Creative Man

**The Future Consumer,
Employee and Citizen**

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Contents

The Copenhagen Institute for Futures Studies (CIFS) is an independent non-profit organisation founded in 1970 by former OECD Secretary-General Thorkil Kristensen. The objective of the Copenhagen Institute for Futures Studies is to strengthen the basis for decision-making in public and private organisations by creating awareness of the future and highlighting its importance to the present. Our work methods range from statistically based analysis and the identification of global trends, to more subjective emotional factors of importance to the future. Learn more about CIFS by visiting the Institute's website at www.cifs.dk/en.

Fore**word**

In October 2004, the largest Danish publisher Gyldendal published the book *Creative Man*, written by the Copenhagen Institute for Futures Studies. *Creative Man* described some of the Institute's recent ideas and contained what was both a likely scenario for the near future and a model for explaining the behaviour of modern man, with a focus on the increasing societal and individual need for creativity.

The book received a lot of attention as well as enthusiastic responses from both business people and artists, and the two first printings were quickly sold out. Even at the time of writing this, nearly two years after the publication of the book, there is a steady demand for the book and for lectures and presentations based on the book's contents.

In spite of the English title, the book was written and published in Danish, but interest in the book and its ideas has spread well beyond the Danish borders. Because of this, the Copenhagen Institute for Futures Studies has decided to produce this document that presents the core ideas of *Creative Man* in English. We have also decided to make the document available for free download on the internet in order to spread the ideas as widely as possible for the benefit of everyone.

Creative Man has been a cooperative effort in which many employees of the Copenhagen Institute for Futures have been involved. The book also makes use of work done by current and former employees who haven't been directly involved in the process of developing the book. It may be impossible to list everybody who has contributed, but a partial list includes the following: Kåre Stamer Andreasen, Anders Bjerre, Niels Bøttger-Rasmussen, Troels Theill Eriksen, Morten Grønborg, Rolf Jensen, Martin Kruse, Gitte Larsen, Klaus Æ. Mogensen, Axel Olesen, Uffe Palludan, Johan Peter Paludan, Henrik Persson, Martin Rasmussen, Søren Riis.

Klaus Æ. Mogensen
Editor and co-author of Creative Man, Summer 2006

Logics

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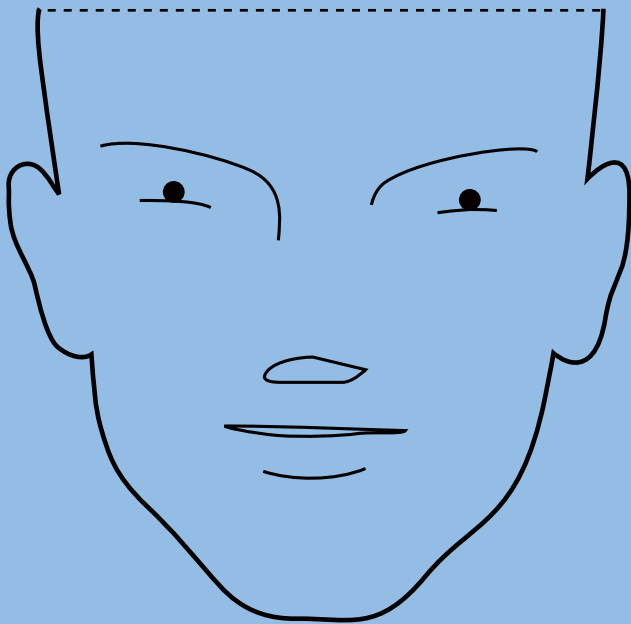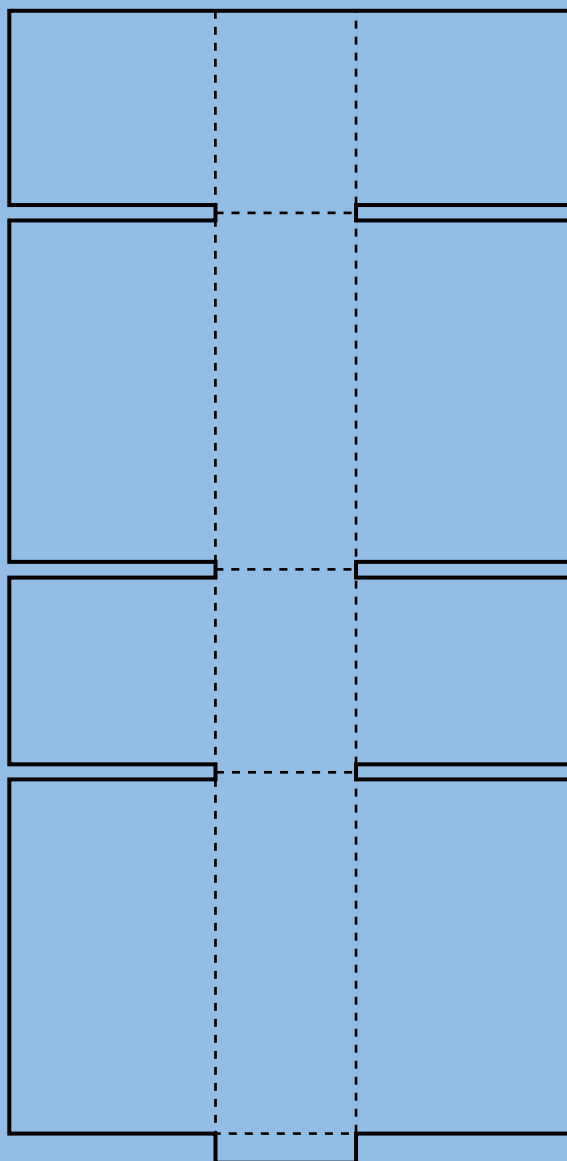
01:
The Foundation of **Industrial** Society

The late agrarian age, before the invention of the steam engine, was in many ways a time of harmony in the sense that the three basic groups of human needs – material needs, social needs and personal growth needs – were satisfied in about equal measure. However, for most people, this equal measure was less than satisfying.

People wore clothes that were tailor-made to their individual needs. If you didn't get the local tailor or seamstress to sew your clothes for you according to your physical measures and preferences of style, you did it yourself. The downside was, of course, that few people had more than two or three sets of clothes, including one set of fancy clothes that people wore at their weddings, jubilees and funerals, and which was laid out as the owner's waistline grew. That is, if the owner's waistline did grow at all. Even though agrarian society was dominated by farming and fishing, a lot of people did starve at times or all the time. But even though the supply of food was insufficient, the variety was greater than today. Historically, humans have globally utilised more than 7,000 plant species to meet their basic food needs. This is in contrast to our present time, where only 150 plant species are under cultivation, and the majority of people live on only 12 plant species.

Social bonds were typically strong in pre-industrial times, with a strong community sense within a village or guild. Religion provided common moral and ethical values, and in the striated feudal society everybody knew where they belonged. While there wasn't much choice in the matter of community, most people were guaranteed a place in the community of their birth.

Most people could also satisfy their needs for personal growth through the development of professional skills and through wintertime handicrafts like weaving or woodcarving. A farmer could see the results of his work grow on the fields, and the craftsman could see items take shape between his hands. Still, the choice of ways to satisfy your growth needs was limited unless you belonged to the relatively small upper class.

Then came the invention of the steam engine and with it, the foundation of the industrial age. The steam engine made two things possible. First, it could partly replace human physical labour, allowing an increase in production with the same amount of labour. Second, it made possible a new transport infrastructure where goods could be transported faster and more reliably over greater distances. The combination of these two things meant that it became feasible to concentrate production of many goods in centralised factories that supplied a large geographical area. The economies of scale of this meant not just that products became cheaper, but

also that the labour of the individual worker slowly became more valuable: If an employee can produce more value in one hour's work (even if assisted by a machine), then the employer can afford to pay the employee higher hourly wages.

While the development hasn't always gone smoothly, over time the continued automation of production and improvement of the transport infrastructure has led to a general increase in affluence in the Western world as wages went up and the prices of goods went down. Types of goods that had previously been available only to the upper class gradually became affordable to the masses, and new goods were added to the market – either goods imported from increasingly exotic locations or new products that rose from the ongoing technological revolution. Not only were the basic material needs satisfied for most; people were increasingly able to afford more than they really needed – which didn't stop them from buying more and more. The consumer society was born.

There was a price to pay for the increased material wealth, but it was a price that most were perfectly willing to pay. Products were no longer tailor-made to the individual customer's – or consumer's – needs, but instead streamlined to better fit the inflexibilities of the increasingly automated and specialised production system. The same was also true for the workers, who had little influence over their increasingly systematised and specialised labour tasks. As consumers and employees both, people had to adapt to the system and the machine. This development was epitomised by the industrialist Henry Ford, who is reputed to have said: "People can have the Model T in any colour – so long as it's black."

Mass production was born, but the masses didn't mind. Wasn't it better to get a standardised product than not being able to afford it at all? And wasn't it more important to earn a living than to have a lot of influence over your work? Even the educational system was streamlined and standardised, so that the qualifications of anybody could be summarised in a few lines.

As more and more job functions were automated during the 19th and 20th centuries, many feared that this would cause mass unemployment. However, the opposite has in fact occurred. With an increasing proportion of women entering the labour market, the proportion of employed

people has actually grown quite a lot. Even with shorter working days, the average weekly working hours for a family has grown. This may seem paradoxical: Why do we work more when machines do more of our work?

The answer lies in human nature. Once we have satisfied our most basic needs, we become aware of other needs that we want to satisfy. If our society is rich enough to provide the means of satisfying these needs, then we are willing to work harder in order to afford those means. If our work, with the help of increased automation, produces new means of satisfying new needs, then this feeds the spiral of ever-increasing consumption and production.

Around the middle of the 20th century, however, some began raising worried voices. What happens if we run out of new needs to satisfy? What if we reach the level of consumption where all of us can have all we would ever want? After all, there is a limit to how much we can eat, and we don't really need to throw out perfectly good clothes after having used them a single day. We don't really need more than one car per person, and there is a limit to how many electronic gadgets we have room (or need) for in our homes. At some point, the worried people worried, people are going to say: "enough is enough!" – and what happens then?

Automation doesn't stop; so fewer workers will be required to produce the things we want to have. Then we could in fact face mass unemployment. If we want to maintain full employment, then a continuing increase in consumption is required. The American satirist Frederik Pohl suggested in his 1954 story "The Midas Plague" that in the future, consumption would be a required duty of poor people, while the rich could lean back and not have to worry about either working or consuming.

More than half a century has passed since Pohl wrote his story, but things have not turned out the way he suggested – and we still work more than ever before. Hence, there must be a flaw in the worried people's arguments. What that flaw is, we will take a look at in the next chapter.
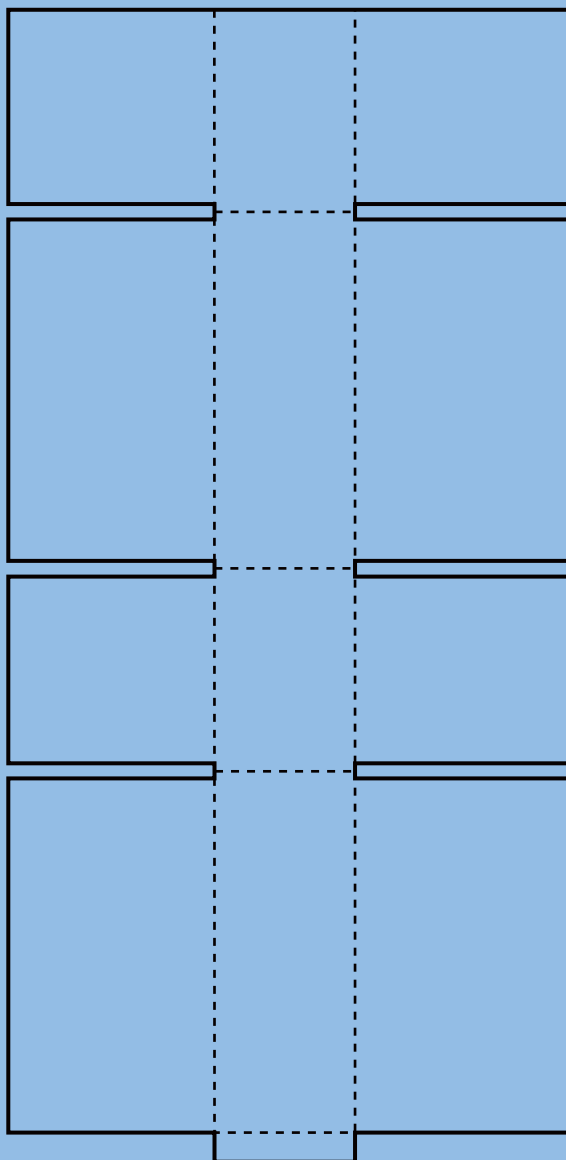
02:
The Story of **Dream** Society

As our society gets richer and it becomes easier to satisfy our material needs, we increasingly focus on immaterial, emotional needs. Rather than consuming more material goods as our wealth increases, we instead increasingly consume immaterial goods or material goods with a large immaterial content. Stories and emotions have become a large part of what we consume, and we increasingly favour products with built-in emotions or stories over 'soulless' products with neither. This shift in consumption happened in most Western societies during the last half of the 20th century and explains why the mid-century worriers were wrong in assuming that their society was approaching a limit to what could logically be consumed.

Once our basic survival needs have been satisfied, we start focusing more on our social needs. We want to gain acceptance and recognition from the groups of people that we want to belong to, and hence we acquire products that aren't strictly necessary for survival, but which are valued as status symbols in these groups of people, whether a local community, a work community or a group of people with whom we share an ideological or cultural identity. Such status symbols aren't just valued by their size – having the biggest car, house or mink coat – but also by having the right qualities, such as being of a recognised brand or made by a famous designer or telling a certain story about the owner.

