perceived negative challenges towards completing the creative end result. One potential explanation for the differences between the two cases in terms of how time constraints were perceived may be the different degrees of the team members' experiences in working under time constraints. While in Case A, all the team members were already experienced in creativity under time constraints, in Case B, not all team members were filmmaking professionals nor experienced in time-constrained work, especially in the *kinos*.

Finally, leadership is often brought out as central to creativity in organizations (e.g., Amabile et al., 2004). The findings of this study show that *team leadership* that is both internal (Case A and B) and external (Case B) to the culturally diverse teams was perceived during the rapid creative process and to be particularly important for the teams' creativity. Thus, team leadership appeared both at a team level and in the teams' work environment. In Case A, solely team leadership external to the teams was detected (i.e., *shadow leadership*), which was characterized by the team leadership behaviors of constraining the teams and controlling one's availability for the teams.

Based on the interviewees' perceptions, shadow leadership appeared to involve, on one hand, a controlling element: by constraining the amount of time, the stakeholders were perceived to motivate and even pressurize the teams to complete their creative end results by their deadline. Additionally, the stakeholders constrained the team composition as well as the characteristics of the creative end results. As for viewing constraining as a characteristic team leadership behavior for shadow leadership, the interviewees had varying perceptions. It seems that for some interviewees there was freedom in constraint: by constraining, the stakeholders were perceived to address to the teams the limits in which it was possible for them to experiment and focus on the details of the creative end results. However, for a few other interviewees, constraining the creative end results, in particular, had appeared as negatively delimiting team creativity. On the other hand, the stakeholders were also perceived to provide the teams with freedom – in the given constraints – by intentionally staying mostly absent from the teams' rapid creative process, except for a few occasional visits to the studios and aiding the teams on an *ad hoc* basis. The interviewees had, quite univocally, perceived this latter leadership behavior as conducive to the teams' creativity. Again, what may explain the presence of shadow leadership in Case A concerns the differences in the usage of the teams' creative end results. Especially in Case A, the stakeholders hold great interest towards the teams' creative end results: the pop songs that the teams created were expected to hold potential to yield profits both for the music publishing companies and the record labels that the stakeholders represented. In Case B, the stakeholders did not have such interest towards the short films as the usage of the teams' creative end results depended much on the

film directors' personal interests and the short films were not expected to be utilized commercially.

Also, team leadership that was internal to the teams was detected in the two cases (see Morgeson et al., 2010). Within Case A, team leadership internal to the teams (i.e., *decisive leadership*), where the emphasis was on decision-making, was perceived as conducive to the teams' creativity. Both the team members who had emerged as team leaders as well as the team members collectively were perceived to make decisions concerning the characteristics of their creative end results, the organization of the teams' work (e.g., working times) and the strategies used for work. In Case A, the culturally diverse songwriting teams were subject to not only the team members' but also the stakeholders' varying perspectives concerning the creative end results. To be able to create their creative end results rapidly, it was necessary for the songwriting teams to reach consensus instead of wasting their constrained time on elaborating the various perspectives. This may also explain why team leadership with the emphasis on decision-making was perceived as central enabler to the creativity of the culturally diverse teams within Case A.

The findings from Case B show *visionary leadership*, characterized by having one visible leader in the team whose vision was followed throughout the rapid creative process, was perceived as one of the enablers to the creativity of the culturally diverse teams. This finding is interesting, especially because previous literature suggests that in teams and groups, shared leadership can foster creativity (cf. Woodman et al., 1993). It is also interesting because one of the principles of the kinos was democracy in filmmaking. The importance of visionary leadership for the creativity of the culturally diverse teams in Case B may be explained through the differences between Case A and B. In Case A, the stakeholders set and communicated the constraints concerning the teams' creative end results. Consequently, the teams were provided with freedom to be creative, yet, only under the given constraints. In Case B, in contrast, the teams had high degrees of freedom in deciding the characteristics of their short films. Considering the constrained time that the teams had available, it was necessary for the teams to achieve a clear vision and not explore all possible alternatives concerning the creative end results. Thus, it seems that in the absence of constraints set for the creative end results, visionary team leadership provided the teams with clarity concerning the creative end results and the strategies through which it was created. What accentuates the importance of having one visible team leader who has a clear vision for the film are the findings from Case B, which show that team leadership internal to teams characterized by the lack of one visible team leader, lack of control over one's vision, risk-taking behavior and inability to control one's emotions (i.e., *uncontrolled leadership*) was perceived as a barrier to the creativity of the culturally diverse teams.

7.2 Implications

The present study has sought to address the theoretical and empirical gaps that were stated in Chapter 1. Next, the theoretical and practical implications of the study are discussed, after which implications for further research are discussed.

7.2.1 Theoretical implications

The starting point for this study was, firstly, the argument presented in information and decision-making theory, which suggests that the cultural diversity of a team is beneficial for teams in their creativity by manifesting as simultaneous informational diversity in teams (e.g., Bassett-Jones, 2005; McLeod et al., 1996; Leung & Wang, 2015b; Williams & O'Reilly, 1998). Another starting point of this study was that various enablers and barriers have been suggested to the creativity of culturally diverse teams (e.g., Leung & Wang, 2015b; Stahl et al., 2010b). Through its research findings, this study contributes to the research on the creativity of culturally diverse teams in organizations in the following ways.

Firstly, previous research on culturally diverse teams in organizations suggests that cultural diversity can have both negative and positive roles in teams, and in some cases, the negative and positive roles can be simultaneous (e.g., Kochan et al., 2003; Stahl et al., 2010a; van Knippenberg & Schippers, 2007). Additionally, in the streams of research on culturally diverse teams and creativity in organizations, the diversity of a team, and especially cultural diversity, has been argued to be beneficial for team creativity (e.g., Bassett-Jones, 2005; Bouncken et al., 2016; Jang, 2017; Leung & Wang, 2015b; McLeod et al., 1996). This argument has been particularly prominent within information and decision-making theory in the field of diverse teams in organizations (Pitts & Jarry, 2007; Williams & O'Reilly, 1998). However, the current understanding of the meaning of cultural diversity in team creativity is far from comprehensive (e.g., Jang, 2017), due to limited empirical research on this topic.

This study complements the existing research by making salient the team members' and the stakeholders' perceptions on the meaning of the cultural diversity of a team in team creativity, which have rarely been addressed in research. As its contribution to the research on the creativity of culturally diverse teams in organizations, the study shows empirically that cultural diversity has various meanings in team creativity. The findings show that cultural diversity was considered as an important *source of culture-bound knowledge of music and music markets* (Case A) and *culture-bound informational resources for filmmaking* (Case B) in team creativity. This indicates that cultural diversity is perceived to benefit culturally diverse teams in their creativity. Additionally, the study shows that cultural diversity is also considered as *a source of language challenges* (Cases A and B), indicating that cultural diversity is also perceived to impair the teams' activities with their creative end results (i.e., team creativity) in various ways. Based on these findings, the meaning of the cultural diversity of a team in team creativity appears as more versatile than proposed in previous research, and especially in

information and decision-making theory, in which cultural diversity has been argued to solely be beneficial in team creativity (see Bassett-Jones, 2005; McLeod et al., 1996; van Knippenberg & Schippers, 2007).

Secondly, in the research on culturally diverse teams in organizations, three main theories, including social categorization, similarity-attraction, and information and decision-making theory, have been used to explain diversity in teams. Each of these theories proposes different mechanisms to underlie the effects of cultural diversity on teams. (e.g., Pitts & Jarry, 2007; van Knippenberg et al., 2004). Of these theories, information and decision-making theory addresses the importance of diversity in team creativity by arguing that diversity is beneficial in team creativity by manifesting as simultaneous informational diversity in the teams (e.g., McLeod et al., 1996; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998). Despite this argument, the empirical understanding of the mechanism through which the cultural diversity of a team underlies team creativity has remained limited to date.

This study clarifies the mechanism through which cultural diversity is perceived to underlie team creativity. It empirically shows that cultural diversity is perceived as simultaneous informational diversity in the teams. In Case A, cultural diversity was perceived as *a variety of culture-bound knowledge*, including knowledge of music styles and elements that are bound to the music in the team members' home music markets. This was understood to contribute to the novelty and uniqueness of the teams' creative end results. Moreover, the cultural diversity of a team was perceived as *a variety of knowledge of the team members' home music markets* among the team members. Also, in prior literature on culturally diverse teams in organizations, several researchers have proposed diversity to increase the team members' knowledge of consumer habits and preferences (see Bassett-Jones, 2005; Bouncken et al., 2016; Cox & Blake, 1991; McLeod et al., 1996; Williams & O'Reilly, 1998). The present study complements the existing research by showing that cultural diversity perceived as simultaneous market knowledge was more specifically understood to contribute to the appropriateness of the teams' creative end results for being used for their commercial end purposes.

In Case B, in turn, the cultural diversity of a team was perceived as *a source of culture-bound informational resources for filmmaking*, which were domain-relevant, including ideas, viewpoints, language skills, and knowledge. This was understood to contribute to the activities in the team with the creative end result and especially to enrich the characteristics of the creative end results (e.g., multilingualism and cultural stereotypes). While in previous research, cultural diversity has been proposed to bring in diverse informational resources to the teams (cf. van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998), this study complements this existing research by showing that cultural diversity is perceived as simultaneous diversity in the teams' informational resources that are culture-bound and domain-relevant and which qualitatively differ among the team members.

Additionally, cultural diversity was perceived as the *source of language challenges* in the two cases. It is noteworthy that in the extant research, the negative aspects of cultural diversity in teams have predominantly been explained

through mechanisms that concern group behavior, such as the team members' tendency to form social categorizations, as indicated by social-categorization theory (see van Knippenberg & Schippers, 2007, pp. 517-518). The negative aspects of cultural diversity have also been explained through the team members' tendency to experience similarity attraction towards team members perceived as similar to oneself, as indicated by similarity-attraction theory (Mannix & Neale 2005; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998), instead of mechanisms that would concern cultural diversity as simultaneous informational diversity in the teams. Consequently, the present study provides novel insights into research by indicating that the mechanism through which cultural diversity can impair team creativity can concern cultural diversity manifesting as simultaneous diversity in the teams' informational resources that are culture-bound and domain-relevant and are not shared by the team members (i.e. knowledge and skills in the teams' working language).

In all, this study shows that cultural diversity of a team is perceived to underlie team creativity as simultaneous diversity in the teams' informational resources in the two studied cases. Further, it indicates that what appears to be particularly central in this informational diversity are the patterns in which the informational resources are distributed among the team members in the culturally diverse teams (i.e., variety vs. uneven distribution of informational resources), alike the qualities of the informational resources (i.e., culture-bound and domain-relevant informational resources). Based on its empirical findings, the study makes the following arguments to information and decision-making theory concerning the meaning of cultural diversity of a team in team creativity:

Cultural diversity as a source of team creativity:

- *cultural diversity can manifest as a variety of culture-bound informational resources among the team members that are relevant to the domain in which the team operates.*

Cultural diversity as a source of impaired team creativity:

- *cultural diversity can manifest as unevenly distributed culture-bound informational resources among the team members that are relevant to the domain in which the team operates.*

Thirdly, in previous research on creativity in organizations, various enablers and barriers have been proposed to enable and inhibit creativity in organizations (e.g., Shalley & Gilson, 2004). Relatedly, in some of the previous literature on culturally diverse teams in organizations, culturally diverse teams have been proposed to exhibit creativity when they are subject to favorable influences (e.g., Bassett-Jones, 2005; Bouncken et al., 2006; Ely & Thomas, 2001). However, the understanding of the enablers and barriers that are perceived to the creativity of culturally diverse teams has remained limited.

This study shows empirically that various enablers and barriers, which operate at levels of individual team members, teams and in the teams' work environments, are perceived for the creativity of culturally diverse teams within the

rapid creative process. These findings are much in line with the previous research on creativity in organizations, where influences that concern individuals, teams and the work environment have been highlighted as central for creativity (see Amabile et al., 1996; Shalley & Gilson, 2004; Sternberg, 2006; Woodman et al., 1993). Yet, this study also amplifies previous research by presenting novel perceived enablers and barriers for team creativity, including creative incidents and different forms of team leadership, to the literature. The study also shows that while the perceived enablers and barriers for the creativity of culturally diverse teams that operated at the team level were highly similar between the two studied cases, those that concerned individual team members and the teams' work environments differed across the two cases. This also highlights that the creativity of culturally diverse teams is bound to the environment in which the teams operate. In particular, the perceived enablers and barriers for the teams' creativity that operated at the level of teams were found to be central for team creativity in the two cases.

For instance, in previous multidisciplinary creativity literature, some authors, including Boden (2004), have discussed the influence of "*eureka!*" moments or "*sudden illumination*" (p. 28) on the creativity of individuals, while descriptions of such incidents in team settings have remained scarce. The study shows that in the two cases, creative incidents, during which novel ideas were suddenly and unexpectedly expressed and validated in the team, were perceived to be central for the creativity of the culturally diverse teams. Through its findings concerning these incidents, the study suggests that the creativity of culturally diverse teams can even peak during the rapid creative process and that culturally diverse teams can achieve shared understanding of the value of a novel idea non-verbally during the rapid creative process, when their communication is mediated by work equipment that is necessary for the domain in which they operate.

Fourthly, previous research sets low expectations for the creativity of culturally diverse teams under time constraints and suggests that culturally diverse teams may require time to be creative. Past studies have shown that time constraints can serve both as stimulants and obstacles for team creativity, depending on the prevailing dynamics in the teams (e.g., Rosso, 2011, 2014). Culturally diverse teams have especially been shown to require time to develop a hybrid team culture to perform effectively (e.g., Earley & Mosakowski, 2000; Watson et al., 1993). The present study extends this previous research (e.g., Earley & Mosakowski, 2000; Watson et al., 1993, see also Amabile et al., 1996; Rosso, 2011, 2014) through its findings which show that time constraints were perceived both as enablers and barriers for the creativity of the culturally diverse teams. Time constraints were understood to impair the teams' creativity especially by impairing the quality of the teams' creative end results and causing negative challenges for the teams, which is in line with the notions of previous research dealing with constraints and team creativity (e.g., Rosso, 2011, 2014). However, time constraints were also understood to enable the teams' creativity by contributing to their effectiveness in creativity, generation of unconventional ideas, and decision-making, the latter of which is considered as crucial for creativity (e.g., Sternberg, 2006). Through these findings, the study contributes to the literature by

providing a more nuanced view of the creativity of culturally diverse teams under time constraints.

Finally, leadership has been acknowledged as one of the central influences on creativity in organizations (e.g., Amabile et al., 2004), whereas previous research on culturally diverse teams in organizations suggests that it is central for culturally diverse teams to exhibit creativity (e.g., Bassett-Jones, 2005; Cox & Blake, 1991; McLeod, Lobel & Cox, 1996; van Knippenberg et al., 2004). Still, while previous studies have uncovered various leadership behaviors that influence creativity in organizations (e.g., Jaussi & Dionne, 2003; Shalley & Gilson, 2004; Tierney et al., 1999), there has been a limited understanding of leadership within the creativity of culturally diverse teams.

This study specifically sheds light on *team leadership*, which was perceived both as a barrier and enabler to the creativity of the culturally diverse teams. The findings from the two cases show that team leadership within the rapid creative process is dynamic, as it involves both the team members' individual and collective efforts and, in some instances, also the efforts of the possible stakeholders. In Case A, team leadership internal to the teams, the emphasis of which was on decision-making, was found as conducive to the creativity of the culturally diverse teams (i.e., *decisive leadership*). Additionally, team leadership external to the teams (i.e., *shadow leadership*), the emphasis of which was on constraining the teams and controlling one's availability for the teams, was detected. Interestingly, while some interviewees had perceived constraining as team leadership behavior that had enabled the creativity of culturally diverse teams, for others it had rather appeared as delimiting the teams' creativity. Through these findings, this study contributes to the research, as it provides a broader understanding of constraining as leadership behavior, which in previous creativity research has been assumed to impair employees' and teams' creativity in organizations (cf., Amabile et al., 2002; Oldham & Cummings, 1996; Woodman et al., 1993).

The findings from Case B show, in turn, that visionary leadership, characterized by one visible team leader who set the team a vision and who was followed through the rapid creative process and who made decisions concerning the creative end results, was perceived as an enabler to the creativity of the culturally diverse teams. This finding also contrasts with the notions of previous research, where shared and democratic leadership has been brought out as central for teams and groups to exhibit creativity (cf. Woodman et al., 1993). Additionally, the findings from Case B concerning *uncontrolled leadership*, which was characterized by the lack of one visible team leader, lack of control over one's vision, risk-taking behavior and the inability to control one's emotions, was perceived as team leadership that was perceived as a barrier to team creativity within Case B. Through these findings the study contributes to the previous literature, which has scantily addressed team leadership behaviors that are perceived to hinder creativity (e.g., Amabile et al., 2004; Liu et al., 2012).

Aside from these contributions, it is noteworthy that this study was conducted within the rapid creative process, which involved the simultaneous presence of culturally diverse teams, an expectation for creativity and rapid performance, all of which influence many of today's organizations (see also Burke et

al., 2018; Kozłowski & Bell, 2013; Tannenbaum et al., 2012; Retelny, Robaszkiewicz, To et al., 2014). The study introduces the rapid creative process as a novel empirical context in the research on the creativity of culturally diverse teams in organizations. By investigating the creativity of culturally diverse teams within the rapid creative process, the study not only improved understanding of the investigated topic but it also, more generally, shed light on the ongoing changes in working life.

7.2.2 Practical implications

Aside from its theoretical implications, this study yields implications for leaders and practitioners. The main practical implications of the study are as follows.

This study shows the various meanings of cultural diversity in team creativity. In particular, the findings suggest that culturally diverse teams may benefit from a variety of informational resources that are both culture-bound and relevant to the domain in which the teams operate in their creativity. The findings also suggest cultural diversity, as unevenly distributed informational resources, which are necessary for the teams' overall functioning (i.e., language challenges), may hinder team creativity. The findings of the study are specific to the two studied cases. However, based on these findings, one point of consideration is that it may be beneficial for the culturally diverse teams to have the same baseline of informational resources that are necessary for the teams' overall functioning (e.g., knowledge and skills in the teams' working language) before the teams can draw on the team members' unique informational resources and, eventually, be creative. For leaders and practitioners this implies that it may be worthwhile to pay attention to the team members' informational resources when forming culturally diverse teams to perform in tasks requiring creativity.

The study also shows that various enablers and barriers are perceived for the creativity of culturally diverse teams. The knowledge of the perceived enablers and barriers for the teams' creativity that were found to operate at the levels of individual team members and teams can motivate leaders and practitioners to take the qualities of individual team members and teams into consideration when forming teams from which creativity is expected within the rapid creative process. Likewise, knowledge of the perceived enablers and barriers for creativity that operate in the teams' work environments can benefit leaders and practitioners when developing the psychological, social, and physical aspects of work environments to foster team creativity.

Through its empirical findings, the study also sheds light, more specifically, on time constraints in the creativity of culturally diverse teams. The findings from the two case studies show that time constraints were perceived both as enablers and barriers for the teams' creativity. These findings urge leaders and practitioners to acknowledge the presence of time constraints in instances where creativity is expected from teams.

Additionally, the study increases understanding of the team leadership of creative, culturally diverse teams, and related team leadership behaviors, which

were perceived as enablers and barriers to the teams' creativity. Through its findings the study can motivate leaders and practitioners to elaborate the current state of team leadership in their organizations and to further develop it. Especially through its findings concerning shadow leadership, the study introduces a novel approach to team leadership into the literature that is used to influence team creativity within the highly time-constrained rapid creative process. These findings imply that it may be possible to influence the creativity of culturally diverse teams in indirect ways, through constraints and controlling the team leaders' availability for the teams, while leaving the teams with autonomy and freedom to experiment in the given constraints.

In addition, the findings from Case B imply that team leadership internal to teams, characterized by having one visible team leader whose vision is followed throughout the rapid creative process, may benefit teams in their creativity. In particular, the findings on uncontrolled leadership imply that the ability to control one's emotions and to avoid excessive risk-taking as well as setting and communicating vision may be crucial for team leadership that seeks to foster team creativity within the rapid creative process.

Aside from its empirical findings and contributions to the theory, this study provided a description of the rapid creative process as the empirical context of this study, which increases the leaders' and practitioners' understanding of this novel form of creative teamwork. The dissertation shows, overall, that culturally diverse teams can be creative under high time constraints. Thus, it provokes discussion on extending the use of the rapid creative process from international music and non-profit film industries also to other industries where team creativity is expected.

7.2.3 Suggestions for future research

In addition to its theoretical and practical implications, this study opens up new pathways to future research, which are discussed next.

Firstly, in this study, cultural diversity was perceived as differences in terms of the team members' nationalities, while it was also assumed to indicate simultaneous diversity, such as that in informational resources. The findings of this study show that cultural diversity is perceived as simultaneous informational diversity in teams. Additionally, the findings of the study show that cultural diversity is considered both as the source of culture-bound knowledge and informational resources, and as the source of language challenges. For future research this implies that it may be fruitful to take demographic diversity, including diversity in nationality, as well as the native languages among the team members into account when investigating cultural diversity in teams, and its meaning in team creativity.

Secondly, the findings of this study on the meaning of cultural diversity in team creativity are specific to the two cases, characterized by strict time constraints. Thus, one potential area for future research would be investigating the

meaning of cultural diversity on team creativity in other kinds of empirical contexts, including those where culturally diverse teams work on a more long-term basis.