In fact, these immaterial qualities will often become more important than the material qualities of the product and be the primary factor in choosing one product over another. In our modern-day society we tend to trust that a product actually works as intended, either because of legislative requirements or because the technology is well established. When we buy a new car, we don't ask if it can start or if the brakes work; we assume that such things are in order, and hence we focus on other factors.

In many urban regions in Western Europe and the US, big four-wheel drive cars have become very popular choices when buying a new car. The reason for buying such a 'sports utility vehicle' or 'offroader' is rarely that the buyer actually intends to drive a lot off roads; it is more about sending the right signal about who you are. There are few rational reasons to buy such cars when living in an urban region; they are gas-guzzlers and expensive in taxes, and they are hard to park on crowded and narrow city streets. The many 'irrational' emotional reasons for purchase outweigh the few rational ones (like large cars being safer in crashes).

Emotional needs can also be satisfied by purely immaterial products or services. When our everyday lives have become characterised by routine, we become hungry for experiences. Hence, there is a growing market for experiences, whether as holidays, events or simply entertainment. There is also a growing market for stories that make life more interesting or meaningful, and these stories can often be linked to a physical product. When you consume such a product, you feel that you become a part of the story, and the story may in turn become a part of your self-understanding. A good example of this is the Marlboro Man brand from the tobacco company Philip Morris. In this case, the story rather than the cigarette has become the primary product, with the brand expanding into non-tobacco products like clothes, canteens, lanterns, and even

THE SIX MARKETS OF DREAM SOCIETY

The market of adventures for sale:
experiences and impressions, where vacations
in Vietnam compete with bungee jumps and
online computer games

**The market of togetherness, friendship
and love:** human relations, where Nokia's
"Connecting People" competes with café cul-
ture and football fan clubs

The market for care: the need to show
caring, where "The Sims" competes with the
pet store and Mother's Day

The who-am-I market: the quest for
personal identity, where fashion clothes and
ringtones compete with Harley Davidson bikes
and microbrewery beer

The market for peace of mind: the safe
and the familiar, where folk dancing and coun-
try-style kitchens compete with insurance and
house alarms

The market for convictions: values
and opinions, where Amnesty International
competes with Body Shop, Fair Trade, and
organic food

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[1]Curiously, another book with a similar theme, *The Experience Economy: Work Is Theatre &
Every Business a Stage* by B. Joseph Pine II and James H. Gilmore, was first published the
very same month.
[2]One could argue that there is a seventh market: the market of hate and fear, as witnessed by
the success of violent computer games, horror fiction and the weapons industry.

cookbooks. The identity-creating power of such brand stories is so powerful that we instantly associate certain human characteristics with the brands. When seeing the poster for the 1991 movie *Harley Davidson* and the *Marlboro Man* featuring Mickey Rourke and Don Johnson, we feel we already know who these guys are and that the brand names perfectly characterise them.

Storytelling and emotional values have also found the way into our workplaces. Corporate culture and corporate values have in many workplaces replaced the whip-cracking boss as the main means to motivate the employees. If the employees have a positive emotional relationship with their workplace, they are willing to work more and harder – sometimes even in unpaid overtime – simply because they feel an obligation to do so.

We increasingly choose one company's products over another company's not because of a perceived difference in product quality, but because of a perceived difference in company values. Apple computers are typically more expensive than PC computers of similar performance, but many choose Apple computers anyway because they like what the company stands for – and they even assume the role of unpaid promoters of the company. This works both ways; a negative story can ruin a company just as easily as a good story can make it. Hence the concept of the triple bottom line, where a company evaluates itself not just on profits, but also on its environmental and social impact.

This trend towards increasing emotionalism and storytelling in society was described in the book *Dream Society: How the Coming Shift from Information to Imagination Will Transform Your Business* from April 1999, written by the then director of the Copenhagen Institute for Futures Studies, Rolf Jensen, and co-authored by the CIFS staff.1

Dream Society argues that the traditional market segmentations, where products and services are categorised as e.g. 'food', 'transportation', 'clothes', 'entertainment', etc., soon will be a thing of the past. Companies should not look for their competitors within their traditional market; they should rather look for competitors that sell to the same emotional market. The luxury electronics producer B&O ran an ad a few years ago, where they showed pictures of a B&O stereo next to a sports car, with the text: "Which one gives you the most profound experience?" B&O had recognised that its competitors weren't other electronics producers like Philips or Sony, but rather suppliers of other luxury items, whether cars, vacations or fashion clothes. Dream Society identifies six emotional markets (see box). 2

A

B

C
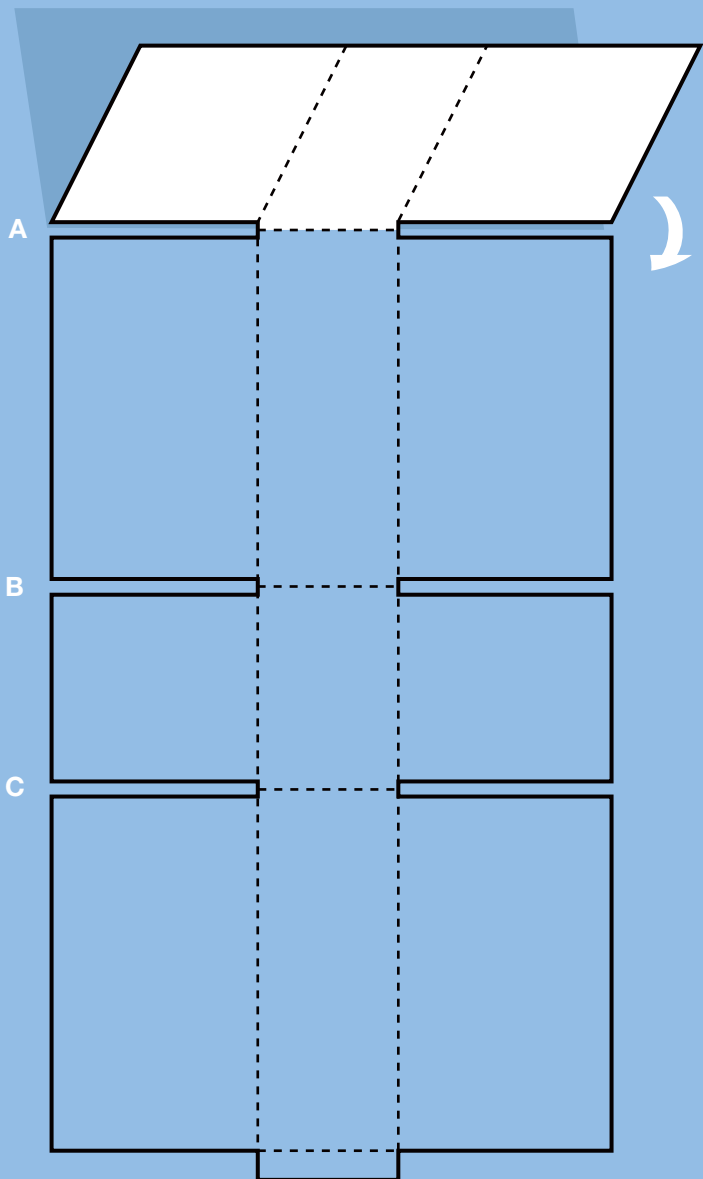
03:
The Rise of
Creative Man

Since the publication of Dream Society, The Copenhagen Institute for Futures Studies (CIFS) has often been asked what, if anything, would come after Dream Society. This question was debated at intervals over the years, and eventually an inkling of the answer was found, ultimately leading to the future trend or scenario the Institute now calls Creative Man.

Dream Society arose as a response to the growing focus on the immaterial needs that industrial society failed to satisfy; in particular the emotional needs of belongingness and shared values. However, Dream Society did not satisfy all our immaterial needs. As in industrial society, consumers and employees must adapt to the system and the machines. While products and services have greater immaterial content, this content is still mass-produced rather than tailor-made. And while employees increasingly are motivated by stories and values rather than by the carrot-and-stick combination of wage increase and the threat of unemployment, the employees generally have little control of the stories and values they must be motivated by.

There seems to be a growing emotional need for reclaiming the individual influence and creativity that people had before the industrial age. Certainly, the demand for flexible working conditions with increased individual responsibility seems to be great, especially for younger, well-educated employees. In a survey done by CIFS in 2004 among Danish employees, employees younger than 35 valued their job-related professional and personal growth higher than they did high wages and job security. The same need for individual influence is seen in consumption, with a growing interest in products that can be designed or modified according to the individual consumer's needs and desires.

In addition, there is a growing need for Western societies to be more creative in order to meet the challenges of the future. Increasingly complex jobs are being outsourced or automated. Western countries can't compete with e.g. China in mass-production of inexpensive material goods. Routine jobs in the knowledge industries, like programming, are increasingly outsourced to India and Russia. After all, if the job is done via the internet, it makes no difference if the employee sits next door or in another part of the world.

However, more jobs in the West are lost to automation than to outsourcing. Computers and robots become increasingly sophisticated. More and more functions in e.g. the bank industry are being moved to computers that provide access 24/7 from any internet connection. In hospitals, robots are assisting or even replacing surgeons on routine operations.

When more and more jobs are outsourced and automated, some worry that this will lead to increasing unemployment. But, as mentioned above,

automation in the past has not led to unemployment; instead, jobs have moved to new functions that are less easily automated. In a similar vein: When Japan blossomed as an industrial superpower in the 1960's and '70s, many feared for the Western economy. But as the Japanese economy boomed, Japan started importing more and more luxury products from the West, creating more new jobs than were lost due to the competition. Hence, it is probably safe to think that the same will happen in the future. As jobs are lost to outsourcing and automation, new jobs are created in other fields. When tasks and products can be done more efficiently due to e.g. outsourcing and automation, then the global society becomes richer. And when a society gets richer, its citizens can afford new products and services, and new jobs are created to supply these new products and services.

It is probably safe to guess that many, even most, of the new jobs that are created will involve creativity or innovation of some sort. We are even now seeing a growth in creative jobs in research, product development, entertainment and design. Such jobs aren't easily automated (though computers certainly can be powerful tools in these fields). They are also less likely to be outsourced to the new growth economies. The growth economies will have less inducement to be creative, since they do very well just doing what they do now. Also, many Asian cultures respect authority and tradition over individualism and experimentation and are thus less conducive to the promotion of personal creativity.

In other words, people in Western nations want to be creative, and Western nations need to be more creative. But can Western nations be more creative? This is a difficult question to answer. However, many things indicate that the tools for increased creativity are present in the Western societies.

One such tool is modern Western culture, which promotes individualism, experimentation and diversity (in the sense of not just ethnic diversity, but a general diversity of values and lifestyles). Diversity is a powerful tool for innovation. The more ideas are tested, and the more varied these ideas are, the more likely it is that one of the ideas will work – and this is true for social innovation as well as for product innovation. In fact, the European Renaissance was very much driven by an acceptance of new ideas – often ones originating in Asia (including paper money, gunpowder, railroads, and pasta). That Asian nations like China were more reluc-

tant to similarly adopt new ideas coming from Europe may well explain why they lost the battle for global domination in the second millennium, in spite of initially being more highly developed in technology, organisation and culture.

Another tool for creativity can be found in technological advances. In the early years of the 20th century, when recalling the process for developing a reliable electrical light bulb, inventor Thomas Edison wrote: "Before I got through, I tested no fewer than 6,000 vegetable growths, and ransacked the world for the most suitable filament material," and on this basis he made his perhaps most famous statement: "Genius is one percent inspiration and ninety-nine percent perspiration." In other words, the hard part isn't getting the good ideas, but implementing them.

However, more than a century has passed since Edison developed the light bulb, and much has happened especially in the field of information technology. It is possible today to test designs and theories with computer models before doing actual real-life testing, and computers can also do calculations in hours that it would take an engineer a lifetime to do on paper. In short, technology frees us from a lot of the hard work or 'perspiration', making the inspirational work a greater part of creative work. It may well be that in the future; genius will be 99% inspiration and 1 % perspiration.

The best example of this may be animated movies. In old-style high-quality animation, you have to hand-paint 25 frames per second – quite an excruciating process. The making of Disney's *Snow White*, for example, required more than two million hand drawings. In modern computer animation, computers draw the 25 frames per second, and they also help with the design and motion of characters, background and props. Since the computers do much of the dull, hard work, more time is freed for the more exciting creative work.

The central idea of Creative Man is thus that creativity and innovation will be more important in the future, in consumption and leisure as well as in business and the workplace, because we want it and we need it and we can do it.