Thirdly, the findings of this study show the various perceived enablers and barriers for the creativity of culturally diverse teams within the rapid creative process. Some of the identified perceived enablers and barriers, including creative incidents, were introduced as new, and thus, exploring them in team creativity also in future research becomes important in order to accrue more empirical evidence for such incidents. As the data utilized in this study was qualitative, the study does not provide evidence for causalities between the different enablers and barriers and team creativity – instead, the study makes the team members' perceptions salient. Nor does the study elucidate possible interactions between the different enablers and barriers to team creativity in the two cases, due to which there is a need for more research, including quantitative research.

Fourthly, as teams in today's working life are often expected to perform rapidly and creatively, it is important to conduct more research on teams and their creativity under strict time constraints. In a similar vein, previous researchers have called for more research on teams of highly trained experts performing under unusual circumstances (e.g., Bell, Fisher, Brown & Mann, 2018; Burke et al., 2018). For instance, it would be highly topical to increase understanding of teams of highly trained experts, such as those of biomedical professionals and scientists, who are expected to generate novel, useful, and appropriate responses under time-constrained circumstances.

Fifthly, in this study, shadow leadership was identified as a novel approach to team leadership that was perceived to be central for the creativity of culturally diverse songwriting teams. In future research, it would be worthwhile to investigate, for example, through action research methodology, shadow leadership characterized by the constraints as well as the team leaders' controlled availability for the teams in team creativity. The findings from Case A also showed that constraining as a team leadership behavior was perceived both as an enabler and barrier to team creativity. Thus, more research on constraining in team creativity is needed in the future.

Finally, throughout this study, the concept of culturally diverse teams has been utilized to refer to the teams whose members differed in terms of their nationalities and whose creativity was the focus of this study. However, as the culturally diverse teams in today's working life may also hold other unique characteristics aside cultural diversity, such as their temporary and rapid nature, more conceptual development for culturally diverse teams may be needed in the future to distinguish different types of culturally diverse teams from each other.

7.3 Evaluation of the research

In this chapter, the quality of the research is evaluated. In addition, the limitations and ethical issues are discussed and evaluated.

7.3.1 Quality of the research

Quantitative studies are typically evaluated in terms of reliability and validity, the former of which refers to the replicability of the results and the latter of which to the accuracy of the means of measurement to measure what was originally intended (Golafshani, 2003; see also Creswell & Miller, 2000; Tracy, 2010). Yet, as the present study is qualitative, it is fruitful to evaluate it against the criteria set for the quality of qualitative research (see Tracy, 2010).

Tracy (2010) argues that the quality of qualitative research across different paradigms can be evaluated in terms of the following eight criteria: (a) *worthy topic*, (b) *rich rigor*, (c) *sincerity*, (d) *credibility*, (e) *resonance*, (f) *significant contribution*, (g) *ethics*, and (h) *meaningful coherence* (Tracy, 2010, pp. 837, 839). The present study is evaluated against these criteria, as they allow to systematically evaluate the theoretical framework as well as the research methodology, data and contributions of this study. Moreover, they allow the evaluation of my own performance as a researcher during the research process.

According to Tracy (2010), the first criterion based on which the quality of qualitative research can be evaluated is *worthy topic*, which refers to a topic that is “*relevant, timely, significant, interesting, or evocative*” (p. 840). A worthy topic can be based on the priorities within a discipline, such as on limited pre-knowledge of certain phenomena but also on current societal events. For instance, studies that hold thought-provoking contexts, can be considered as worthwhile to conduct (Tracy, 2010). The investigated topic in this study depicts the trends of culturally diverse teams and the pressures towards creativity and rapid performance that today’s organizations face. It was also conducted within the rapid creative process, which has rarely served as an empirical context in the previous literature on creativity and culturally diverse teams in organizations. On these grounds, the topic of this study can be judged as worthy.

Another criterion for the quality of qualitative research is *rich rigor*. Rigor concerns the theory, research methodology, data, and the context of the study (Tracy, 2010, pp. 840-841). Firstly, rigor is connected to the *richness* of the theoretical framework and of the data, that is, the degree to which they allow the depiction of the complexity of the investigated topic (Tracy, 2010). For the purposes of this study, a versatile theoretical framework was set and refined during the research process. Through the theoretical framework that was built on the research of culturally diverse teams in organizations and on creativity in organizations, it became possible to improve understanding of the research topic. Rigor also concerns the methodological craft skills of the researcher (Tracy, 2010). In this study, the data collection and analysis methods were refined as the research progressed; novel data collection methods (collecting document data and observational data) were deployed during the research process. The methodological choices and alterations made to them during the research process ensured rich research data, which allowed to improve the understanding of the investigated topic.

In studies conducted rigorously, the researcher also allocates appropriate time for collecting the data and demonstrates care of the data collection procedures (Tracy, 2010). When it comes to the rigor of the research data, I listened the

interview data through multiple times and corrected the transcriptions made by myself and the outside party to ensure their accuracy (see Tracy, 2010). When making observations, the field notes were taken in a timely manner. In some instances, additions were made to the field notes, within 24 hours of the observations to ensure the accuracy of the observational notes. When it comes to the rigor of the analysis, I have provided a detailed account of the analysis of the interview data. Extracts from the interview data are presented in this dissertation to illustrate the data and to allow the reader to evaluate the findings of the study.

Sincerity, as the third criterion for the quality of qualitative research, refers to the researcher's self-reflexivity, honesty, and transparency (Tracy, 2010, p. 841). Throughout the research process, constant self-reflection took place. During the data collection stage of the study, I paid specific attention to my own behavior and to its possible influence on the behavior and statements of the informants. I reflected on my own behavior and the language that I used, especially during the thematic interviews when the interviewees were not native English speakers, to ensure that the interviewees understood the themes that were discussed. In this dissertation, I have truthfully reported the challenges and limitations that occurred during the research process, in order to be sincere.

Credibility, in turn, refers to the trustworthiness and authenticity of the findings (Tracy, 2010, pp. 842-843). According to Tracy (2010, pp. 840, 843), in-depth descriptions, triangulation, crystallization, and multivocality all increase the credibility of the research. A central role in increasing the credibility of the present study has been in providing detailed descriptions of the characteristics of the two cases and of their context to elucidate their unique characteristics. For this purpose, secondary data was utilized. However, the findings of the study are not based on data triangulation, which can be considered as one limitation of the credibility of this study. Utilizing such triangulation was not useful because the document data was restricted to music and film organizations' annual reports. Furthermore, while observations allowed to elucidate the general characteristics and the context of the two cases, more time in the field would have been needed to collect observational data from which to seek further findings. In practice this would not have been possible, at least not without potentially hampering the teams' work by being present throughout the rapid creative process. Tracy (2010) refers to *multivocality* as the variety of differing voices present in the research report and analysis. It concerns the researcher's awareness of the cultural differences between oneself and the informants. It also involves providing the informants freedom to express their varying perspectives (Tracy, 2010). When collecting the data, I sought to provide a comfortable interview setting for the interviewees to allow them to discuss the interview themes as openly as possible and bring out their varying perceptions. However, there was variation in the English language skills among the interviewees as well as a face-saving tendency among the Asian interviewees, due to which the "voice" of these interviewees in the data remains subdued. Finally, member reflections, such as elaborating the research findings with the participants, are one way to achieve multivocality of the study. For this study, the representatives of the music and film organizations were

asked to comment on the descriptions of the cases and their context to ensure that they were accurate.

Resonance refers to the extent to which the research influences readers either through aesthetic and evocative writing, serving as a basis for naturalistic generalizations or transferability (Tracy, 2010, pp. 844-845). Also, another criterion, the degree to which the research provides a *significant contribution*, is central when evaluating qualitative research. A study can hold both theoretical, practical, heuristic and methodological significance. This study contributes to the previous empirical research and theory as it sheds light on the meaning of the cultural diversity of a team in team creativity as well as on the various perceived enablers and barriers for the creativity of culturally diverse teams within the rapid creative process. Thus, the study extends previous knowledge (see Tracy, 2010, p. 846). This study also has practical contributions for team members, leaders and practitioners, that is, the knowledge can be useful when reflecting on the extant state of affairs or framing current problems (Tracy, 2010).

Heuristic significance means that the research introduces novel concepts and inspires people to conduct research (Tracy, 2010, p. 846). In this study, novel concepts are introduced and defined, which include the rapid creative process, creative incident, and shadow leadership, among others. The present study also inspires further research, and suggestions for further research have been presented. While the knowledge produced in this study is specific to the two cases, it is noteworthy that the knowledge produced in this study is useful not only in Cases A and B but also elsewhere where the creativity of culturally diverse teams and creativity under time constraints are of interest. Thus, the findings of the study can resonate in different contexts.

Finally, studies that are *meaningfully coherent* achieve their objectives by connecting the research design, collection of the data and analysis with the theoretical framework and objectives of the study (Tracy, 2010, pp. 840, 848). The findings of the study result from a research process during which both the theoretical framework and the research methodology were refined, which allowed this study to achieve meaningful coherence. The final criterion for evaluating the quality of research according to Tracy (2010) is *ethical research considerations*, which are elaborated in the following sub-chapters.

7.3.2 Limitations of the research

While this study has its theoretical and practical contributions, it also has its limitations, which are addressed next. Firstly, the research data involves its limitations, which can be attributed to the presence of time constraints. It was not possible to collect the interview data over the same period of time but instead through three consecutive years, which was due to the teams' tight work schedules in the co-writing workshops and the kinos. Except for minor changes made to the interview guide, the method for collecting the primary research data remained unchanged to ensure that there was no variation in the data collected during different time periods.

Secondly, the primary research data of this study is largely based on the team members' subjective perceptions. Considering that their teams have worked under high time constraints, these interviewees may not have paid attention to less-salient influences underlying their teams' creativity, such as those concerning the teams' dynamics.

Thirdly, Morgan et al. (2016) point out that one of the inherent limitations of interviewing groups of individuals is getting all the participants together at the same time in the same location. When it comes to the data collection and to the interview data, most of the interviews conducted with the team members were carried out with incomplete teams, as some of the team members were absent from the interviews. The presence of these team members in the interviews might have resulted in the data involving more detailed descriptions and, hence, an even more comprehensive understanding of the investigated topic.

Fourthly, a few of the interviews were forced to be cut short - especially when the interviews were conducted during the teams' breaks from their latest rapid creative process. However, there were also interviews which were conducted after the rapid creative process and for which there was more time available. Interviews that lasted longer resulted in a higher number of meaning units analyzed within the content analysis and in more detailed descriptions in the interview data. Furthermore, the interviews of pairs and small groups of 3 to 4 members differed from each other in the manner that in the paired interviews there was more time available for each interviewee when comparing group interviews (see also Morgan et al., 2016, p. 110). These limitations are also prominent in the reporting of the research findings, where the more elaborate extracts from the data are presented to illustrate the research findings.

Fifthly, it was not possible for the researcher to ensure the interviewees' English language skills before collecting data for Case A, as all the interviews were scheduled by the representative of the music organization spontaneously during the workshops. Those teams who were found to have spare time between the songwriting sessions and those who volunteered were interviewed. While most of the thematic interviews proceeded fluently in English, during some of the interviews those interviewees who were not native English speakers experienced challenges in expressing themselves in English. These challenges became apparent through the interviewees' verbal and non-verbal communication in the interview settings. In the research data, these challenges manifest as the interviewees' incomplete statements. In the presence of incomplete statements, I have added comments in parentheses when transcribing the interview data or correcting the transcribed data, on the basis of my empirical understanding of the context of the cases as well as based on the context of the interview.

There were also challenges in four interviews (3 for Case A; 1 for Case B), where the interviewees appeared to have somewhat weak English skills. In the interviews, where challenges with English language were apparent, the interviewees frequently ended up mixing their native languages with English. They also had less to say when comparing to their fellow team members. Due to the limitations that concerned the interviewees' English language skills and the lack

of another shared language between myself and the interviewees, I used the supportive open-ended questions more often in these interviews. In one of the interviews, where the team members' experienced challenges in expressing themselves in English, one of the team members ended up acting as the team's spokesperson and translator between myself and the other team members. The team members' answers that were translated by their team member or were expressed in other languages than English were not taken into account when analyzing the interview data to avoid misinterpretations of the data. Despite these limitations concerning the team members' different degrees of English language skills, it is noteworthy that this limitation also has its more positive side: the aforementioned interviews, in particular, resulted in meaning units based on which it became possible to shed light into language challenges that also the teams had experienced.

Sixthly, another limitation concerning the interview data was especially prominent in some of the thematic interviews conducted to study Case A. While the team members and the stakeholders shared their experiences and perceptions openly in most of the thematic interviews, in two interviews with the team members, the Japanese and South Korean interviewees showed high politeness both towards their team members and the researcher through verbal and non-verbal communication. When comparing to the interviewees from the U.S. and from European countries, the interviewees who originated from these Asian countries shared less of their negative experiences. They also asked fewer clarifications. These limitations in the interview data might have been avoided had the researcher spent more time with the interviewees outside the interview setting. By doing so, the interviewees might have developed trust towards me. Again, considering the tight schedules of the interviewees, it would not have been possible for the researcher to spend time in a more informal setting with them. Based on this limitation, it can be proposed that participant observations and ethnographic methods may prove relevant in similar studies in the future where there is cultural diversity among the researcher and the informants.

It is important to point out that observation as a method for collecting secondary research data was not without its limitations. It was not possible to use audio or camera devices when conducting observations for Case A, due to the copyright issues that could have been raised in case parts of the pop songs would have ended up on the recordings. As the observational data was recorded in the form of field notes, which are based on my own subjective perceptions, some of the aspects of the context and general characteristics of the cases may have remained undetected. For future research this indicates that to achieve a more elaborate picture of the rapid creative process, it may be necessary for researchers to spend more time in observing and interviewing the teams outside their actual work.

Finally, in this study, the cultural diversity of the studied teams was ensured by asking the team members' their nationalities. However, this way of approaching cultural diversity may be considered as inappropriate in some organizations. In particular, sensitivity is needed from researchers to avoid essentializing individual employees or members of groups and work teams as culturally

diverse in relation to others in the organization when approaching cultural diversity through detecting differences in terms of nationalities. For instance, focusing on cultural diversity as a team and group-level concept may be a more sensitive way to access teams' cultural diversity (e.g., asking about the number of different native languages or nationalities within a team).

7.3.3 Ethical considerations

To ensure that this study was conducted in an ethical manner, attention has been paid to the following ethical issues throughout the research process (see The Finnish Advisory Board on Research Integrity, 2012).

The use of research literature. According to The Finnish Advisory Board on Research Integrity (2012), the work of other researchers is to be recognized through precise citing practices. Throughout this research report, the work of previous researchers has been addressed through precise references and citations, which are also listed in the references chapter of this dissertation.

Research methods. According to The Finnish Advisory Board on Research Integrity (2012), in studies conducted responsibly and ethically, the methods for conducting the research are in line with "*scientific criteria*" and "*ethically sustainable*" (p. 30). The research strategy and the research methods utilized are introduced in the methodological chapter of this research report, and their applications and usage are justified and reported in-detail.

Research permits (informants and organizations). To conduct the data collection stage of this study in an ethical manner, the necessary research permits have been obtained (see The Finnish Advisory Board on Research Integrity, 2012, p. 30). The research permits were obtained through an email exchange where the persons who represented the higher management of the music and film organizations expressed the organizations' willingness to participate in the study. These organizations allowed me to interview and to observe only those team members and stakeholders who volunteered to participate in the study. It was also agreed with the representatives of these organizations that the interviewees were treated as individuals operating in the co-writing workshops and in the kinos. This means that especially when studying Case A, the interviewees were not asked any detailed questions concerning the organizations that they represented (i.e., record companies and music publishing companies), but instead, the focus was on their roles in the co-writing workshops and in the kinos. The data collection for the study was conducted within the research permits granted by the music and film organizations.

Informed consent. In studies conducted in an ethical manner, the informants are expected to give their informed consent for participating in the study (Tracy, 2010, p. 847). Being informed means that the informants are provided with sufficient information concerning what will or what may happen during the course of the study. The informants are also expected to be able to understand the information they have been provided with. The term 'consent' means that the individuals participating in the study are able to make rational judgments and are volunteers (Hirsjärvi, Remes & Sajavaara, 2007, p. 25). In the beginning of the

thematic interviews, the informants were provided with a brief description of the study, where the research topic and questions, and the objective of the research were explained. Their role during the research process and during the thematic interviews was also clarified and they were also provided with an estimation of the duration of the interviews – this ensured that all the informants knew in what kind of research they were participating. Moreover, all potential informants were asked if they were willing to participate to ensure that their participation was voluntary. Those informants who volunteered were advised that by filling the background information forms, they gave their final consent on their participation (Appendix 3). The informants were also given an opportunity to refuse participation, and some of them took this opportunity, often due to their work schedules. The informants were advised about the use of the research data and who would have access to this (i.e., the researcher, supervisors and transcribers).

A similar procedure, through which it was ensured that the informants' participation was volunteer, was made within the observations of the rapid creative process. It is noteworthy that in the observations of pitching and briefing sessions for Case A and B, there were tens of individuals present, and especially within Case B, the number of participants during these observations fluctuated constantly. For this reason, the participants in these observations were only informed about my presence during the workshops as an observer. When observing pitching sessions for Case A, two external stakeholders were asked separate permits through the consent forms for observing their artist leads within the briefings because specific attention was paid to them during these observations.

Recording and storing the research data. According to The Finnish Advisory Board on Research Integrity (2012, p. 30), the recording of the data, presenting the results and evaluating the research results are expected to be characterized by punctuality and accuracy. In the beginning of the interviews, the interviewees gave their permissions to digitally record the thematic interviews. They were advised that no outside parties, excluding the transcribers, would have accesses to the recorded research data. The digitally recorded interview data was afterwards transcribed – both the audio files and the transcriptions were used and stored confidentially by the researcher, as well as by the independent transcribers. The transcribers did not gain access to the research data until a mutual agreement with the researcher had been reached about the confidential treatment of the data. When conducting participant observations, the data was recorded in the form of field notes, to avoid any potential copyright issues concerning the teams' creative end results.

Anonymity and confidentiality. Throughout the research process, anonymity has been guaranteed for the individual informants of the study. To guarantee anonymity for the informants, the interviewees were codified in the transcribed interview data by utilizing code names (see Appendix 1). In this dissertation, the names of the music and film organizations are mentioned, as agreed with the representatives of these organizations. When studying Case B, anonymity and confidentiality were less of a concern, as the creative end results of the teams were not meant to be used for commercial purposes and the informants did not participate in the kinos to represent any other parties. However, when studying

Case A, anonymity was provided for the participants in the co-writing workshops represented (i.e., music publishing companies and record labels) as well as to the teams' previous and potential clients (i.e., the recording artists and the record companies representing them). Information that could ease identifying any other organizations than the film and music organizations was removed from the interview data within the transcription of the data and has not been presented in this dissertation.

The role of the researcher. As I had no prior experience in working in the creative industries, there were no preconceptions of the investigated topic nor of the organizations within which the cases were studied, which enabled maintaining the objective role throughout the research process. A comprehensive description of the epistemological and ontological assumptions affecting the theoretical and methodological choices have been provided in this dissertation, and my choices throughout the research process have been described as transparently as possible to allow the reader to evaluate their effects to the data and to the research results.

Reporting and evaluating the research results. The data collection and the analysis stages are reported in detail in this research report to make them as transparent as possible for the reader. The limitations relating to the research data and data collection have also been addressed and discussed so that the reader may evaluate their effects on the research results. The findings of this study have been also communicated openly (see The Finnish Advisory Board on Research Integrity, 2012), and extracts from the transcribed interviews have been presented to allow the evaluation of the data and conclusions made from it.

Sources of funding. The sources of funding for are addressed within the acknowledgement chapter of this study.

7.4 Conclusion

This study drew together the streams of research on culturally diverse teams and creativity in organizations as it sought to contribute to the intersection of these two research traditions - to the research on the creativity of culturally diverse teams in organizations. The overall aim of this study was, with the help of an empirical study, to improve our understanding of the creativity of culturally diverse teams within the rapid creative process. Two research objectives were set. The study sought, as its first objective, to improve understanding of how the team members and stakeholders of the culturally diverse teams perceive the meaning of cultural diversity in team creativity. As its second objective, the study sought to improve understanding of what the team members and stakeholders of the culturally diverse teams perceive as enablers and barriers for the creativity of culturally diverse teams.

Two qualitative instrumental case studies were conducted: one on culturally diverse songwriting teams (Case A), who operated in the international music industry, and the other on culturally diverse film-making teams (Case B), who operated in the international non-profit film industry. The primary research data

consisting of thematic interviews was analyzed through content analysis, which allowed to make the team members' and the stakeholders' perceptions visible. The secondary research data, based on background interviews, observations and document data, allowed to describe the context and general characteristics of the two cases. Through the chosen research strategy, the research methods and the data, it became possible to improve the empirical understanding of the investigated topic.

The first research objective focused on the team members' and stakeholders' perceptions on the meaning of cultural diversity in team creativity. The study makes salient the team members' and the stakeholders' perceptions and shows empirically that the cultural diversity of a team is perceived to have various meanings in team creativity within the rapid creative process. Both in Case A and Case B, cultural diversity was perceived as simultaneous variety in the team members' culture-bound informational resources that were relevant to the domain in which the teams operated. In Case A, cultural diversity was perceived as a source of culture-bound knowledge of music and music markets, and especially the novelty and uniqueness of the songs as well as the appropriateness of the pop songs in the music markets were stressed. In Case B, cultural diversity was perceived as a source of culture-bound informational resources for filmmaking, and it was considered essential for the uniqueness of the short films. Thus, the study indicates that cultural diversity can benefit teams in their creativity, as proposed in previous research (e.g., McLeod et al., 1996; Shalley & Gilson, 2004; Williams & O'Reilly, 1998). However, the meaning of cultural diversity in team creativity was also perceived negatively in the two cases. It was perceived as the source of language challenges which were perceived to especially consume time and undermine communication in the teams in the two cases.