What this means will be explained in more detail in the second half of this document. Before then, we are going to explore in the next chapter how Creative Man relates to Dream Society and industrial society.
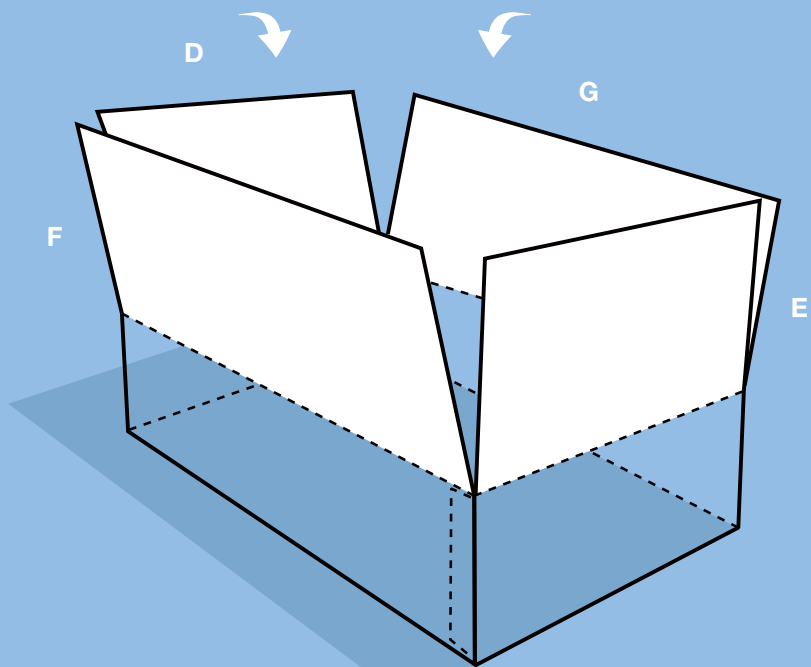
04:
A Model of
Society's
Logics

In the previous three chapters, we have described how agrarian society was followed by industrial society and then Dream Society and Creative Man's society. Does this mean that we can soon forget all we learned about how industrial society and Dream Society work? Probably not. Even though we have long since left agrarian society, agriculture is still important to our society – though far less important in terms of economy and particularly employment than before. In a similar manner, industrial society and Dream Society are likely to remain important. We can in fact argue that the logics that drive industrial society and Dream Society still are present and are likely to be so in the future as well.
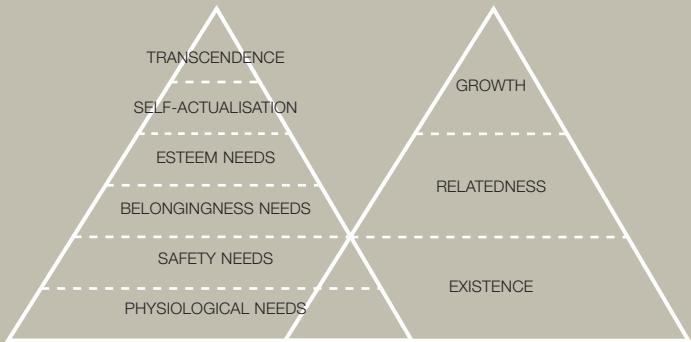
A society is driven by the needs of its citizens and the opportunities they have for satisfying these needs. As new needs and new opportunities arise, society changes. But what needs do human beings have? To answer that, we can turn to the science of psychology.

Perhaps the most famous description of basic human needs is the one introduced by psychologist Abraham Maslow with his Hierarchy of Needs. Maslow states that in most cases, people don't focus on needs higher in the hierarchy before having adequately satisfied all the lower ones. Originally, Maslow included five levels of needs in his hierarchy: physiological needs, safety needs, belongingness & love needs, esteem needs, and self-actualisation. The two lower levels deal with material needs, while the next two deal with social needs. All of these are deficit needs, while the fifth level, self-actualisation, is a growth need. Maslow later differentiated the human growth needs, most importantly stating that one could transcend oneself in the higher levels of self-actualisation, feeling the need to do something for other people or an ideal without getting anything in return except a feeling of having done the right thing. In the theory of Creative Man, we have chosen to include this level of need on top of Maslow's original five levels (see figure). However, this isn't crucial for the validity of the theory.

At CIFS, we acknowledge that Maslow has provided a good list of categories of human needs; however, we don't think there is any strong hierarchy in these needs. For one thing, there are numerous examples of people or groups of people that have different priorities, from policemen and firemen that daily risk their existence for the sake of their community to the archetypal starving artists that rate personal growth over material needs. More importantly, in most Western societies the average citizen can adequately satisfy needs within all the categories without using all his or her resources in terms of money, time and energy. Once this level of resources has been reached, we think that what needs any additional resources are spent on becomes a highly individual matter. Some will focus mainly on material needs, while others will focus on social needs or personal growth.

What needs are in focus may even be situational in the sense that the same individual may focus on different needs in different life situations.

MASLOWS AND ALDERFERS HIERARCHIES OF MOTIVATIONAL NEEDS

TRANSCENDENCE

SELF-ACTUALISATION

ESTEEM NEEDS

BELONGINGNESS NEEDS

SAFETY NEEDS

PHYSIOLOGICAL NEEDS

GROWTH

RELATEDNESS

EXISTENCE

The psychologist Clayton Alderfer introduced his own hierarchy of needs in his book Existence, Relatedness & Growth, based on research on the motivations of employees. Alderfer's three needs correspond rather closely to Maslow's: Existence corresponds to the sum of Maslow's physiological needs and safety needs, Relatedness corresponds to the sum of Maslow's belongingness & love needs and esteem needs, and Growth corresponds to the sum of Maslow's self-actualisation and transcendence.

In Alderfer's theory, the hierarchy is far less rigid than in Maslow's case, and Alderfer recognises that different cultures may have different priorities.

THREE SPHERES OF NEEDS

SOCIAL NEEDS

BELONGINGNESS NEEDS

ESTEEM NEEDS

SAFETY NEEDS

SELF-ACTUALISATION

PHYSIOLOGICAL NEEDS

TRANSCENDENCE

MATERIAL NEEDS

PERSONAL GROWTH

A MODEL OF SOCIETY'S LOGICS
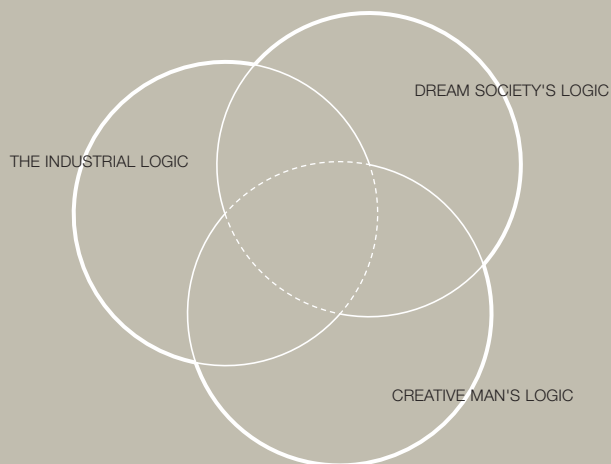
THE INDUSTRIAL LOGIC

DREAM SOCIETY'S LOGIC

CREATIVE MAN'S LOGIC

SAFETY NEEDS	The Industrial Logic	Dream Society's logic	Creative Man's logic
Organisation	HIERARCHY	CORPORATE VALUES	NETWORK
Motivation	MATERIAL NEEDS, COMFORT AND SAFETY	SOCIAL NEEDS, DREAMS AND VALUES	PERSONAL GROWTH, CHALLENGES AND OPPORTUNITIES
The good workplace	GOOD PHYSICAL WORK ENVIRONMENT	GOOD SOCIAL WORK ENVIRONMENT	GOOD CREATIVE WORK ENVIRONMENT
The good employee	STABLE	LOYAL	INNOVATIVE
Most important product qualities	A GOOD PRICE, EASE OF USE	A GOOD STORY, BRANDING	THE PERSONAL TOUCH, CHOICES
Recreation	RELAXATION	ADVENTURE	CREATIVE ACTIVITIES
Technology	AUTOMATION	COMMUNICATION	CREATION
The ideal	THE MILLIONAIRE	THE STORYTELLER	THE INNOVATOR
The loser	THE ODDBALL	THE BORING	THE UNINVENTIVE
Religion (if any)	CHURCH RELIGION – ORGANISED AND TRADITIONAL	NEW AGE – EXCITING AND DIFFERENT	INDIVIDUAL BELIEF – PERSONAL AND UNIQUE

A divorced man, for instance, who has custody of his children every other weekend, will when he is with his kids primarily focus on belongingness (being with his children), esteem (being considered a good dad) and safety (keeping the kids safe). The same man may the next weekend go whitewater rafting, and now self-actualisation is the primary focus, with very little focus on safety needs.

For this reason, CIFS has re-formulated Maslow's hierarchy as a range of needs without any fixed priority. Individuals or cultures may have their particular priorities, but these are much more subject to change over time than before. To simplify things further, we reduce the needs to three general spheres of needs: material needs (safety and physiological needs), social needs (esteem and belongingness) and personal growth needs (transcendence and self-actualisation), as shown in the figure on page 34. Unlike Maslow's hierarchy, which suggests that the upper needs, with smaller areas, are less important than the lower ones, this representation shows all needs to be equal, at least on an overall level.

If we now look at the three societies we discussed in the first three chapters, we find that each is mainly driven by one of the three spheres of needs. Industrial society was mainly driven by the desire for greater fulfilment of material needs. Dream Society then rose because the focus shifted to emotional, social needs. Creative Man, in turn, is based on the need for personal growth.

This realisation – that the different societies are driven by different basic needs – has several interesting consequences. For one, it means that Dream Society and Creative Man's society don't replace industrial society; they merely add to it. The needs that drive industrial society are still present, but have been supplemented with the social needs that drive Dream Society and the needs for personal growth that drive Creative Man's society. The three different needs and the methods we use to satisfy them can be considered the underlying logics of the three societies.

- The industrial logic is driven by material needs that are satisfied through mass-production and systematisation. Other key words for this logic are efficiency, rationality, certification, and standardisation.

- Dream Society's logic is driven by emotional, mostly social needs that are satisfied through storytelling and exciting experiences. Other key words for this logic are branding, relationships, immaterialism, and emotional content.
- Creative Man's logic is driven by needs for personal growth that are satisfied through individualism and creativity. Other key words for this logic are interactivity, adaptability, self-actualisation, and networks.

People aren't fully satisfied unless they can satisfy all three groups of needs at once – why settle for one thing when you can have everything? For this reason, the three logics aren't mutually exclusive; in fact, things work best if all three logics are satisfied. Hence, we depict the three logics as overlapping circles, where it is best to be close to the centre (see figureon page 35). The next chapter will provide examples of how this model works.
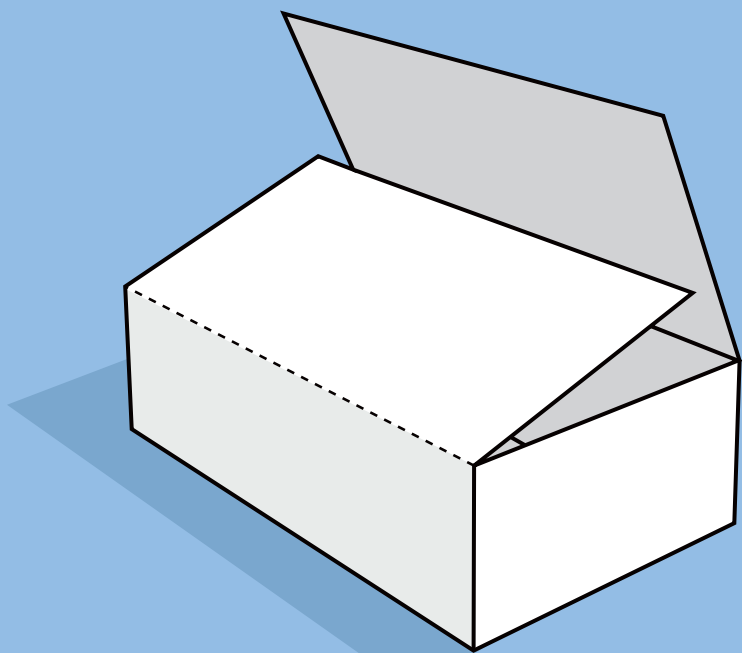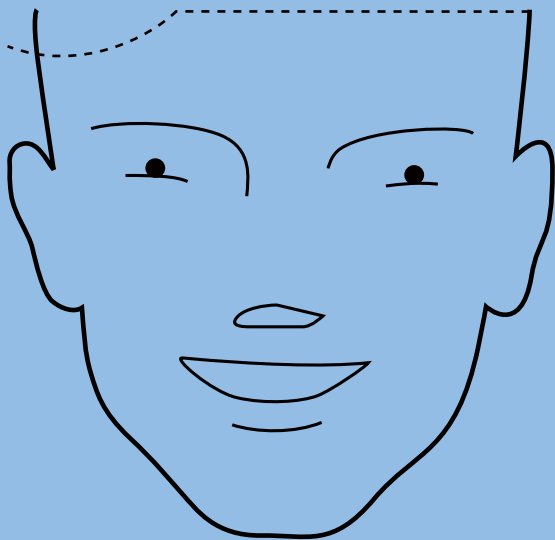
05:
Examples of
the Logics'
Importance

In this chapter, we will look at several examples of how the model of three societal logics presented in the last chapter actually works in different business contexts.

Example: consumption

In the industrial logic, the consumer tries to get the highest value for money – either the greatest quantity or the best functional quality. If the good-enough product is a lot cheaper than the best, you choose the good enough. It should also be quick and easy to use, since 'time is money'. The general production principle is mass production with the economies of scale this provides. Sales techniques that work according to the industrial logic are quantum discounts, price cuts and assurances of 'new improved quality'. Discount stores very much live by the industrial logic, which has great impact in the fields that aren't of high interest to the individual consumer. But there isn't a lot of money to be made on being the cheapest on the market, so the pure industrial logic only works where economies of scale are significant. A good t-shirt according to this logic is e.g. the kind where you get 5 for €12.

Consumption according to Dream Society's logic is described in *Dream Society* from 1999 (or see chapter 2). The main point is that emotions and stories will make up an increasing part of our consumption. The 'extra' put into a product as sales arguments is typically a story: A story about the production of the product (as for the Norwegian Linie Akvavit, which is sold through the story that each bottle has been on a trip across the equator) or stories about who uses the product (like Bacardi Rum with the stories about The Latin Quarter). It's not just a matter of branding. Status symbols are also a part of Dream Society's logic: things you don't necessarily need, but which are used to tell something about the consumer's taste, identity and wealth. A good t-shirt according to this logic is e.g. one promoting Manchester United.

Dream Society's logic has very much shown its durability; but we may consider if there isn't a limit to how much extra you can charge for a product simply by adding some emotions and stories. The increasingly conscious consumers have e.g. become better at seeing through a story behind a brand or product and determining if it is true or false – and then rejecting the faux stories.