Moreover, the study clarifies the mechanism through which cultural diversity is perceived to underlie team creativity. More specifically, it shows that cultural diversity is perceived as simultaneous informational diversity in the teams in team creativity. Consequently, the present study ends with a highly similar conclusion on how cultural diversity can benefit teams in their creativity as presented in previous literature on both creativity and culturally diverse teams in organizations and especially within information and decision-making theory (see McLeod et al. 1996; van Knippenberg & Schippers, 2007; Williams & O'Reilly, 1998). Additionally, the study shows that cultural diversity is also considered a source of language challenges in team creativity, which is also attributed to the simultaneous informational diversity in the teams. What seems to be central in this informational diversity, is the patterns in which the teams' informational resources are distributed, as well as the qualities of these informational resources. Based on these findings, it can be posited that *cultural diversity of a team is perceived to underlie team creativity as simultaneous informational diversity in a team*. More specifically, it can be posited that *the mechanism through which the cultural diversity of a team is perceived to underlie team creativity concerns the patterns in which informational resources are distributed among the team members as well as the qualities of these informational resources that are distributed*.

The second research objective looked at the team members' and the stakeholders' perceptions of the enablers and barriers to the creativity of culturally diverse teams. The study shows the various perceived enablers and barriers to the creativity of culturally diverse teams, which were found to operate at the levels of individual team members, teams, and the teams' work environments. In particular, the perceived enablers and barriers to the teams' creativity that operated at the level of teams were found to be central for team creativity in the two cases. While the perceived enablers and barriers to the teams' creativity that operated at the team level were highly similar between the two studied cases, there were differences both in the perceived enablers and barriers for the creativity of culturally diverse teams at the individual level as well as in the teams' work environments. Based on these findings it can be posited that *the perceived enablers and barriers for the creativity of culturally diverse teams are various and that they operate at multiple levels and are bound to the context in which creativity takes place.*

To conclude, this doctoral dissertation paints a dynamic picture of the creativity of culturally diverse teams. It concludes that the cultural diversity of a team is perceived to have various and even contradictory meanings in team creativity. Additionally, it concludes that cultural diversity is perceived as simultaneous informational diversity in team creativity, and especially as the source of culture-bound knowledge, informational resources, and language challenges. Furthermore, the creativity of culturally diverse teams appears in this study as a more complex phenomenon than what previous literature suggests (cf. McLeod et al., 1996; van Knippenberg & Schippers, 2007), as not only cultural diversity but also the various perceived enablers and barriers for creativity are perceived to underlie it, which are bound to the context in which creativity takes place and operate at multiple levels.

Through its findings, this study provides new knowledge for leaders and practitioners, which can be useful when forming teams from whom creativity is expected within a rapid creative process and when developing team leadership and the psychological, social, and physical aspects of work environments to foster the creativity of culturally diverse teams in organizations. Overall, this study shows that culturally diverse teams can be creative within the highly time-constrained rapid creative processes, which provokes discussion on applying rapid creative processes as a novel form of creative teamwork also outside the international music and non-profit film industries.

SUMMARY IN FINNISH (YHTEENVETO)

Kulttuurisesti moninaisten tiimien luovuus nopean luovan prosessin aikana

Kulttuurisesti moninaisten tiimien luovuus, etenkin tiukkojen aikarajoitteiden läsnä ollessa, näyttäytyy haasteellisena aikaisemman tutkimuskirjallisuuden valossa. Aikaisemmassa tutkimuskirjallisuudessa kulttuurisella moninaisuudella on esitetty olevan sekä etuja että haittoja tiimeissä. Yhtenä kulttuurisen moninaisuuden keskeisimpänä etuna on pidetty sitä, että moninaisuus on eduksi tiimien luovuudessa. Tämä argumentti on keskeisessä osassa informaatio- ja päätöksentekoteoriassa, jota on hyödynnetty teoreettisena viitekehyksenä moninaisia tiimejä tutkittaessa. Vastaavanlaisia argumentteja on esitetty myös luovuus organisaatioissa -tutkimuskirjallisuudessa. Kulttuurisesti moninaisten tiimien on kuitenkin aikaisemmissa tutkimuksissa havaittu vaativan aikaa suoriutuakseen tehokkaasti, kun taas aikarajoitusten itsessään on osoitettu sekä haittaavan että edistävän tiimien luovuutta organisaatioissa.

2020-luvulla organisaatiot kohtaavat kuitenkin paineita luovuuteen sekä nopeaan suoriutumiseen. Organisaatiot hyödyntävät tiimejä, jotka usein ovat myös kulttuurisesti monimuotoisia, vastatakseen näihin haasteisiin. Edellä kuvatut kehitysuunnat ovat intensiivisesti läsnä kansainvälisellä musiikkialalla ja voittoa tavoittelemattomalla elokuva-alalla, joissa kulttuurisesti moninaisten sävellys- ja elokuvantekotiimien odotetaan olevan luovia tiukasti aikarajoitettujen elokuvanteko- ja sävellyssessioiden aikana. Nämä sessiot käsitteellistetään tässä tutkimuksessa nopeaksi luovaksi prosessiksi, joka itsessään edustaa uutta luovan tiimityön muotoa. Sille ovat lisäksi ominaisia uudentyypiset tiimit sekä tiimien johtajuus. Näin ollen nopea luova prosessi tarjoaa hedelmällisen empiirisen kontekstin paitsi kulttuurisesti moninaisten tiimien luovuuden tutkimiseen niin myös työelämässä meneillään olevien muutosten valottamiseen.

Tämä väitöstutkimus kontribuoi tutkimukseen kulttuurisesti moninaisten tiimien luovuudesta organisaatioissa. Tutkimuksen ensimmäisenä lähtökohtana oli informaatio ja päätöksentekoteoriassa esitetty argumentti, jonka mukaan kulttuurinen moninaisuus on eduksi tiimien luovuudessa ilmenemällä samanaikaisena moninaisuutena tiimin tiedollisissa resursseissa. Tutkimuksen toisena lähtökohtana oli argumentti siitä, että kulttuurisesti moninaisten tiimien luovuuden taustalla on erilaisia mahdollistajia ja esteitä.

Tutkimuksen päätavoitteena oli lisätä empiirisen tutkimuksen avulla ymmärrystä kulttuurisesti moninaisten tiimien luovuudesta nopean luovan prosessin aikana. Tutkimuksen ensimmäisenä tavoitteena oli lisätä ymmärrystä siitä, millaisena kulttuurisesti moninaisten tiimien jäsenet sekä heidän sidosryhmiensä edustajat havaitsevat kulttuurisen moninaisuuden merkityksen tiimien luovuudessa. Tutkimuksen toisena tavoitteena oli lisätä ymmärrystä kulttuurisesti moninaisten tiimien jäsenten sekä heidän sidosryhmiensä edustajien kulttuurisesti moninaisten tiimien luovuudelle havaitsemista mahdollistajista ja esteistä (*engl. perceived enablers and barriers to creativity*). Tutkimuksessa keskityttiin tarkastelemaan tiimien jäsenten ja tiimien sidosryhmien jäsenten havaintoja.

Tutkimus perustui epistemologisilta ja ontologisilta lähtökohdiltaan pragmatismiin. Tutkimus oli laadullinen, välineellinen tapaustutkimus, jossa tutkitut kaksi tapausta lisäävät ymmärrystä tutkimuksen aiheesta. Tutkimus koostui kahdesta tapaustutkimuksesta, joista ensimmäinen keskittyi kulttuurisesti moninaiisiin sävellystiimeihin (Tapaus A) ja jälkimmäinen puolestaan kulttuurisesti moninaiisiin elokuvantekotiimeihin (Tapaus B). Tutkimuksessa hyödynnettiin ensisijaista ja toissijaista aineistoa, joista ensisijainen tutkimusaineisto koostuu 23 teemahaastattelusta, jotka toteutettiin yksilö-, pari- ja ryhmähaastatteluin kaikkiaan 38 haastateltavan kanssa (29 tiimin jäsentä; 9 tiimien sidosryhmien edustajaa). Haastatteluaineisto analysoitiin sisällönanalyysiä hyödyntäen. Toissijaisena tutkimusaineistona hyödynnettiin havainnoiteja, sidosryhmien edustajien tausta- haastatteluja sekä dokumenttiaineistoa kuvaamaan Tapausten A ja B sekä niiden kontekstin yleisiä piirteitä.

Ensiksi, tutkimus tekee näkyväksi kulttuurisesti moninaisten tiimien jäsenten sekä heidän sidosryhmiensä edustajien havaintoja koskien kulttuurisen moninaisuuden merkitystä tiimien luovuudessa. Tämä seikka on aikaisemmissa tutkimuksissa saanut niukasti huomiota osakseen. Tutkimus osoittaa empiirisesti, että kulttuurisen moninaisuuden merkityksen havaitaan olevan moninainen tiimien luovuuden kannalta nopean luovan prosessin aikana. Yhtäältä kulttuurista moninaisuutta pidettiin kulttuurisidonnaisen, musiikkiin sekä musiikkimarkkinoihin liittyvän tiedon lähteenä. Lisäksi sitä pidettiin kulttuurisidonnaisen, elokuvan tekoa koskevien informaationaalisten resurssien lähteenä tiimien luovuudessa. Toisaalta kulttuurista moninaisuutta pidettiin kielellisten haasteiden lähteenä tiimien luovuudessa; sen oli etenkin havaittu vahingoittavan tiimin jäsenten keskinäistä viestintää, johtavan turhautumisiin, konflikteihin ja keskeytyksiin, kuluttavan aikaa sekä vahingoittavan tiimin toimintakykyä. Tulosten valossa kulttuurisen moninaisuuden merkitys tiimien luovuudessa näyttäytyy monitahoisempana kuin mitä aikaisempi tutkimuskirjallisuus ja kulttuurisen moninaisuuden roolia tiimeissä selittävät teoriat antavat ymmärtää.

Toiseksi, tutkimus selventää mekanismia, jonka kautta kulttuurisen moninaisuuden havaitaan toimivan tiimien luovuuden taustalla. Tutkimus argumentoi empiirisiin tuloksiinsa perustuen, että kyseinen mekanismi näyttää koskevan sitä, että kulttuurinen moninaisuus havaitaan samanaikaisena moninaisuutena tiimin jäsenten kulttuurisidonnaisissa informaationaalisissa resursseissa. Näihin informaationaaliin resursseihin liittyen keskeistä näyttää olevan se, miten ne ovat jakautuneet tiimin jäsenten kesken sekä se, mitkä ovat näiden resurssien laadulliset ominaisuudet.