Creative Man is very much an individualist and would like to spend time, money and energy on things that matter. In return, he doesn't want to spend a lot of energy on things that don't matter or are con-

sidered a necessary evil. Exactly what things are high interest and low interest vary a lot from individual to individual, so it is hard to point at specific areas that generally will be low interest and high interest in the future. Creative Man wants products and services that are personally adapted to his particular needs. This requires a very wide selection or functions that allow the consumer himself to design or put together the product. Mass products are for mass people; they don't say anything personal about the consumer.

Creative Man likes to express and exhibit his artistic abilities and his inventiveness. Hence, there is a market for tools and 'building blocks' for creative purposes. The tools and building blocks can be 'old-fashioned' and physical like hammer, nails and boards or brush, paint and canvas – or they can be technological, e.g. computer programs for video editing, graphics and desktop publishing. A good t-shirt according to this logic is e.g. one you can print your own motive on.

Products or services that only live up to one of the three logics have limited opportunities for creating a profit. The pure industrial product without brand or story, which doesn't provide opportunities for creative activity or innovative use, is a discount product that you don't want to waste too much money or energy on. Nor is there a lot of interest in stories or communities that aren't tied to a physical place or product and which don't enrich you mentally or culturally. The pure version of consumption by Creative Man's logic largely belongs to the informal economy; it is do-it-yourself and create-it-yourself.

We have seen many examples of the successful combination of the industrial logic with Dream Society's logic, where a mass-produced product has achieved added value by being tied to a strong brand and some good stories. There is reason to believe that something similar could happen if you combine Creative Man's logic with one of the two other logics. The industrial logic can be combined with Creative Man's logic in the shape of *prosumer* services where the consumer becomes part producer in order to create a personal, unique product (this is discussed in detail in chapter 6). The combination of the industrial logic with Creative Man's logic can also be in the shape of semi-manufactured articles where you can finish the product and give it personal traits, as in Build-a-Bear

Workshop, where you can customise your soft toy by combining various pre-produced parts.

There are also examples of successfully combining Dream Society's logic with Creative Man's logic. One example is YahooGroups, which offers electronic networks for clubs and associations in the shape of websites, mailing lists and calendar functions. Here the social dimensions of Dream Society are combined with club activities (Creative Man's logic) – and also with the industrial logic, since this kind of electronic network tends to be a standardised solution. Something similar is seen with online computer games, which offer interactive entertainment where the players' abilities are challenged, but also provide social activity where the players speak with each other during the game – even though they may be in different parts if the world.

The ideal according to the model is to combine all three logics. One example where this has been done successfully is the popular collectible card game *Magic: The Gathering*, which dominated the market for non-computerised games in the 1990s and still is going strong. Collectible cards and card games have been known for decades, but the American game company Wizards of the Coast (www.wizards.com) came up with the idea of combining the two in the card game *Magic: The Gathering*. The game was an instant hit and almost overnight transformed Wizards of the Coast from being a relatively unknown company to becoming a world leader in hobby games. When you buy a box of Magic cards, you don't buy a complete game, but rather a more or less random selection of common, uncommon and rare cards. The point is to buy several boxes and then trade cards with other players. When you play, you put together the deck you play with from the cards you own according to your personal strategy. The cards are mass-produced (the industrial logic), there is a story build up around the world the game takes place in as well as a social aspect (Dream Society's logic), and finally, your abilities are challenged, both when you put together your personal deck and when you play (Creative Man's logic). The cards only cost a few cents to produce, but the most rare cards have in less than 12 years reached a value exceeding $1000 – even though their rarity solely resides in the producer's decision to limit the print run. More recently, it has become possible to collect

and play *Magic: the Gathering* online. Here you buy virtual cards, which you can trade or sell to each other – for real money. These cards can only be used for online games and don't exist in physical form – but even so, the rare ones can reach formidable prices. As one commenter noted: "It is better than printing your own money!"

Example: the workplace

The good workplace according to the industrial logic has high wages as the most important factor. In the 1960s, this was the yardstick for status in the labour market. High wages provided the opportunity for high material wealth, which was what people sought. Next to wages, the physical work environment is the most important aspect in the industrial logic. For the worker, it is a matter of not becoming ill from working or worn down at an early age. Through labour unions, blue-collar workers have gained political power and achieved threshold values for toxins, noise, heavy lifting, monotonous work, and many other things. For white-collar workers, it is more a matter of having your own office with good lighting and perhaps your own secretary. Fringe benefits in general are also a plus in the industrial logic.

The most important aspect of the workspace according to Dream Society's logic is that you can empathise with the company's ethics and values. You prefer not to work in a place that e.g. tests cosmetics on animals, even if wages and work conditions are good. It is also important to feel that the quality of the products and services you help make are good enough, even if you aren't hired to sell them. The best thing is when the workplace has a stated set of values that align well with your personal values. Then the workplace can achieve the character of a clan or tribe that you belong to. This sort of thing is generally called Corporate Culture or even Corporate Religion. It is also important to have a good social work environment. You should be able to get along well with your co-workers, and better yet feel that you belong to a positive community where your co-workers are friends as well as colleagues.

The things mentioned above aren't unimportant in Creative Man's logic. However, it is more important to be able to express your abilities and create new things or processes for the benefit of yourself, your

company or the rest of the world. It is about opportunities for self-actualisation and personal challenges and in particular that the work feels meaningful. A good workplace for Creative Man is one that leaves room for such opportunities – a workplace with a good creative work environment. The best thing is to be employed with the development of something new, whether it is in culture and entertainment, design or research. If this isn't possible, it is important to be able to organise your own work in order to improve work procedures or profits through your personal efforts. Creative Man doesn't like to feel like an easily replaced machine part; he likes to feel unique and irreplaceable, that he has something special to offer. A good workplace should provide room for that.

What is the really good workplace? Once, most people were satisfied if the workplace lived up to the requirements of one of the three logics. The most common was the industrial logic – you could put up with a lot if the pay was good and the physical conditions decent. Many were also involved in voluntary work in social associations (Dream Society's logic) such as sports clubs or the scout movement, and finally there was a group of especially artists and writers that forsook material goods in order to express their creative talents (Creative Man's logic). There probably aren't very many today who would put up with a job that only satisfies a single logic. The growth of affluence in the Western world means that it is perfectly possible to survive on relatively small wages. Many even choose to work part time in order to get more time for creative and social activities – particularly if the workplace doesn't offer enough of these. The general trend is towards a smaller workforce. The big generations are about to leave the labour market, and the new generations that replace them are some of the smallest that were born in the last century. The labour market of the future will be the labourer's market, and companies will compete to recruit and retain increasingly picky employees. Hence the workplace should be able to live up to at least two of the logics – if possible, all three of them. The workplaces that don't manage this will at best attract only the employees that can't get any other work, and then the quality of the work will reflect this. For traditional production and service workplaces, where there isn't much room for innovation and creativity, it will increasingly become

necessary to offer a good company culture in addition to decent wages – to address Dream Society's logic in addition to the industrial logic – in order to attract qualified and able employees.

If the workplace lives up to Creative Man's logic, it is often enough to address one of the other two logics. For instance, the movie industry has no trouble getting people to work for little or no money. Here, creative work is combined with the dream of Hollywood and becoming a part of the jet set. The common project of telling a story also very much belongs to Dream Society's logic, while the creation process itself belongs to Creative Man's logic. Voluntary work is another example of work that often combines Dream Society's logic with Creative Man's logic. Working for a cause, for something that reaches beyond yourself, is also a part of Creative Man's logic (as per Maslow's need of transcendence). Voluntary work is typically organised around strong social communities, and that satisfies Dream Society's logic. Volunteers working in the third world not only do so without high wages; they also abandon a good measure of personal comfort and security – a testament to the power of the right combination of two logics.

The combination of Creative Man's logic and the industrial logic can e.g. be found in advertising and marketing. It is about finding new and smart ways to sell things in a creative work environment (Creative Man's logic), and wages and physical conditions are usually also quite decent (the industrial logic). In return, Dream Society's logic is often missing, especially when marketing products you don't feel anything for or at worst don't fully condone (e.g. tobacco products or inferior products).

The needs that employees can't fulfil at their workplaces, they will try to satisfy in their leisure time or through a secondary job. The fewer needs a workplace can satisfy, and the worse it is at satisfying them, the more likely it is that the employee will reduce working hours in order to create room outside the workplace for these needs. The more dynamic workers solve the problem by establishing their own companies or becoming free agents. But many others are instead going to spend their energy with their families or at club work, where there are better opportunities for social and creative activities, or they may take periodic jobs to finance more enjoyable work that isn't profitable here and now – but

always is con amore. For this reason, there may be societal consequences if too many workplaces in a region don't sufficiently live up to at least two of the three logics. This will make many choose to reduce their working hours, or seek greener pastures away from the region, thus contributing less to the region's economy.

Example: Mass Media

In this example, we look at what the new challenges mean for mass media. As before, we start with a brief look at how the old and familiar market logics influence the media market.

The industrial logic concerns itself with keeping costs down through more or less fully automated and systematised production and distribution. Most mass media already fulfil this logic. Even television programs, traditionally very expensive to produce, have become so cheap that small local or specialised TV stations can produce them.

Dream Society's logic concerns itself with giving the product a story that either bolsters the customer's identity or reputation or strengthens a mental or social community. In this regard, a mass medium's own story is at least as important as the stories and news it distributes. *The Washington Post*, for instance, has its own legend about its role in Watergate, and a paper like *The London Times* has a legend about respectability and century-old traditions. Other newspapers target a particular group of people and try to become part of this group's narrative and identity; examples include *The Economist* and *The National Enquirer*, two papers with very different core readers. One of the mass media that has had the most success in this field is the television channel MTV, an institution that became so much a part of a generation's story that it actually has become known as 'the MTV Generation'. MTV was also an early example of the specialised TV channels that are showing up in greater and greater numbers: CNN, Eurosport, Playboy Channel, Fashion TV, Discovery, Turner Classic Movies, Sci-Fi Channel, etc. These channels have stronger stories than the channels that are all-inclusive and try to be something for everyone.

The big question then becomes how to link mass media to Creative Man's logic. This logic concerns itself with developing yourself and your

individual abilities and with doing something concrete for yourself, for an ideal or for other people. We see four ways to do this:

1. Customisable, personalised mass media
2. Mass media as creative tools or networks
3. Mass media that challenges its users
4. Innovative market ideas for mass media

Making a mass medium customisable and personalised means turning the medium into a 'pull' medium instead of a 'push' medium: allowing the customer to select the items he wants when he wants them, rather than delivering a readymade package at fixed times. A TV channel is a typical 'push' medium: the viewer has no control over what is sent and when it is sent, but he still has to pay for it all, even though he is only interested in a part of it. A video rental store, conversely, is a 'pull' medium: the customer can choose what he wants to see and when he wants to see it. The internet television of tomorrow will combine the flexibility of the video store with the convenience of the TV channel by allowing the customer to download the programs he wants directly into his living room when he wants it. When it comes to printed media, the customer today has the option to subscribe to a multitude of specialised magazines that, in combination, will satisfy any consumer's individual needs. But this solution can easily become quite expensive if the consumer desires frequently updated news in a number of different fields. One possibility for newspapers could be to offer their customers the choice of subscribing to a selection of sections without requiring them to get them all. If you're not interested in sports and you don't plan to change your job or your place of residence anytime soon, you would be able to reject the sports, job and housing sections and maybe instead select sections about art, business, science, and entertainment. A more efficient option could be to let an online service supplement or replace the printed medium. The internet is just about the ultimate 'pull' medium. You can, for example, access decades' worth of news and features in searchable archives without ever leaving your chair. It is quite easy to set up a website to offer tailored access to different sections and the choice of unlimited access at a fixed price or pay-per-view.

Customisable mass media may also be the answer to the increasingly diverse population. A newspaper could e.g. have optional sections written for – and by – people from the various immigrant population groups as well as the stronger international subcultures. Or the newspaper could ally itself with a selection of more specialised magazines and offer to have one delivered every week with the Sunday edition: either a specific magazine catering to a specific population group, or changing magazines for those who like to be broadly informed.

Mass media can also serve to facilitate creative and innovative networks. A medium can provide forums for discussion, whether through e-mail, blogs and chatrooms or through more old-fashioned letter columns. The medium can also provide room for people in a network to publish their results and opinions or to comments on other people's results and opinions. News about people in the network (awards, exhibitions, appointments, jubilees, etc.) may also serve to knit the network tighter together.

A requirement for this to work is to loosen editorial power over the content. Traditional media have very hierarchical structures with the editor keeping tight rein on the opinions expressed in the medium. This doesn't suit creative networks, which tend to have flat structures and to thrive on differences of opinion. The editor should only step in to prevent the tone getting out of hand or to stop deadlocked discussions. In addition, the media should rely less on a fixed staff of writers, journalists and producers and more on utilizing the networks they cater to. This will at once widen the perspectives of the media and reduce the chance of getting an introverted, out-of-touch workforce. The very popular Korean online newspaper OhMyNews relies entirely on non-professional journalists.

Creative Man wants to develop his abilities and opinions through being challenged. Being made aware of hard truths is one way to do this. Creative Man doesn't want to be told pretty lies about how everything is going to work out in the end. If there are problems that will affect him, he will want to know about them and consider how to handle them. Even if there are no easy overall solutions (as with the problem of Europe's ageing population), Creative Man may be able to find a solution for himself

and people like him, or, at the very least, see opportunities in the challenges ahead.

Finally, in addition to catering to Creative Man, the media may also try to adapt Creative Man's logic to their own market ideas and question traditional ways of doing things. E.g., do newspapers really have to be sold through subscriptions and news outlets? The newspaper *Metro* has achieved success in many countries by giving papers away for free on train stations and bus stops. Free newspapers that make their profit from selling ads aren't anything new, but they are traditionally delivered to people's homes, and people at home tend to have enough things that occupy their time. *Metro* reaches the public when they have time to kill (on public transportation), and this simple, yet radical idea is what makes the difference. The solution may not work for very long, though. Once wireless internet access becomes accessible to most people, time spent in public transportation will not be time to kill, but just as busy as time spent at home or in the office.

Consequences

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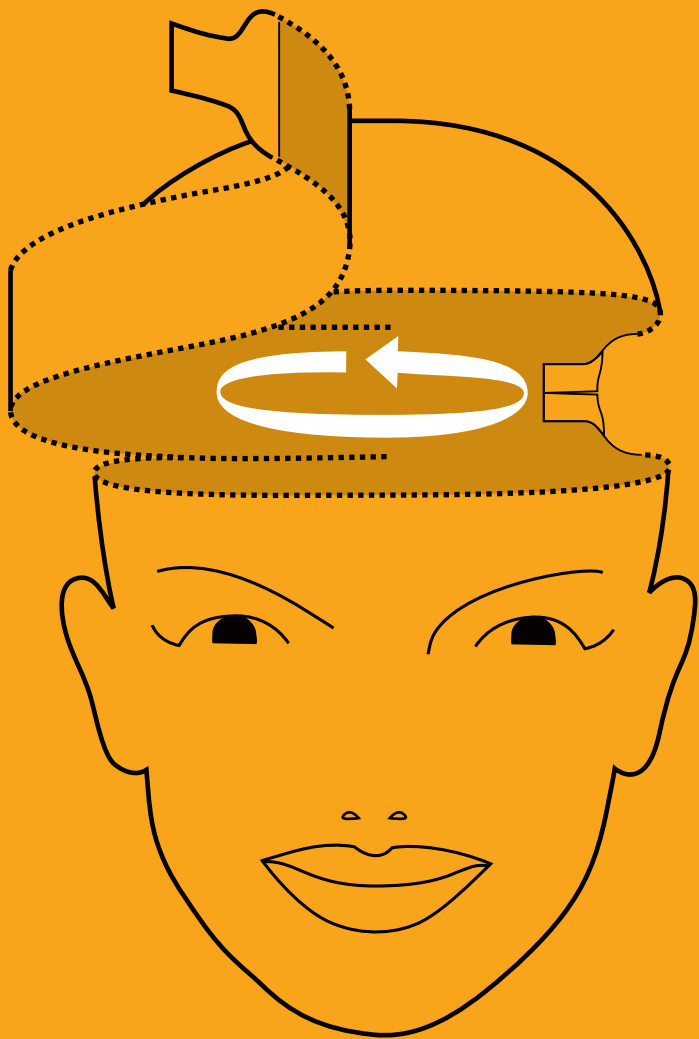
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The Rise of
the Prosumer

Since the rise of industrial society, the producer of goods and the consumer of goods have been considered two separate entities with no interaction except during the moment of purchase. Even then, there usually are several degrees of separation, since the producer will sell to a distributor, who in return sells to a shop, which then sells to the consumer. However, many things suggest that this separation is coming to an end, and in the future we will increasingly see the producer and the consumer merge into a single entity – the prosumer.

The rise of the prosumer is determined by two trends: The increasing desire among consumers to have greater influence on the products they consume, and the technological advances that allow greater flexibility and interactivity in production.

The days when all Ford cars were black have long passed. When you order a new car today, you can specify all sorts of things like the colour of the paint, the fabric of the seats, whether it should be a convertible or a coupe, and if the car should have air condition, stereo, etc. Almost all products are available in greater variety than before, and many allow the customers to personally design or specify details. Often you can make these decisions interactively on a website. On BMW's website, you can design your own individual car, and on Nike's 'NikeID' site, you can design your own shoes. It is worth noticing that there is no price difference between the tailor-made versions and the off-the-shelf versions of these products. In both these cases, you are limited to choosing what colours different parts of the product should have; you can't change the basic shapes, patterns and function (however, this still leaves literally millions of variations). However, production technology gets increasingly advanced, and in the future, we will likely see more wide-ranging design choices in this sort of interactive design.

A new production technology that promises to revolutionise the way we make physical products is to extend printing technology into making three-dimensional, working products. Such printers, most of which still are at the prototype stage, build products by layering dots of some solid material, for instance polymers.

A 'gadget printer' developed by the University of California in Berkeley uses a selection of insulating, conductive and semi-conducting polymers to print electronic devices in a single process – complete with processors and casing. By adding electroactive polymers (that contract or expand when electrified), the printer can even add physical actuators (e.g. arms and legs) to the items it prints; something the researchers call 'flexonics'. Other researchers and start-up companies have used printing techniques to produce batteries, RFID chips, displays, and even houses and artificial muscles and organs.

Using this sort of printing technology has several interesting consequences. First, and perhaps foremost, it offers hitherto unseen levels of

customisation. Just as a normal printer can print all sorts of texts and images, just by varying the input data, a product printer can print all sorts of gadgets, just by varying the input data. You don't have to reconfigure your entire production line in order to make a change in the product you make. Secondly, this production method favours decentralised production, where the production takes place in a local shop or, in time, even in the consumer's own home. In a few years, you could walk into a local electronics shop and order a mobile phone the same colour as your new car, shaped to fit your hand, with exactly the functions and buttons you need, and it will then be printed while you wait. This also means that tomorrow's electronics companies may not produce any physical devices at all; they will merely produce the customisable input data for the printing devices. This, in turn, will mean that a lot of transportation and storage of products that may never be sold will be dispensed with – you only need to transport and store the 'ink' the printers use.

One of the first places we may see this sort of decentralised production could be bookstores. We have in recent years seen many advances in print-on-demand technology, and it is now possible to produce a perfect bound book in a matter of minutes. With such a book printer in his store, a bookseller can offer any book for sale that is available in the right type of electronic format. No longer will books be sold out or require several weeks' delivery time, and even the tiniest store can have a huge selection. Such printers may even allow some customisation, such as choosing print size, fonts, and paper quality. Given improved translation software in the future, the customer could even get auto-translated versions of books that aren't otherwise available in her native language. Though such translations doubtlessly will be inferior, they may be better than not having any translation at all.

The prosumer trend is already seen today, even if the printing scenario outlined above hasn't come true yet. Increasingly, companies allow customers to configure their products within a wide range of possibilities. Some companies have even made this their key selling point. The most famous example may be Dell Computers with its customisable laptops, but a more extreme example is probably Build-a-Bear Workshop. Build-a-Bear Workshop is an international chain of stores that sells soft toys. This

in itself is nothing new, but Build-a-Bear Workshop can sell soft toys at a lot higher prices than their competitors. This is not because the soft toys are bigger or made from better materials (which would be the industrial logic). Nor is it because the soft toys represent some famous characters like Winnie the Pooh, Bugs Bunny or Great Cthulhu (which would be Dream Society's logic). No, Build-a-Bear Workshop can sell their soft toys at high prices because the customers have to make them themselves! This makes no sense by the industrial logic, but a lot of sense by Creative Man's logic. In the store, you can pick up an empty skin, add various electronics to the interior, have your toy stuffed to your liking, and then clothe and accessorise it to you heart's desire. Chances are that you will end up with a quite unique soft toy, which reflects your personality far more than any off-the-shelf soft toy ever could. Build-a-Bear Workshop is quite successful, even though shopping at the store requires not just quite a bit of money, but also a lot of time and energy.

Does the rise of the prosumer mean that there is no future for mass-produced products or assembly-line services? Probably not. The act of prosumption (to coin a new word) requires time and energy; something we are only willing to invest in things that are important to us. Our lives are filled with things that don't interest us very much, but still must be attended to. This could be everyday meals, work clothes, commuting, housekeeping, or electronic communication – though the list will vary a lot depending on individual preferences. For all these low-interest things, we just want an easy and adequate solution. It is only in connection with our areas of high interest (whatever they may be) that we are willing to spend the time and energy to be prosumers.

As prosumers take a greater part in the design of their consumer products, a new legal question will arise: When the producer and the consumer both take part in the design process, who has the intellectual property rights to the final product? If you e.g. design a particularly beautiful shoe on NikeID, would Nike have the rights to mass-produce it without paying you? Granted, you have only made a number of colour choices within the parameters set by Nike. But is this any different, except in magnitude, from when you print a colour image of your own design? After all, you only choose what colours the different dots on the page should have,

WHO OWNS THE RIGHTS?

The author Marion Zimmer Bradley, best known for her fantasy novel *Mists of Avalon*, wrote a popular series of science fiction novels set on the fictional planet Darkover. In the 1980's, she invited fans of the series to write fan fiction set in her universe. In 1992, her publisher refused to publish one of her Darkover novels (more than one year's work) because a fan had written a Darkover short story with a similar idea. This fan demanded co-author rights to the novel, and the publisher chose to dump the novel rather than risk a lawsuit. This incident caused Bradley, as well as many other authors, to clamp hard down on any fan fiction based on their works in order to prevent similar future incidents.

READ MORE ABOUT PRODUCT PRINTING HERE:

Duncan Graham-Rowe: "'Gadget printer' promises industrial revolution" (www.newscientist.com/article.ns?id=dn3238)
Max Glaskin : "Robot builder could 'print' houses"
(www.newscientist.com/article.ns?id=dn4764)
Rachel Metz: "Printing Organs on Demand" (http://wired.com/news/medtech/0,1286,69701,00.html)
Gregory Daigle: "Printable Robots" (http://english.ohmynews.com/articleview/article_view.asp?article_class=4&no=299900&rel_no=1)

within the parameters set by the company that produced the printer. It is doubtful that any printer company would seriously claim the rights to everything printed on their printers; but Nike possibly has a valid claim on the rights to all NikeID designs – their customers certainly don't have the rights to mass-produce any designs they make on the page. Since the difference between these two situations only is one of magnitude, there must be borderline situations where it will be extremely difficult to determine who has the rights to what. There is a similar problem with liabilities: when the customer is co-designer, is he or she partly or fully responsible if the product is faulty – or even dangerous?
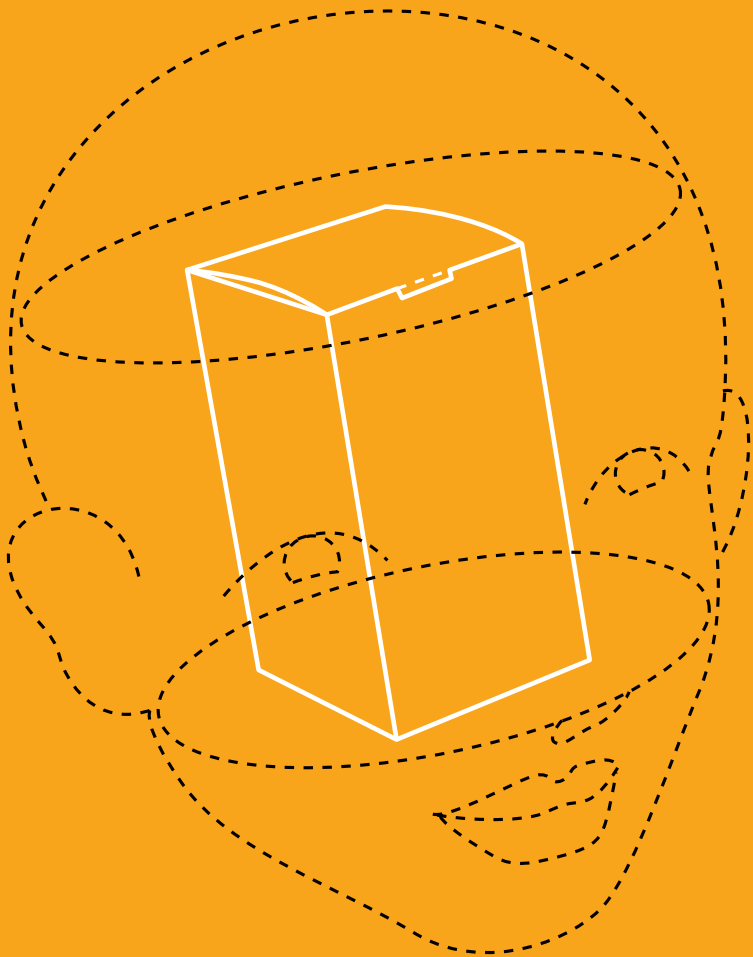
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Creativity as a
Leisure Pursuit

The world is characterised by fast-changing lifestyles, near-endless opportunities, and incessant choices. Modern man must navigate complex streams of information, where there is no lack of data and opinions, but where absolute truths are few and far between.

Where our personal identities in the past were moulded by our origins, today we have far more choice in our careers, values and lifestyles. In our hypercomplex, modern society, personal identities are more and more based on personal choice rather than the vagaries of fate. Identity-formation today often implies trying on a range of identities in order to find one or more that fits. Increasingly, we are social chameleons that quickly can adapt to very different roles and situations. We aren't just individuals, different from other individuals; We are situals; different from even ourselves according to what situation we are in. This difference is reflected not just in changing styles of clothes, but also in changing speech patterns, consumption behaviours, and surface values. To the situal, there is no paradox in e.g. buying discount beer for home consumption and expensive imported beer when in town with his friends – the two different situations call for different patterns of behaviour.

The 'me generation' has the experience and the expectation that all material needs are satisfied as a matter of course. One of the conclusions of the 1995 World Values Survey, as referenced by its director Ronald Inglehart, was that one's basic values reflect the conditions that prevailed during one's pre-adult years. You place the greatest subjective value on those things that were in relatively short supply during your childhood. The 'me generation' grew up with a surplus of mass-produced plastic toys, cheap electronics and soulless entertainment catering to the smallest common denominator. The ambition, then, isn't to obtain greater material wealth, but rather to obtain greater wealth of personality, individuality and meaning.

For people involved in the double-edged process of creating themselves and finding themselves, personal creativity is both a powerful tool and a powerful need. You need creativity in order to present a unique self to the rest of the world – especially if you want to present different selfs to the different networks that make up your social and professional life. You also need creativity in order to show to yourself that you are indeed a unique person with unique abilities, and to others that you have the wealth of personality that is associated with status for the generation that has become used to material wealth.