Kolmanneksi, tutkimus tuottaa uutta tietoa kulttuurisesti moninaisten tiimien luovuudelle havaituista mahdollistajista ja esteistä, jotka ilmenivät tiimin jäsenten ja tiimien tasolla sekä tiimien työympäristössä. Etenkin tiimien tasolla ilmenneiden luovuuden mahdollistajien ja esteiden oli havaittu olevan keskeisiä kulttuurisesti moninaisten sävellys- ja elokuvatiimien luovuudelle. Tutkittujen kahden tapauksen välillä ilmeni puolestaan eroja havaituissa luovuuden mahdollistajissa ja esteissä, jotka ilmenivät yksilöiden tasolla sekä tiimien työympäristöissä. Tulokset osoittavat myös uusia tiimien luovuudelle havaittuja mahdollistajia ja esteitä, mukaan lukien luovat tilanteet ja varjojohtajuus.

Johtopäätöksenä voidaan todeta, että tässä tutkimuksessa kulttuurisesti moninaisten tiimien luovuus näyttäytyy dynaamisena ilmiönä, jossa kulttuurisella moninaisuudella havaitaan olevan vaihtelevia ja jopa ristiriitaisia merkityksiä. Johtopäätöksenä voidaan myös todeta, että kulttuurinen moninaisuus havaitaan samanaikaisena informationaalisen moninaisuutena tiimien luovuudessa; sitä pidetään erityisesti kulttuurisidonnaisen tiedon sekä kielellisten haasteiden lähteenä. Lisäksi kulttuurisesti moninaisten tiimien luovuudelle havaitaan mahdollistajia ja esteitä, jotka ovat moninaisia ja kontekstisidonnaisia ja jotka ilmenevät yksilöiden ja tiimien tasoilla sekä tiimien työympäristössä. Näin ollen kulttuurisesti moninaisten tiimien luovuus ilmenee tässä tutkimuksessa monitahoisempänä ilmiönä kuin aikaisempi tutkimuskirjallisuus ehdottaa (vrt. McLeod et al., 1996; van Knippenberg & Schippers, 2007).

Käytännön kontribuutionaan tutkimus tuottaa johtajille ja muille käytännön toimijoille uutta tietoa, joka voi olla hyödyksi muodostettaessa tiimejä, joilta odotetaan luovuutta nopean luovan prosessin aikana. Tutkimuksen tuottama uusi tieto voi olla hyödyksi kehittäessä työympäristöjä ja tiimijohtajuutta edistämään kulttuurisesti moninaisten tiimien luovuutta organisaatioissa. Kaiken kaikkiaan tutkimus osoittaa, että kulttuurisesti moninaiset tiimit voivat olla luovia tiukasti aikarajoitetun luovan prosessin aikana. Tämä herättää keskustelua nopean luovan prosessin soveltamisesta uudenaikaisena luovan tiimityön muotona kansainvälisen musiikkialan ja voittoa tavoittelemattoman elokuva-alan ohella myös muilla luovuutta vaativilla aloilla.

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APPENDICES

APPENDIX 1

SYMBOLS UTILIZED IN TRANSCRIPTION

A1-A15 = Team members interviewed for Case A

A1-A6S = Stakeholders interviewed for Case A

B1-B14 = Team members interviewed for Case B

B1-B3S = Stakeholders interviewed for Case B

R = Researcher

... = A pause of less than a second

(...) = A pause of more than a second

(-) = One unclear sentence

(--) = Two consecutive unclear sentences

(---) = Three or more consecutive unclear sentences

“ ” = When an interviewee cites another person or him/herself

[] = Overlapping speech.

, = Utilized to ease the reading of the transcription.

-- = The extract from the interview data begins from the middle of a sentence

(comment) = Researcher's comment or addition concerning the research setting or verbal/non-verbal communication (e.g., laughs, interruptions, or breaks during the interview).

(code of an interviewee / characterization of a person or an organization) = A section removed from the transcribed text to guarantee the anonymity (e.g., names of the interviewees / organizations / clients of the interviewees)

APPENDIX 2

THE INTERVIEW GUIDE (SIMPLIFIED)

Introductory questions:

Theme 1: Characteristics of the team

Theme 2: Creative end results

Theme 3: Characteristics of the creative process

Theme 4: Creativity

Theme 5: The effects of time frame

Theme 6: The effects of cultural diversity

Theme 7: Conditions that enable or inhibit team creativity

Theme 8: Leadership

Questions / comments?

APPENDIX 3

BACKGROUND INFORMATION FOR THE RESEARCH

The following information will be gathered from you for the purposes of doctoral dissertation conducted in University of Jyväskylä, Finland. By filling this form, you agree to participate in this study. Your anonymity will be guaranteed at all stages of the research process.

Name:

Email-address / phone number:

In case additional questions occur after the interview,

I can be contacted via email / phone:

Yes / No (please select)

Gender:

Male / Female (please select)

Age:

Nationality:

Native language(s):

Country / countries of residence:

Educational background:

Current profession / expertise:

How long have you known your current team members?

How long have you worked with your team?

Contact details of the researcher:

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APPENDIX 4

SUMMARIES OF THE INFORMANTS IN CASES A AND B

Table 1 Case A: Team members interviewed

Team number	Code of the informant	Nationality	Age	Sex	Current profession	Education (Highest)
1	A1	Finnish	44	Male	Musician, composer, producer	Master of Arts
1	A2	Japanese	38	Male	Producer	High school, music school
2	A3	Finnish	40	Male	Composer	Master of Music
2	A4	South-Korean	30	Male	Producer, writer, composer	High school
2	A5	South-Korean	32	Male	A&R director, producer	BBA
2	A6	South-Korean	29	Male	Producer, piano string arrange, rythm programming	-
3	A7	Finnish	39	Male	Producer, composer	-
3	A8	Japanese	33	Female	Musician, producer, composer, vocalist	High school
4	A9	US.	30	Female	Songwriter	BA degree
4	A10	US.	29	Female	Music producer, songwriter	BA (Marketing)
5	A11	Swedish	26	Female	Artist, songwriter	High school
5	A12	US.	29	Male	Songwriter, topliner	High school
6	A13	Finnish	37	Male	Teacher, musician, songwriter, music producer	BA (Music)
6	A14	Swedish	24	Male	Artist, producer, songwriter	High school

6	A15	Finnish	22	Female	Artist, songwriter entrepreneur	High school
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Table 2 Case A: Stakeholders interviewed

Code of the informant	Nationality	Age	Sex	Current profession	Education (Highest)
A1S	Finnish	40	Male	Head of International	Vocational education
A2S	Swedish	52	Male	A&R Executive	High school
A3S	South-Korean	-	Female	A&R Executive	-
A4S	Finnish	32	Male	Music Publisher, A&R Executive	Master of Music, BBA
A5S	US.	31	Male	Music Manager	BA degree
A6S	Finnish	25	Female	Export Manager	BA (Culture and Arts)

CASE A: Summary of the interviewees

Total number of informants: 21.

Genders of the informants: 14 males, 7 females.

Age-range of the informants: 22 - 52 years.

Nationalities: Finnish (8); US. (4); South-Korean (4); Japanese (2); Swedish (3)

Education: Vocational education (1); High school (8); Bachelor's degree (6), Master's degree (3), Education unknown (3).

Number of team members interviewed: 15.

Number of stakeholders interviewed: 6.

Table 3 Case A: Teams observed

Team	Code of the informant	Nationality	Age	Sex	Current profession	Education (Highest)
7	A13	Finnish	37	Male	Teacher, musician, songwriter, music producer	BA (Music)
7	A14	Norwegian	30	Female	Artist, topliner	2 years in music college
7	A15	British	-	Male	-	-

Table 4 Case B: Team members interviewed

Team	Code of the informant	Nationality	Age	Sex	Current profession	Education (Highest)
1	B1	Finnish	24	Female	Unemployed	High school
1	B2	US.	28	Male	Freelance writer, photographer	Master of Arts (English literature)
2	B3	Mexican/ Finnish	37	Male	Director, scriptwriter	Master of Arts (Intercultural communication)
2	B4	Finnish	35	Female	Producer, scriptwriter, director	Master of Science (Econ.)
3	B5	France/ Portuguese	34	Male	Director, cameraman	Master's degree
3	B6	France	47	Male	Unemployed	PhD
4	B7	Finnish	30	Male	Designer, consultant	Master of Science (Econ.)
4	B8	Hungarian/ Finnish	34	Male	Cinematographer, film director	BA (Communication)
4	B9	Finnish	32	Female	Filmmaker	Master of Arts
5	B10	Russian	29	Female	Freelance filmmaking	Master's degree
5	B11	Finnish	34	Female	Journalist	Master of Arts, Master of Social Sciences
6	B12	Finnish	33	Female	Student, cinematographer	Vocational education (Media)
6	B13	Finnish	32	Female	Photographer	BA
6	B14	German	24	Male	University student	High school

Table 5 Case B: Stakeholders interviewed

Code of the informant	Nationality	Age	Sex	Current profession	Education (Highest)
B1S	Finnish	28	Female	Production coordinator	Master of Arts (Art Education)
B2S	Finnish	34	Female	Freelance filmmaker & event organizer	BA (Culture production, Media)
B3S	Finnish	31	Female	Freelance director, production coordinator	BA (Marketing)

CASE B: Summary of the interviewees

Total number of informants: 17.

Genders of the informants: 7 males, 10 females.

Age-range of the informants: 24 - 47 years.

Number of nationalities among the informants: Finnish (10); US. (1); French (2); Finnish-Mexican (1); Finnish-Hungarian (1); German (1); Russian (1).

Education: Vocational education (1); High school (2); Bachelor's degree (4), Master's degree (9), PhD (1); Education unknown (0).

Number of team members interviewed: 14.

Number of stakeholders interviewed: 3.

Table 6 CASE B: Teams observed

Team	Code of the informant	Nationality	Age	Sex	Current profession	Education (Highest)
7	B8	Hungarian/ Finnish	34	Male	Cinematographer, film director	BA (Communication)
7	B15	Finnish	34	Female	Journalist	Master of Arts, Master of Social Sciences
7	B12	Finnish	33	Female	Student, cinematographer	Vocational education (Media)
7	B14	German	24	Male	Student	BA (Digital film and television)
7	B13	Finnish	32	Female	Photographer	BA
8	B16	British	29	Female	Filmmaker (freelance), writer/director, editor, make-up artist,	BA
8	B17	Finnish	27	Female	Actress	Master of Arts (Theatre and Drama)
8	B18	Russian	26	Male	Actor	Master of Arts (Theatre and Drama)
8	B19	Finnish	32	Male	Cinematographer, animator, entrepreneur	High school, Student of Arts (University)
8	B20	Finnish	38	Female	Lighting technician	High school, vocational school
8	B21	British	31	Male	Actor/Filmmaker	BA (Theatre and Drama)
8	B22	Finnish	21	Female	Accountant	Vocational education
8	B23	US. / Italian	49	Female	-	PhD

APPENDIX 5

SUMMARIES OF THE CO-WRITING WORKSHOPS AND OF THE KINOS

Table 7 Summary of the co-writing workshops

	Workshop 1 (5 days in 9/2014)	Workshop 2 (5 days in 5/2015)	Workshop 3 (5 days in 9/2016)
Durations of the co-writing sessions	24 hours	24 hours	24 hours
Number, home countries, and genders of the team members	23 (12 non-Finns; 11 Finns; 19 males, 4 females) Participants from Finland, South Korea, Sweden, and Taiwan. (4 home countries)	26 (13 non-Finns, 13 Finns; 18 males, 8 females) Participants from Finland, Sweden, the USA, and Germany (4 home countries)	24 (10 non-Finns, 14 Finns; 15 males, 9 females) Participants from the USA, Norway, Sweden, Canada, and Finland (5 home countries)
Number, home countries, and genders of the external stakeholders	23 (15 non-Finns, 8 Finns; 13 males, 10 females)	19 (10 non-Finns, 9 Finns; 13 males, 6 females)	18 ¹⁾ (6 non-Finns, 12 Finns)
Number, home countries, and genders of the internal stakeholders	2 (2 Finns: 1 male, 1 female)	2 (2 Finns: 1 male, 1 female)	2 (2 Finns: 2 females)
Creative end-results	22 pop songs for the Asian music markets	24 pop songs for the US. music markets	24 pop songs for the US. music markets

1) The genders of the songwriters were not reported by the music organization

Table 8 Summary of the kinos

	Workshop 1 (3 days in 5/2015)	Workshop 2 (9 days in 7/2015)	Workshop 3 (11 days in 7/2016)
Durations of the filmmaking sessions	Session 1: 48 hours	Session 1: 8 hours (Warm-up session) Session 2: 60 hours Session 3: 40 hours Session 4: 60 hours	Session 1: 9,5 hours (Warm-up session) Session 2: 55 hours Session 3: 55 hours Session 4: 55 hours
Number, home countries, and genders of the team members	30 ¹⁾ 2)	90 ¹⁾ Participants from Finland, Sweden, France, Russia, Poland, Italy, Spain, Estonia, Germany, Austria, UK, and Kosovo (12 home countries)	101 ¹⁾ Participants from Finland, Sweden, UK, Romania, Germany, Spain, Greece, Poland, Iraq, Hungary, France, Belgium, Mexico, and Russia (14 home countries)
Number, home countries, and genders of the stakeholders	3 (3 Finns; 3 females)	10 ³⁾ (10 Finns)	7 (6 Finns; 1 non-Finn; 6 females, 1 male)
Creative end-results	9 short films	92 short films (52 pitched short films, 40 quickies)	101 short films (43 pitched short films, 48 quickies, 10 warm-up films made during the introductory session)

1) The genders of the filmmakers were not registered by the film organization.

2) The home countries of the filmmakers were not registered by the film organization.

3) The genders of the stakeholders were not registered by the film organization.

APPENDIX 6

DESCRIPTIONS OF THE PRELIMINARY AND ACTUAL OBSERVATIONS FOR CASES A AND B

Observations for Case A

The preliminary observation: One preliminary observation was made for Case A after the first round of thematic interviews (in 9/2014). The preliminary observation of a rapid creative process took place at the end stage of a co-writing session of a culturally diverse team, when one of the teams was completing their creative end result. I observed the teams' work in their studio for approximately 15 minutes together with an A&R representing a music publishing company and an internal stakeholder of the teams from the music organization. During the observation, the songwriting team played a song that they had co-written and asked insights both from the researcher and from the two stakeholders on the song after having played it. While the stakeholders of the teams expressed their opinions and feedback on the song, I chose not to provide feedback regarding the pop song, to avoid my potential influence on the creative end result and by doing so, to maintain a non-participant role. The preliminary observation revealed that I would be in close proximity with the team observed in the studio. It also allowed me to improve understanding on the environment where the teams worked and thus, on the research setting.

The actual observations for Case A were conducted in 9/2016 that is 2 years after the preliminary observations, in a co-writing workshop arranged in Southern Finland. The actual observations were conducted during a briefing session (1 observation) and at the initial stage of a songwriting team's rapid creative process (1 observation), in a co-writing session. When observing the briefing session, those subject to observations were informed about my presence in these sessions. Separate permissions for conducting observations were asked from the music organization and from two external stakeholders of the teams. The team, whose rapid creative process was observed, volunteered.

Observations for Case B

The preliminary observations: Two preliminary observations were made for Case B. The preliminary observation of a pitching session became possible to conduct spontaneously, during the first round of thematic interviews (in 5/2015). This observation was also followed by an actual observation of a pitching session. The preliminary observation of a rapid creative process (in 7/2015) was conducted at the end of the second round of data collection. It is worth noting that this latter preliminary observation involved participant observation. While my non-participant role during was explained to the participants in the beginning of the kino, it appeared that the director of the short film assumed that despite

my role as a researcher, I would also be actively involved in the filmmaking, in line with the principles of kinos, where all the participants are expected to assist one another, when possible. In the beginning of the observation it soon became evident that the team's creative process would have become interrupted, had I not assisted the team. The duration of this preliminary observation was approximately 25 minutes, of which the participant role lasted approximately for 5 minutes. This preliminary observation showed that it was fruitful to maintain a non-participant role during the observations, which allowed to focus on taking down field notes.

The actual observations for Case B were conducted in 7/2016 in a film workshop arranged in Helsinki that is 1 year after the preliminary observations. Before the observations were conducted, permissions for observing were asked from the film organization. When observing the pitching sessions, where both the stakeholders and the filmmakers were gathered, all subject to observations were informed about the researcher's presence in these sessions. A total of 3 pitching sessions were observed. In addition, the initial stages of 2 filmmaking teams' creative processes were observed. The teams observed volunteered to participate in the research. When it comes to observing the rapid creative process of culturally diverse filmmaking teams, the researcher chose to not observe the teams, when they were formed and gathered to develop ideas for the films. At this stage, the teams often lacked members. For this reason, it appeared more fruitful to observe the teams a day after, as soon as the teams gathered the first time to shoot the films.

APPENDIX 7

THE STARTING POINT OF THE RAPID CREATIVE PROCESS IN CASE A

The following extract elucidates the starting point of the rapid creative process in Case A. The description is edited from the researcher's field notes (originally written both in Finnish and in English in the form of bullet points and longer paragraphs of text), in a songwriting workshop arranged in 9/2016.

Briefing session

"We are sitting around a table, all the songwriters and their internal and external stakeholders and myself as an "outsider".

At 19:16 a young female, probably in her late 20s, who is one of the internal stakeholders of the teams and responsible for arranging this workshop hosts the briefing session. In the beginning of the session, she asks all those individuals, who are not songwriters, to introduce themselves (a photographer; the A&Rs representing music publishers and record labels; the Head of International from the music organization; an assistant from the music organization, who is responsible for the food and drink maintenance of the participants, and; myself). In my turn, I introduce myself in English and tell the participants that this is the 3rd and the last Song Castle, where I am collecting data for my doctoral dissertation. I also briefly introduce the topic of my study and tell that I am now looking for a voluntary team, to observe their rapid creative process. Many of the songwriters appear as young (perhaps in their 20s). Some of them seem to be wearing highly individual and trendy clothing and some of them have distinctive hairstyles.

At 19:22, the introductions end, after which the internal stakeholder of the teams shows a power point slide on a screen in front of the meeting room. The slide illustrates, with whom the songwriters will co-write their next songs as a team, as well as the work spaces/studios that are reserved for each team from the villa and its surrounding buildings (such as a studio, that is in a garage). This is the first time when the songwriters get to know their team for their second co-writing session. At 19:23, the Swedish A&R gives her artist leads. At first, she tells about the music publishing company that she represents and then, how she is now looking for a novel song for a young female artist (who also happens to be one of the songwriters in the workshop). The A&R refers to other female artists in her lead (e.g. she mentions a name of an internationally well-known young female artist) and describes, how she hopes that the songs that the teams are about to write, in case they choose this lead, represent stylistically similar kind of "urban pop" and that the lyrics of the songs could be "urban stuff". After a short briefing, the A&R shows the latest music video of the artist (from YouTube) for whom she is now looking for a song, to illustrate the artist's current musical direction.

At 19:26, the A&R asks opinions from the female artist in question, who is participating the song-writing workshop as songwriter. The artist tells the other songwriters: "ask me anything". The A&R further continues that the songwriters can equally write a song for the other artists that she is representing in the workshop.

Initial stages of the rapid creative process

The initial stages of the rapid creative process of one culturally diverse songwriting teams were observed for Case A. The following extract summarizes this observation:

“Immediately after the briefing session, the teams gather in a hallway of the mansion and to the studios that have been arranged to the rooms of the villa and to its surrounding buildings. I end up following a team of four members (1 male and 1 female Finns, 1 British male and 1 Norwegian female songwriter).

[observation notes condensed]. While walking towards the garage/studio, the team members talk to each other intensively. As we enter the studio, the British songwriter writes on a white board that is in the corner of the studio “#1 hit”, to make the goal of their team explicit. After this he adds “to any country”. There is a laptop computer in the studio that the track writer is to use, one grand piano, chairs and a large table.

At 20:04, the team members gather to discuss what kind of music each of them usually likes to listen to. They play a song from an online streaming service, that the Norwegian female songwriter suggests as a reference song for the song they are about to co-write. The British songwriter suggests another song and at 20:06 the team is dancing on their seats in the studio while listening to these two songs.

After having listened the songs, the team immediately begins their co-writing work. They discuss for 2 minutes about the latter song and the British male songwriter visibly takes the leadership role (the same person who expressed the goal for the team). He asks the others what kinds of music they like. A Finnish male songwriter tells, how he has mostly written J-pop (Japanese pop-music) and K-pop (Korean pop-music). He tells the other team members more details on these two music genres. The team members, all of whom are sitting in front of their laptop computers, discuss, how hip hop as a music genre is the most challenging to co-write. A young Finnish female songwriter soon tells the others, how writing hip hop music actually is one of her strengths, in addition to other urban music genres. The Norwegian female songwriter, who also happens to be an artist, describes herself as an artist. She calls the music she sings and writes as pop music and tells how she has shifted towards more authentic music lately.

The British male and the Norwegian female songwriters ponder, how it is a perfect time to co-write music in this particular team, due to their diverse strengths. The British male songwriter asks, where the team shall begin their work. Both female songwriters ask him, what kind of music he likes and for which artists he has written music. The Finnish track-writer mostly stays quiet, while the British male songwriter is a lot aloud in front of the other songwriters. Soon the team starts their co-writing work by playing the grand piano (the British male songwriter is playing it). The Finnish female songwriter proposes that the team could write off-tempo music. After this the team does not appear as effective as upon their arrival in the studio.

At 20:21, the Finnish female songwriter asks the British songwriter, whether he likes the music of a certain pop band. It appears that the two Finnish songwriters cannot access the Wi-Fi and the Finnish male songwriter advises his female colleague in this technical matter. While discussing this technical matter, the both Finns speak English to each other (the male songwriter is a Finnish Swedish). Simultaneously, the Norwegian songwriter is humming a melody. The Finnish female songwriter asks the others, if they could start with the reference song. She asks the others to listen to a song from an online

streaming service that she has on her mind. The team listens to the song and the female songwriter asks the others, how they liked the song.