Spending a lot of money to buy expensive stuff doesn't show that you are better person – just that you have more money. In fact, excessive material consumption may in the future come to be associated with losers, the way that excessive food consumption is today (unlike a century ago, when a belly bulge showed that you could afford to eat more than you needed). Instead, there is status in being able to write a song people want to listen to or a story people want to read, or make a painting or movie clip people want to look at. These sorts of things can't be bought for money, and they show who you are much better than e.g. buying a BMW does. This doesn't mean that there isn't a consumer market for such people. There is a great demand for creative tools, whether electric guitars or graphics suites for the computer, and people are willing to pay a lot for the right tools.

Several studies and surveys show that personal leisure-time creativity is becoming increasingly important, and not just for the 'me generation'. The Danish educational association FOF did a study of night schools in Denmark, and they found that there has been a shift in the most popular subjects over the last few decades. Before, the mainstays of the night schools were practical courses like foreign languages, bookkeeping, and car maintenance. Now, most people seek creative courses like painting, writing, creative cooking, and interior design. The Danish Ministry of Culture did a study in 2004 of the Danish people's cultural and leisure-time activities. It showed, among other things, that a large fraction of young people wrote fiction, poems and essays for their own pleasure or to share with others. For instance, 22 percent of teenagers aged 16 to 19 regularly wrote fiction or non-fiction in their leisure time, usually with internet publication in mind.

Such studies may only show the tip of the iceberg. They tend only to look at traditional leisure time activities and outlets for creativity. The above-mentioned survey of leisure-time activities, for instance, doesn't mention role-playing games at all, even though another study has shown that live-action role-playing has become the most popular organised outdoor activity among young Danes, outstripping even popular ballgames like soccer. This is a severe oversight, since role-playing requires a lot more creativity than traditional leisure-time activities like doing sports or

watching television. Role-playing games are in fact a very good example of the rise of Creative Man's logic. When you buy a role-playing book, you don't buy a ready-to-play game, but rather the tools for making your own game according to your own preferences. The players generally also make their own characters and may agonise for hours over design choices in order to get their character just right.

In role-playing games, the players take an active part rather than just sitting back and passively enjoy the show, as you do when you watch a sports game or a movie. In computer games, which today are an industry comparable to the movie industry, players take a similarly active role. Many computer games are simple shoot-them-downs, with little creativity except in strategy and tactics, but many other games, including very popular titles like *Civilization* and *Sim City*, the entire point of the game is to create and manage something. Playing computer games can be time-consuming and hard work, but players are willing to invest the time and energy for no other reward than the satisfaction of having met a difficult challenge, often one requiring creative thought.

The increased focus on personal creativity can also be linked to the breakdown of traditional family structures. Until the middle of the 20th century, the nuclear family was based on interdependency. The husband was typically the provider, and men used material status symbols to attract a potential partner. The wife, in return, cared for house and children, and domestic skills were important when attracting a potential partner. As the saying goes, "the way to a man's heart goes through his stomach".

Things have changed today in most Western societies. Now, most women can provide for themselves, and parents have crèches and kindergartens to care for the children. Caring for homes has also become a lot easier with dishwashers and inexpensive hired help. This means that there no longer is any practical interdependency to knit families together. Instead, families are united by emotional bonds, and the main way to attract potential partners is by showing emotional wealth through personality, style, and creativity. It is no longer enough just to 'win' a partner; relationships must be kept alive at all times; hence, people in emotional relationships, as opposed to practical ones, must continually update their

personalities and styles in order to remain interesting in the eyes of their partners. Life has become a continuing creative project, and the greatest threat today isn't poverty, but triviality.

More and more people realise that life is unique and finite. Every human being has a limited time on earth, and there is no right of revocation on wasted hours. Every human life is unique, and every life story is individual. Mass consumption and lowest-common-denominator entertainment are a waste of this uniqueness. By the same token, creative people don't much care about what the majority thinks and does. As the mathematician Godfrey Harold Hardy said: "It is not worth an intelligent man's time to be in the majority. By definition, there are already enough people to do that." Since creative people try to distinguish themselves from the majority in this manner, they are generally more tolerant of others that are different, and they tend to find diversity inspirational rather than discomfiting. If you want other people to tolerate and perhaps admire your differences, then it follows ethically that you must also tolerate and perhaps admire their differences.

Creative people tend to focus more on ethics than other people do. If you are a part of the majority, you don't think much about ethics. After all, if you do what everybody else does, it must be all right; or if not, it isn't your responsibility. On the other hand, if you do things differently, you become aware that the responsibility for your actions cannot be placed anywhere else. Without individually thinking people, we wouldn't have ethics, just unthinking morality. It is not the masses that speak out against the great injustices in the world; it is the individuals. Trying to change the world is perhaps the greatest creative project of all, so it should not come as any surprise that great artists like the musicians Sting and Bono take on the roles of world changers.

Creativity is, almost by definition, about changing the world, since creativity involves creating something new. However, creativity doesn't have to be about changing the world in a major way. In the long run, the many small, everyday changes are likely to have greater impact than a few, major changes. Artworks that make the world more beautiful, stories that make us think a little more about the world, and innovations that make life a little easier; these things will in the long term matter more to the

people on the street than events like 9/11 or the Live 8 concerts. It doesn't even have to be the mission of creative people to change they world. Most creative people focus on doing something that is satisfying to them, and perhaps gaining a little status or earning a little money on the side. Such selfish motives do not, however, prevent what they do from being meaningful to others, and thus, in a small way, making the world a better place (just as the selfish motives of corporations don't prevent them from producing useful products).

Statistics show that the volume of altruistic voluntary work is increasing in Western societies. This can be linked to Maslow's need of Transcendence; the need to do something for an ideal or for strangers without getting anything in return except the feeling of having done the right thing (see Chapter 4). Voluntary work can, however, also be a creative project for the individual doing it. Doing voluntary work in a youth organisation can be a project of trying to shape the youths into better people, and volunteering to edit a club magazine can also be a way to express your own creativity. The fact that most organisations find it difficult to recruit people to do administrative, non-creative work, even if such work is at least as important as the creative work, indicates that this may be the case.

An interesting consequence of all the voluntary, unpaid creativity is that we see a growing non-commercial market for things that traditionally have cost money. If you surf the internet, you can find a lot of free information, software, music, stories, artwork, role-playing games, and more; some of a quality that compares with similar commercial products. While some such products are the works of single persons, many are the result of collaborative work done as 'wikis' (e.g. Wikipedia) or under open-source licenses (e.g. Linux). These products or projects make use of a particular quality possessed by information, which isn't shared by material products: you can give information away and still keep it. This means that if ten thousand people each put one hour's work into creating an information product, they will all get the value of ten thousand hours' work. It's a bit like everybody winning the grand prize in a lottery.

You can run your computer using only free software. You can find free information about almost anything on the internet. You can spend all

your leisure time enjoying free entertainment of decent quality through your browser. And the volume and quality of such free products are growing, courtesy of the leisure-time creativity of professionals and non-professionals alike.

Even though free products created through voluntary work will become increasingly powerful competitors to commercial products, it is unlikely that they will completely out-compete them. After all, few free products come with any strong guarantees or warranties, and products made by ten thousand volunteers are likely to be less streamlined than professional products developed by a single company or department. However, the competition of non-commercial products will raise the bar on the minimum quality of commercial products. This will especially be felt in the professional software market, which today is characterised by an excess of patches, bug fixes, and urgent updates. For a commercial product to be competitive with a non-commercial one it must be significantly better – and that is not always the case in today's software market.
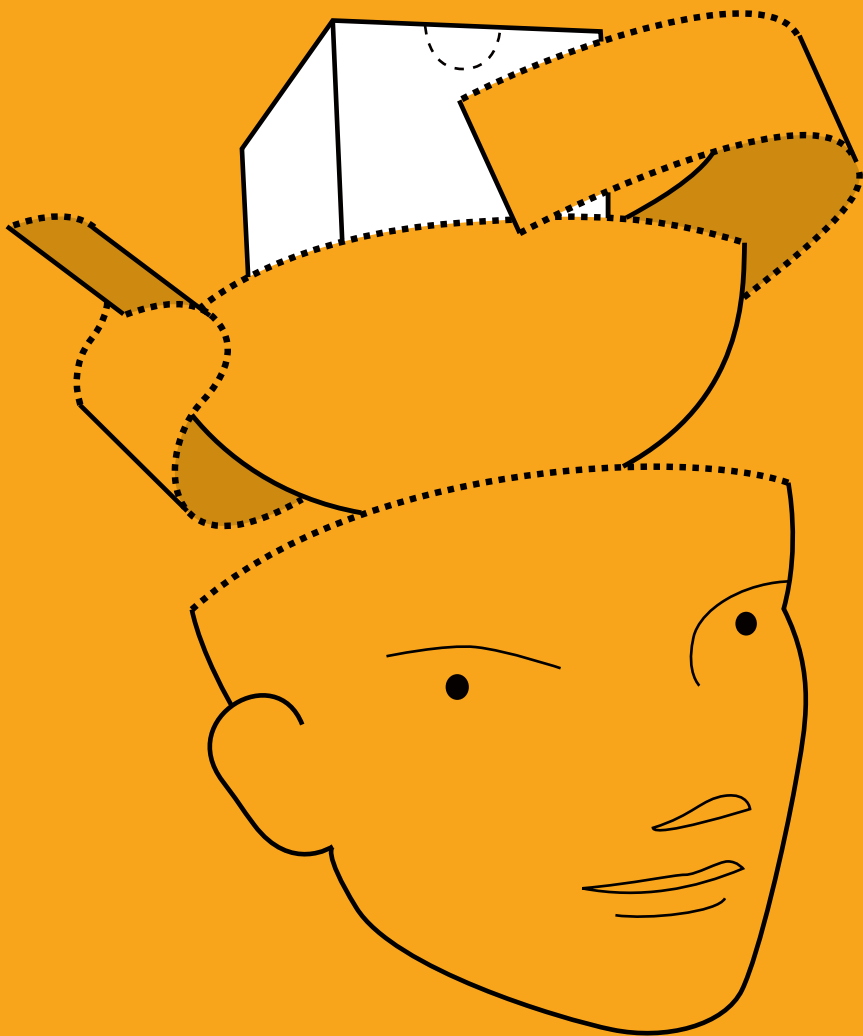
08:
Future
Business
Strategies

What does the rising importance of creativity and innovation mean for future corporate strategy? How should companies adapt to the developments, and who will be the competitors? The only constant is change, as the saying goes, and hence companies are going to need new business strategies to survive the new times. Innovative business strategies are about doing things differently. By doing this, you move into uncharted terrain, and there is of course a risk in doing that. However, with an increasing pace of change, the greater risk may lie in not taking any risks at all. We can point to three basic strategies that seem to work well within the trend of Creative Man.

Strategy number one: go for the creative consumer

As discussed in chapter 6, the relationship between producer and consumer is becoming more intimate, with greater interactivity and customer influence than in industrial society. A company can favourably make use of this in several ways:

Involve your customers in an ongoing development process. Once upon a time, companies developed their products and services to their own satisfaction and then put them on the market in the hope that they also were to the consumers' satisfaction. This seems less and less to be the case. Most companies use focus groups and market research to get a better idea of what the consumers want, and some invite their customers to provide criticism and suggestions for improving the products. Apple Computer Inc. has a long and successful history of involving their customers in their development process in this way. The rise of Creative Man's logic suggests that this sort of connection to the customer, though important now, will be even more important in the future.

There are many advantages in doing this. For one, your customers often know your product better than you do, at least from a user viewpoint, and they can tell you of uses and limitations that wouldn't occur to you. Those who provide a product often have one idea of what their product can and should be used for, while their customers have very different ideas. One example is online computer games, which increasingly are used as dating services in addition to the intended gameplay. If producers through customer interaction become aware of popular 'non-canonical' ways their products are used, they have the opportunity to improve their products' performance in these aspects – or even create new products dedicated to the purpose. Similarly, if customers find some aspects of a product difficult or inadequate, the producer can use this information to improve the product.

Another reason to involve your customers in your development process is to broaden the idea base. As the saying goes, two heads are better than one – and many heads are even better. However, this should not be done uncritically. The danger of asking e.g. focus groups about what they need is that people in general have rather vague ideas of what they really need. Many wants and needs are tacit rather than explicit. As another

saying goes, 'focus group' is the plural of 'moron'. It is better to listen to people who express a need without having to be prompted – in particular those who have ideas for addressing said need.

Facilitate customer creativity. Consumers are increasingly on the lookout for unique, often personalised products. You don't express your individuality by consuming mass-made products, and people are unwilling to pay for products (whether bank services, mobile phones or cars) that have many features they know they will never use. The current philosophy seems to be that one-size-fits-all fits no one. Many are attracted to niche products that are a little out of the ordinary, as e.g. attested by the huge success of microbreweries in Europe and the US, but others want to directly influence the properties of the products they buy, as described in detail in chapter 6.

There are probably a million ways to facilitate customer creativity, but we can point to at least three. First, you can allow your customers to configure products within a given framework. This is the solution used e.g. by Nike in their NikeID service. A Danish survey done in 2004 by Berlingske Nyhedsmagasin and Rambøll Management shows that companies find that having an online product configurator is a significant competitive advantage. Secondly, you can provide a number of building blocks rather than a complete product. This is the solution used by Build-a-Bear Workshop and the home computer market. When you buy a home computer, you usually buy keyboard, mouse, printer, scanner, monitor, software, and loudspeakers separately, and you can often also specify what kind of video card and hard disk you want. Thirdly, you can sell high-quality tools and support for creative consumers, allowing them to create their own products. An example is digital cameras, which usually are sold with image-processing software, allowing the users to modify photos before printing them or putting them on the web.