After this, the Norwegian female songwriter tells about lyrics and melody that she has had on her mind already before the workshop. She sings the chorus that she has come up with and the British songwriter seemingly likes what he hears. After this the British and the Norwegian songwriters begin to further develop this idea for the chorus of the song. The British songwriter tells openly the other team members about a nightmare that he once had and how, at the end of his dream, he got a thought of “the last lifeboat in a sinking ship”. He suggests the others, how the team could write a sad song, that would resemble this theme of his dream. He also asks whether the others have heard a song from a British band called the Smiths, that is one of the saddest that he knows, in terms of the lyrics. He describes, that despite the melody of the song is happy, the title of the song is ‘Girlfriend in a coma’ and lyrics sad in a way. The team members laugh aloud while listening to the song in question. After this, they re-listen the reference song proposed by the Finnish female songwriter.

The Finnish male tracker, who has stayed mostly quiet, starts to play the grand piano and asks his team members, do they like the tempo. The team members agree with him. At 20:32 the team gathers to come up with the melody while playing the grand piano. The British male songwriter and the Norwegian female songwriter hum melodies and the Finnish female songwriter sings. The Finnish tracker returns to his laptop and starts developing the track for the song quietly and independently, while the British songwriter is developing lyrics for the song as he plays the preliminary melody of the song by the grand piano.

By 20:34, the team members have accepted their mutual goal that was communicated by the British male songwriter. The team members have quickly familiarized with each other, are laughing together and have started their co-writing work by listening to the reference songs they have independently chosen. It seems that there is cohesion among the team members and all the team members know, who is doing and what. In less than 30 minutes the team has decided the genre and style of the song, chosen a reference song as well as developed the preliminary melody and lyrics of the song, which is based on their shared decision-making.

At this initial stage of the rapid creative process, the team members are working on with different parts of the song both together and individually. Despite the British male songwriter appeared as a dominating character when the team entered their studio, no-one stands out as the team leader in the studio at this stage. The team’s work appears to have overlapping stages: while the top-liners are simultaneously developing both the melody and the lyrics for the song, the track-writer is writing the track. For me, agreeing on the reference songs (i.e., the songs that inspire the team and which allow the team to decide the style and genre of their song) appears to play a key role during the initial stages of the rapid creative process. The team appears to have reached a shared understanding of the characteristics of their end result rapidly. So far, cultural diversity among the team members has become apparent only, when all the team members speak English to each other – also the two Finns. At this initial stage of the co-writing session, there has been no observable miscommunication, nor conflicts.”

APPENDIX 8

THE STARTING POINT OF THE RAPID CREATIVE PROCESS IN CASE B

The following extract elucidates the starting point of the rapid creative process in Case B. The description is edited from the researcher's field notes (originally written in English in the form of bullet points and longer paragraphs of text), which were taken down during an introductory session of a kino arranged in 7/2016.

Introductory session

"It is 9:00 as the day begins with a breakfast and networking session in a worn-out building in an industrial site in Helsinki. I first meet (name a female stakeholder), an organizer of the international kino. She calls the work environment of the teams as film lab that is an open office space reserved for the participants for their filmmaking. The walls of this film lab contain colorful wall paintings. The furniture resembles those that one can see in the flea markets."

"At 11:30 an introductory session begins with a humoristic introduction video that is showed on a screen to the participants. After this, the official introduction starts. There are three stakeholders present in front of the film lab. Two of them, a male and the female stakeholder (I had earlier met) wish all the participants welcome to the kino. They describe this international kino as the main event of the year in the organization's activity. They introduce the working space in which the briefing session takes place as kino lab, where all the official meetings are held and where the teams may work. After this the male organizer tells the general rules regarding the working space, about the usage of the space and of the equipment that are reserved for the use of the participants. The female stakeholder adds that there is a "lost and found" corner in the film lab, i.e., two old sofas, where the participants can gather to discuss their needs for the films (e.g. those who do not have a team yet can meet there), projects (ideas, equipment and staff they need for the short films). The lost and found corner also encompasses a cardboard box "of ideas" where the participants could freely share their ideas for films. After this, the both stakeholders advice that next, all the participants of the kino were expected to introduce themselves to others. (I was also advised to introduce myself to the participants in advance, to tell briefly about my research and about my role during the workshop). The participants are then instructed to tell the others at least the following:

What they want to do in the kino?

What do they do outside the kino?

Who are they?

Their interests in filmmaking?

Equipment they have with them?

Their expectations for this kino?

Ideas they have already come up with for the films?

What they can do in the kino?

What they do not want to do in the kino?

After the introductory session that lasted for 1 hours and 15 minutes, a 10 minutes' break is held. "

Pitching session

The introductory session was immediately followed by a pitching session:

"At 13:15, the participants begin to present their ideas for films to others. The internal stakeholders list the ideas on a small whiteboard in a following way: "title of the project", "director", and "needs". Typically, there is one, but in two instances two filmmakers, who propose a theme for a film. The participants describe their ideas, the titles of the short films, the backgrounds of the topic of the film (e.g. certain phenomenon with which they have familiarized themselves), and even a complete storyline, in front of the all participants. The needs of those presenting their ideas usually concern the filmmaking equipment, different filmmaking professionals and environment/shooting locations. A total of 8 ideas for films are presented. The female stakeholder then encourages also those participants, who have incomplete ideas, to tell their ideas to others. Those with incomplete ideas express that they need people to brainstorm their ideas after the pitching session. For instance, one of the participants has thought of a poem as a script for the film, yet, she has not decided, how to utilize the poem in practice. In the end, a total of 14 ideas for short films are pitched by 16 participants. At the end of the pitching session the female stakeholder advises the participants that they have time from 19:00 (Friday) to 18:00 (Sunday) to complete their films, after which the films are immediately screened.

At 14:20 onwards, as the pitching session ends, the filmmakers begin to familiarize themselves with each other by wandering around the film lab. They freely come to talk to each other and soon begin to gather to small groups, spontaneously, to discuss their ideas more profoundly. While some of the teams are seemingly formed in advance, as they immediately get together, there are also participants, who appear to rather observe the others. While observing the forming of the teams at the corner of the film lab, I notice that there are photos of the participants, including their contact details and brief descriptions of who they are and what are their competencies, on the walls of the working space.

Some of the teams start their work with the film project immediately after the team has been formed. They gather to write scripts for their films to the corner of the film lab and talk intensively. Some of the teams end up sitting on a staircase outside the film lab, while the other teams scatter to meet later."

Initial stages of the rapid creative process

The initial stages of the rapid creative process of two culturally diverse filmmaking teams were observed for Case B. The following extract summarizes one of these observations:

"I arrive in the film lab at 9:00, as I had agreed with the Finnish female film director after the pitching session that took place yesterday. The lab is empty, upon my arrival. I

know in advance that the team consists of two film directors, a Finnish female and a German male, as well as a Finnish-Hungarian actor.

At 9:30, the team arrives in the lab and tries to gather all the necessary equipment, such as a camera stand (that the German male director is looking for). The two other filmmakers are planning for a makeup for the male actor. So far, the only knowledge that the team members have on their film is that provided by the Finnish female director in the pitching session. The female film director tells me that the duration of their film is to be 5 minutes.

At 9:35, the two film directors discuss about the script for the film, about the lines of the actors, about the expressions expected from the actors in certain scenes (e.g. at what stage the male actor is expected to shake his head while speaking his lines). A British female filmmaker arrives in the film lab and shortly after that ends up creating the makeup for the character of a "satan" (a Finnish male actor) in the presence of the team. The female film director has brought professional makeup with her. She has provided the British filmmaker, who happens to be a skilled makeup artist, with full freedom to do the makeup. The makeup artist describes me, how the film director has not given her any detailed instructions, as she trusts on her competences (who tells me this, while I shift to observe her work to the sofas in the film lab). After having completed the makeup, the makeup artist asks the film directors' opinion concerning her work outcome.

I notice that all the team members, who have arrived in the film lab, speak English as their working language. After the makeup is completed, I shift to observe the two film directors, who are now watching a film from an online streaming service. On the film, the skin colors of the actors slowly change. The directors ponder together, whether they could actually utilize similar kind of makeup that slowly changes, in their film. The directors briefly comment on the looks of the male actor, who is now wearing his makeup, after which they continue to write their script for the film. The directors then begin to go through the script and the line, by reading the text from their laptops. The work of the directors is interrupted, when someone outside the team comes to discuss about the location that the Finnish film director has reserved for shooting of the film. After this, the directors continue to discuss about their insights in the film and the male film-director asks the female film director's opinion about the script.

At 10:00 the directors' work is again interrupted, this time by a female stakeholder, who informs the all the filmmakers working in the film lab that the breakfast is ready. At 10:07 a female actor arrives in the film lab and tells the directors, how she accidentally had scheduled two filmmaking sessions for the same day. The directors discuss with the actor about the schedules, so that the actor can play her part in both films. The female film director also asks, whether the actor has certain type of clothing, that is needed in the film. The makeup artist comes and interrupts this discussion, as she asks the second time, whether the makeup that she earlier made is surely ok. At 10:14, the male actor asks the directors, what clothes he should wear in which scene. At 10:15, both directors are waiting for the female actor to read the script for the film. At 10:18, the female film director tells that they will shoot first those scenes, where the female actor is acting, so that she can shift to her second filmmaking session. At 10:24, the film directors ponder, that many times the lines are improvised while the film is being shot. The male film director then tries to print out the film script, unsuccessfully, and seeks help from an internal stakeholder of the teams, while looking slightly frustrated."

"I arrive in a cafeteria that is in close proximity to the film lab to observe the shooting of the film at 11:20. At 11:22 the actors and the sound engineer arrive to the shooting location too. At this stage, the team encompasses 6 team members in total (the Finnish and German film directors, 2 Finnish and 1 Finnish-Hungarian actors and the Finnish sound technician). At 11:48, the team begins to shoot their film. I shift to observe the filmmaking team relatively close, behind a hollow curtain that separates a small cabinet from the cafeteria. All the team members speak English, even when the Finnish director directs the Finnish actors. The Finnish-Hungarian male actor asks about his character from the directors: whether his character, that is the satan, is insecure or cynical? The female director clarifies the character and describes, how the character is sensitive and conservative. The male actor listens to the director carefully, without asking further questions. The first take lasts until 11:53, after which both directors give further instructions to the actors. The female director clarifies the lines and describes the characters of the film more in detail to the actors. The sound engineer and the female director ponder, how the noise in the cafeteria influences the film. The female director gives positive feedback to a female actor in English (both are Finns). The female director asks the male director (who also shoots the film), whether he needs more close-ups. During the 3rd take the female film director moves to follow the work of her co-director, who now is acting as the cameraman. She simultaneously directs the female actor by making hand signs to point out, when is her turn to speak her lines. At 12:11 the female actor tells, how she thought to play her character. Both directors nod to express that they agree with her. The same scene is shot two more times. The film directors negotiate about the camera angles in-between the takes. During the shooting of the film, also a sound engineer has been present, while mostly staying quiet and assisting the team technically."