Strategy number two: look for meaning

Consumers want to buy products that are meaningful to them. This shouldn't come as a surprise to anybody, but the meaningfulness of a product is far too often only considered late in the development process. Usually, a new technology is developed. Then some developers consider

THE DEVELOPMENT STAIRCASE

bottom-up approach

MEANING

SOLUTION

PRODUCT

TECHNOLOGY

top-down approach
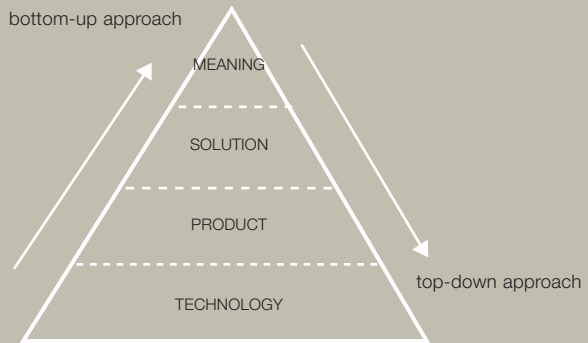
ways to use this new technology and create a product. This product is then sold to various customers, who use it to fulfil a desire or solve a problem. In the last stage, this solution provides meaning to the customers' lives. We may call this *the development staircase* (see figure).

One example is the SMS texting function in mobile phones. At first, mobile phones were equipped with computer chips. This allowed the exchange and storing of short text messages, and a new product was made: The SMS phone. To the developers' surprise, the SMS phone found its main place among teenagers, where it was the solution to the problem of keeping in touch with a large number of friends. The meaning of this is social networking.

In the case of the SMS phone, the product proved a success; but if product development starts at the bottom of the staircase, any chance of success is usually hit-or-miss. At each step, there is a chance that the product won't make the next step because it fails to meet the demands of that step. To use another example from mobile phones, the WAP function never really became successful, in spite of massive advertisement campaigns, because it didn't really provide any solutions that were meaningful to the users. At the moment of writing, it looks like the MMS function may be headed for the same fate

A better approach is to start at the top of the staircase and look for meaning. What would make your customers' lives more meaningful? What solutions could facilitate this meaning? What kind of product could provide such a solution? What technology (new or old) is required to make this product? This approach requires creative thinking and is thus more difficult than the trial-and-error bottom-up approach. In return, the success of the resulting product is far less uncertain – at least if the initial perception of meaningfulness was correct

Strategy number three: use creative business models

If your company doesn't aim for the creative consumer, and your product isn't all that creative in itself, you could always try to sell it through a creative business model. This will place you, if not your customers, in Creative Man's logic. Study how things are usually done in your business, and then ask yourself if that is how things have to be done. Even if the

normal way of doing things is generally better than the alternatives, there may be ways that are better in special situations, such as a niche market. Some alternatives are:

Alternative marketing focus: If your main competitors market their products or services according to one of the three logics described in Chapter 4, see if you can market your product or service according to one or both of the other logics (or ideally all three logics). This will probably entail transforming your product or service as well as your marketing focus to fit the new logic or combination of logics. Build-a-Bear Workshop may be considered an example of this. Their competitors (other producers of soft toys) market themselves according to the industrial logic (cheap, generic soft toys) or Dream Society's logic (soft toys based on popular characters from entertainment). Build-a-Bear Workshop instead chose to market themselves according to Creative Man's logic and shaping their entire business model around letting their costumers make their own soft toys. They have done this without entirely letting go of the other to logics. They have made it easy to make your own soft toy (the industrial logic), and they have made a visit to their shops a fun and emotional experience (Dream Society's logic).

Alternative sales channels: Instead of selling your product where similar products are sold, try to find new outlets. For instance, if you produce an energy drink, sell it through fitness centres rather than through supermarkets, or if you make swim suits, sell them at the beach rather than in city stores. One example of successfully using an alternative sales channel is the European newspaper *Metro*, which is given away free at metro stations and major bus stops. The innovation here is not that the newspaper is free. We have had free newspapers funded by advertisement for decades. The innovation is that Metro is made available to consumers in the act of commuting, when they usually have some time to kill. In other words, rather than aiming at a particular demographic segment, as newspapers usually do, *Metro* aims at a particular situation. With the growing trend of individualisation, and the corresponding breakdown of segmentation models, this sort of situational marketing is increasingly becoming a good idea.

Another example is companies that sell groceries, including vegetables and fruit, through internet subscriptions. By traditional greengrocer logic,

this seems like a very bad idea, since it is a well-known fact that customers like to examine and touch fruit and vegetables before buying them. Regardless of this, internet groceries like the American company Peapod and the Danish company Aarstiderne (which specialises in organic groceries) have experienced rapid growth and are quite profitable. Netbanking has also proved quite a success by providing advantages for banks and customers alike. The banks save money on offices and personnel, and the customers can get access to their bank account whenever they like and wherever they have internet access.

Alternative financing: The usual business model is to let your customers pay for the products they buy. However, this isn't necessarily the way it has to be. The above-mentioned *Metro* newspaper, for instance, is financed by advertisement. This is also true in part for the highly successful discount airline RyanAir. You can only buy RyanAir tickets online, and on the website you will see numerous ads for hotels, rental cars, attractions, and other things that may be relevant for travellers. These advertisements help pay for your tickets, which is how RyanAir can sell tickets for as little as £1.

Another form of alternative financing is seen increasingly on the internet. Many people that produce content for the internet are giving it away for free, but instead ask for donations to help them continue to provide content. This model is used for everything from spyware removal kits to comics by professional artists. This may seem little different from playing guitar on a busy street, hoping that passers-by will drop a coin into your hat, but since the number of passers-by on the internet may be huge, this can be a very viable business model, especially for small companies.

Some things that are traditionally sold by subscription could perhaps better be sold by the unit, as with pay-per-view television and online pay-to-read articles. Similarly, things that are traditionally sold by the unit could feasibly be sold by subscription, like the internet grocery companies above or telephone companies that charge by the month instead of by the minute.
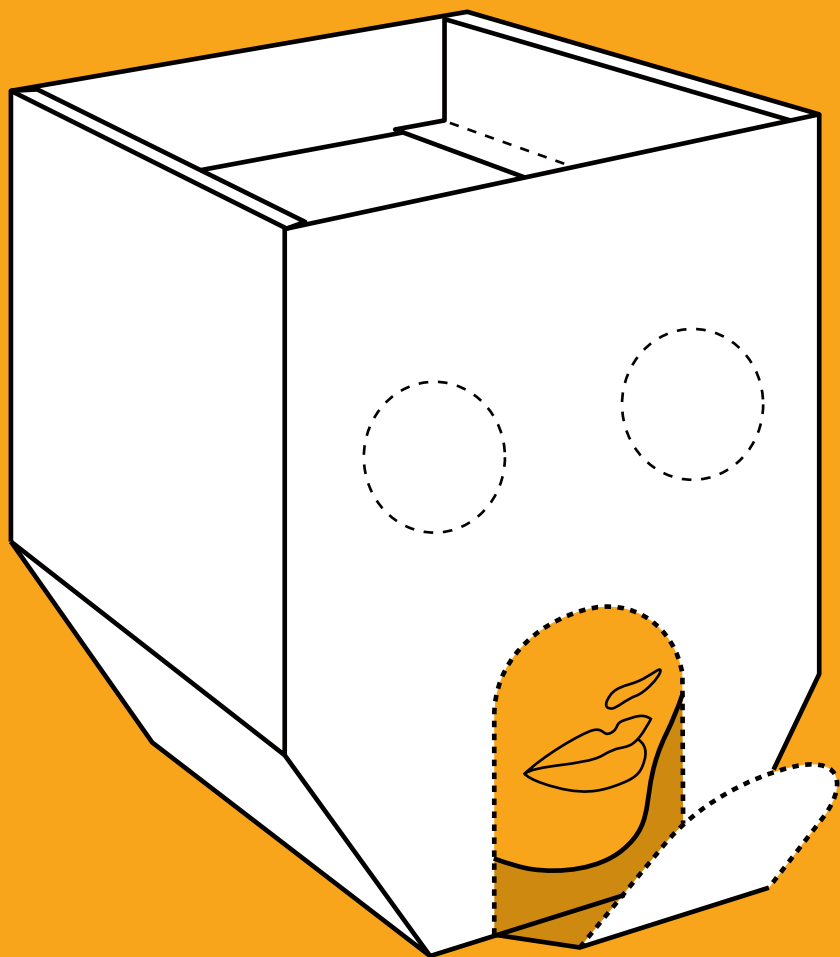
09:
Managing
Creative People

Companies and organisations will depend more and more on creative employees (whether steady employees or contracted free agents). As more and more routine jobs are automated and outsourced, an increasing fraction of a company's employees will be employed in creative functions like design, development, research, or communication. It becomes increasingly important to be able to attract, retain and coordinate creative people, and this requires other methods than traditional HR management.

Creative people aren't primarily motivated by money, but by their own creative urge. They need to be involved in creative projects and want to do things the way they think they should be done. It can be hard to retain highly skilled creative people in even high-paying, high-status jobs if they aren't allowed this opportunity.

This focus on work creativity isn't limited to a small creative elite. A survey by CIFS in 2004 shows that Danish employees younger than 35 value personal and professional growth higher than wages and job security, while the opposite is true for those 35 and older. Part of this shift may be a result of growing older, but another part is probably associated with the decreased focus on material wealth in the younger generations, as explained in Chapter 7. In a rapidly changing world, personal development may also be a better investment that material wealth. Whatever the reason, this means that in order to attract and retain competent creative employees, a company shouldn't mainly focus on offering higher wages and greater job security. It may work better to offer the opportunity to work on exciting projects where they can be creative and learn new skills. In the past, many companies have been reluctant to offer career training to their employees because they have feared that the employees may use their new skills to get better jobs in other companies. In the future, however, it is almost certain that if a company doesn't offer or facilitate the training the employees want, then the employees will leave for better jobs elsewhere or become free agents in charge of their own development.

Some have said that managing creative people is like herding cats. This is in many ways a good image. Creative people, like cats, have their own ways of doing things, and they don't respond well to being told to do things differently. Herding cats or creative people to follow a set path is both difficult and counter-productive. Cats and creative people both are best motivated by curiosity and exciting toys – and motivation is far more important in creative jobs than when doing routine work.

A major problem when managing creative people is to evaluate their work. For one thing, the number of hours spent doing creative work is a very poor measure of the value of the work. A creative employee can go for weeks or even months without getting any good ideas, but

could then in a single afternoon come up with five ideas that each are worth millions. It can also be difficult to evaluate how good ideas are. It is generally difficult to know if an innovative product will be successful before it is put on the market. A product can also fail even if the original idea was sound. The implementation may have been less than adequate, the marketing may have been handled poorly, or some competitor may have hit the market sooner with a similar product.

It can also be difficult to measure the progress of a creative project, particularly in the idea stage. When are our ideas good enough? Should we spend another month developing our ideas, or should we go ahead with the ones we have now? Typically only two percent of a product development budget has been used when the general specifications of the final product are decided. It seems that companies tend to follow General Patton's famous strategy: "A good plan today is better than a perfect plan tomorrow." The question is if this view of the consumer market as a battlefield is really valid today. After all, most less-than-perfect products have very short shelf lives and make marginal, if any, profits, while well-considered products can become instant classics and lasting successes.

In the industrial age, successful management was often a matter of keeping employees in line and certifying their productivity through measurable parameters. The employees were required to adapt to the workplace's demands, with little or no reciprocal adaptability on the side of the workplace in favour of the employees. While this management style may work well for assembly lines and routine knowledge work (both of which are increasingly automated), it is ill suited for creative work. The manager of creative people should be a coach that recognises and adapts to the different work styles and idiosyncrasies of his employees. The manager should also acknowledge that his employees probably know more about their particular fields of work than the manager does. A creative team typically consists of a number of specialists, and the manager has to be a generalist who knows enough about each employee's speciality to be able to understand what is going on. There may be a few rare managers who actually know more about all their employees' speciality fields than they do; but the rest need to trust that

CASE: THE NEED TO BE CREATIVE

Carlsberg, one of the world's largest brewery groups, has lost two highly skilled and highly placed employees in recent years because these employees couldn't satisfy their creative urges at Carlsberg.

Monica Ritterband, a former anchorwoman on Danish television news, came to Carlsberg to work as head of information and later advanced to a position as executive vice president. In 1997 she quit her job to become a full-time artist. Besides painting and sculpting, she is making very successful designs for companies like Royal Copenhagen, Holmegaard Glassworks and Georg Jensen Damask. In a 2004 interview with the Copenhagen Institute for Futures Studies (CIFS), she explains that by her change of career she wasn't throttling down, but rather up. She typically works twelve hours a day, and her success has required aggressive persistency and strong will. "You have to want it so much that you base your income on it," she says.

Birthe Skands worked for seventeen years at Carlsberg, advancing to a position as development manager and head brewer, while also becoming a member of the National Research Council. In the end, she didn't feel she was allowed to brew the kinds of beer she wanted to brew at Carlsberg, so in 2003 she started her own microbrewery, Skands, which has introduced several new types of beer to the Danish market. In a 2005 interview with CIFS, she says that she now works harder and earns less, but that she is happier because she is doing what she wants to do. Ironically, Carlsberg has now started its own in-house microbrewery with a wide range of special beers

their employees know what they are doing. This doesn't mean that they should leave their employees alone; in fact, creative employees probably need more coaching than people doing routine work. The manager should try to follow the progress of each individual employee and learn the signs that tell when a particular employee has problems with his or her task. If there are problems, it is not a good idea to just tell the employee to shape up or ship out. This will most likely cause increased anxiety, which will further reduce the creativity of the employee.

Instead, the manager should consult the employee about the nature of the problems and be able to suggest ways to deal with them, e.g. shifting the employee to another task, teaming the employee up with somebody else, or even give the employee a week's paid vacation to unstress and gain a fresh perspective on the job. We may call this type of management 'Prima-Donna Management', the managing (or coaching) of prima donnas.[3]

An important trend in today's society is the erosion of the boundaries between work life and private life. The work life of employees may intrude into their private lives when they work from home or when odd working hours interfere with family matters. On the other hand, it has become increasingly common for employees to spend a part of their working day on non-work matters: sending e-mails to friends, surfing the internet for personal reasons, or chatting with colleagues about sports or politics. There is also an increasing focus among HR managers on the fact that private problems can interfere with their employees' work, and many companies offer guidance and support to their employees in such matters.

When you do creative work, the good ideas may just as easily (perhaps more easily) come when you are taking a shower or walking the dog as when you are sitting in your office. It has also been shown that taking a number of small breaks during a workday in fact can increase efficiency. It is a management task to ensure that the small breaks don't get out of hand, and this task is made more difficult because different

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[3] The term 'Prima-Donna Management' has also been used to describe management where the managers themselves act like prima donnas.

employees have different levels of how many breaks they need to perform optimally. Sometimes, an employee (and hence the company he or she works for) may even benefit from an extended break, e.g. being sent to a conference for inspiration or simply to get away from the daily routines. A good manager should be able to recognise when such is appropriate or even necessary.

Whether or not we like this trend of mixing work life and private life, we should probably get used to. After all, a sharp division between work life and private life is conducive to mild schizophrenia and is probably not natural to human behaviour. In any case, the division is a fairly recent thing, originating in the early industrial age. Before that, most people lived where they worked, and caring for home, children, and the elderly was just considered a part of the daily work routine. As with so many other things, we seem to be moving away from the artificial rigidity of the industrial age in this matter.

A lot of creative work, if not most, is done in the shape of projects. In traditional project management, you have one project manager who is in charge of all aspects of the project. This may not be the best way to do this, since some project objectives may work against each other. For this reason, the Copenhagen Institute for Futures Studies suggests using 'Family Management', named after the children's game 'Family' where children assume the roles of father, mother and kids.

In Family Management, it is recognised that project management involves three distinct management tasks that require three different management styles, corresponding to the three roles in the game 'Family'. The styles also correspond closely to the three societal logics that were introduced in Part One.

- **The Father:** This management role makes sure that deadlines are met, that expenses stay within budget, that the required company procedures are followed wherever possible, and that the final product will live up to legislative requirements. The 'Father' is also responsible for organising data and results and for keeping the implementation process running smoothly. This management style corresponds to the industrial logic, as described in Chapter 1.

- **The Mother:** This management role is responsible for maintaining project vision and corporate values, for keeping up the team spirit, and for resolving conflicts between project workers. The 'Mother' is also responsible for communication outside the project group. This management style corresponds to Dream Society's logic, as described in Chapter 2.
- **The Kid:** This management role is in charge of the creative process and all this entails of anarchism, unbridled imagination, and the playing of games. The Kid sees rules as something that can, and perhaps should, be broken. The 'Kid' is also responsible for keeping the implementation process flexible, so that new ideas can be incorporated along the way. This management style corresponds to Creative Man's logic, as described in Chapter 3.

It will probably be rather difficult (and somewhat schizophrenia-inducing) for a single manager to handle all three management roles. The Father and Kid roles seem particular hard to combine under a single hat. If possible, the three roles should be assigned to three different people, with an eye to who can handle the different tasks best. If conflicts arise within this triumvirate of managers, or between the triumvirate and the rest of the group, it is up to the Mother to resolve them. This may make the Mother the most important of the three, even if she isn't directly involved in either creating value or saving time and money (except to the extent that mediation will do both).

There currently is a rise in free agents on the labour markets. Free agents are highly skilled workers that don't seek continual employment, but instead accept temporary contracts for jobs that often will provide them with new qualifications in addition to those they bring to the job. It is estimated that one in four people on the American labour market are free agents, with an even larger proportion in some European nations. Managers must thus learn how to manage these free agents and how to handle teams that consist partly of regular employees and partly of free agents. This is not unproblematic, given that free agents usually are paid a lot more than the regular employees and that they tend to feel far greater loyalties to their personal life projects than to the companies

that hire them (in return, their function is usually more restricted). This may cause friction between the regular employees and the free agents, and the manager – or project 'Mother' – must be able to recognise the signs of this and act before the friction turns into open hostility or the formation of uncooperative fractions within the project group.
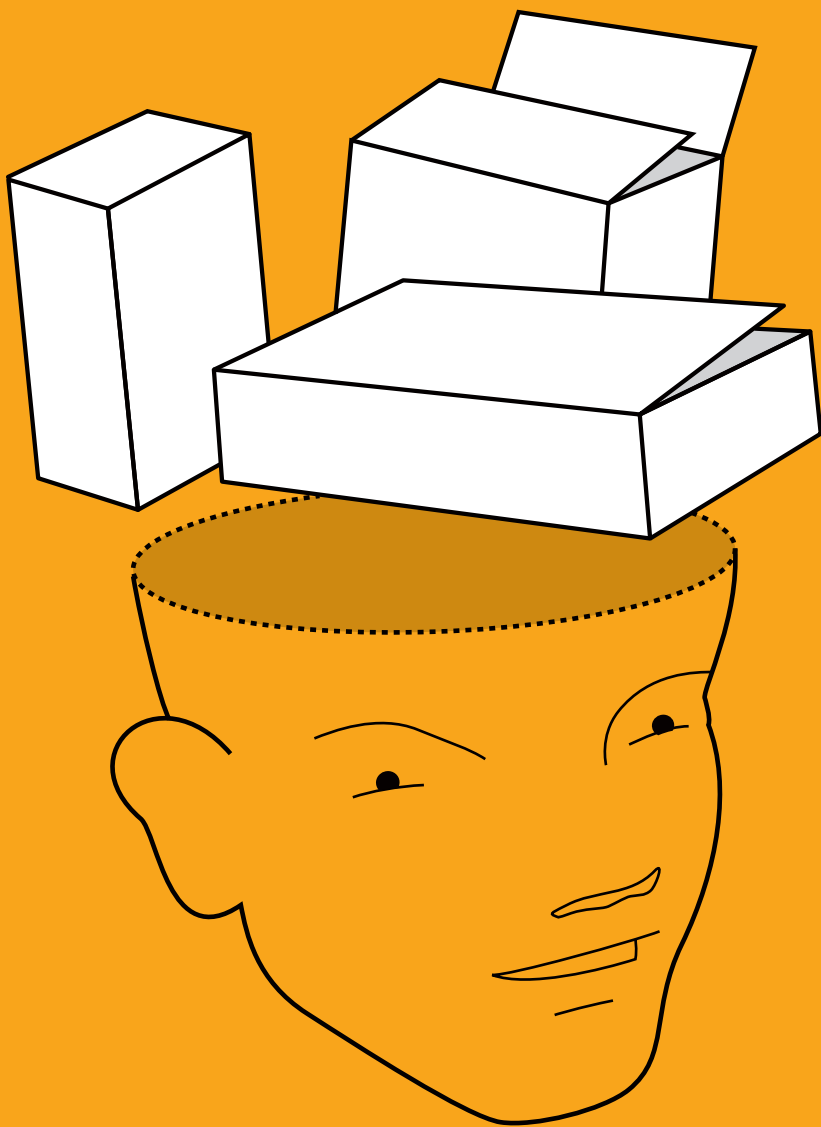
10:
Educating
Creative People

Before the industrial age, education and production took place in the same sphere. Education was a process of learning by doing, with a craft master taking on the dual role as teacher and employer. Crafts, whether farming, cobbling or printing, required a broad range of skills, with a craftsman being involved in all stages of production.

This changed with the industrial age. Work was increasingly specialised, and the skills an employee learned at one job typically weren't broad enough to be transferred to another job. At the same time, the knowledge content of skilled work increased, making it necessary to have dedicated educational institutions separated from the productive industries. During the 19th and 20th centuries, the educational system has been streamlined to mass-produce corporate employees, with all the skills learned through many years of study being reduced to short, easily-categorised titles like 'Master of Chemical Engineering" or "PhD in Social Studies".

The development of the educational system in the last century can be seen as the result of a struggle between two educational philosophies. On the one hand, we have what might be called the *edification philosophy*, usually championed by public educational institutions, which sees the purpose of education as providing the student with the broad moral, philosophical and practical skills necessary to function in our highly developed society.

On the other hand, we have the *professional philosophy*, usually championed by the business community, which sees the purpose of education as providing corporations and public institutions with whatever specialised skills they need at any moment in time. In general, the professional philosophy has held the upper hand, which e.g. can be seen from the fact that schools focus more on teaching academic skills than practical or social skills like housekeeping or parenting.

With the rise of Creative Man, a third philosophy is beginning to show itself; an *individualist philosophy*, championed by a growing proportion of students, which sees education as a part of the individual student's life project of self-development. According to this philosophy, the students shouldn't adapt their qualifications to the requirements of the society or business community; instead, the society and business community must adapt their requirements if they want to make use of the students' qualifications. Rather than forcing the pegs to fit the holes, the holes must be stretched to fit the pegs. This reflects the larger philosophy that people shouldn't exist for the sake of the society and business community, but that the society and business community should exist for the sake of people.

In the future, it may well be that these three educational philosophies will integrate and pull together rather than in different directions. In spite of the currently strong nationalist and religious anti-diversity trends, Western societies in general value individuality and diversity higher and higher, and hence the edification and individualist philosophies may cease to be in conflict. As more and more routine job functions are automated and outsourced, there is also a growing focus in the business community on hiring uniquely skilled people in order to promote creativity and innovation, so the professional philosophy may also come to walk hand in hand with the individualist philosophy. The entire infrastructure of the educational system is however still firmly rooted in the industrial age, and it may take more time to change infrastructures than philosophies.

"The mind is not a vessel to be filled but a fire to be kindled"
(Plutarch, ca.100 AD)

The main purpose of the educational system today seems to be to fill the students' heads with knowledge. However, knowledge is increasingly made available through 'smart' expert systems. More and more jobs that used to require professionals are becoming de-professionalised. This is e.g. true in the graphics industry, where amateurs can create advanced layouts and graphics through easy-to-use programs with advanced built-in guidance. In the future it will be far easier to access information and methodology when we need it rather than learning it years in advance. We will likely see a shift from 'just-in-case learning' to 'just-in-time learning', which seems a far better use of mental resources.

The main qualification in the future is not to *know* things, but being able to *do* things. In order to do things well, you need to learn creative methods and processes far more than you need to know rote information. Educational institutions don't educate creative people by creating more experts, but rather by training reflective practicians and 'flexperts' who continually exchange old knowledge for new. You need to know how to find, evaluate and process knowledge, but you don't have to know the knowledge itself until you actually need it. The knowledge you will need to know beforehand is a broad, generalist knowledge, where you know

enough about a broad range of subjects to be aware of what you don't yet know about them, but can find out if necessary. This broad knowledge base will also allow you to communicate with people with knowledge that is peripheral to your own – something that is increasingly important in a world where more and more development projects are cross-disciplinary. It may still be a good idea to have some specialist knowledge, but it should be possible to shift your speciality to another part of your broad knowledge base. This is best done if your speciality is weighed heavily towards method skills, like analysis, research, organisation, information seeking and processing, development, design and creative processes, empathy, and storytelling, rather than consisting mainly of specialist knowledge skills.

The problem with specialist knowledge is that it rapidly becomes obsolete in our fast-changing world. This makes it necessary for people to continually update their knowledge qualifications in order to be able to continue to perform their jobs well. Old specialist knowledge may become useless or even a hindrance, and hence the ability to unlearn old specialist knowledge may be just as important as the ability to learn or develop new specialist knowledge – which may be just as easy to do on the basis of general knowledge as on the basis of now-useless specialist knowledge. Also, given the increasing diversity of job requirements, any particular specialist profile will likely fit fewer jobs. On the other hand, this also means that employers cannot always expect to find employees that exactly fit the job requirements, and they must then either adapt the job to fit the employee or else develop the employee until he or she fits the job.

People tend to learn far better through action than through reading, watching and listening. When you act, you quickly discover if you have understood something correctly, and if not, you can often find the right answer through experimentation. Even though this principle of learning by doing has been known for centuries, most education is still based on passive absorption of knowledge. This is probably because active learning has been more expensive and time-consuming than lecturing and other forms of mass teaching. This may be about to change. Educational computer programs allow individualised learning where each student studies at the pace that best suits him or her, and you get instant feedback if you

CREATIVITY IS MORE IMPORTANT THAN COMPETENCIES

Professor Feiwel Kupferberg from the Danish University of Education argues that creativity is more important than specialised competencies and knowledge. 'Core competencies' is a concept that belongs to a traditional industrial mindset about specialisation as the key to wealth. But in our future society the individual should be able to take independent initiatives and feel personally responsible for the job. This harmonises poorly with the idea of specialised competencies, Kupferberg thinks. The most important skill in our rapidly changing society isn't to be able to add to the knowledge of a particular subject, but rather to be able to throw old knowledge aside and look at the world with fresh eyes.

are doing things right or wrong, rather than having to wait several days for a teacher to review your homework. You can follow your own path of learning rather than a rigid curriculum. Virtual reality (VR) programs could also make lessons far more involving. Imagine, for instance, walking through a VR version of ancient Rome and being able to talk to senators, shopkeepers, gladiators, soldiers and slaves. You could also go on a VR expedition through an anthill built to human scale, with a guide that tells you everything that is going on.

Computers also allow the use of educational games in teaching. Games are fun, and hence the attention of the student is grabbed, and the lessons learned are rooted more deeply. Traditional thinking has been that 'fun' equals 'not serious', but this is happily changing with concepts like 'hard fun'. Especially in education, fun can make learning easier and lessons better understood. Just consider how many hours supposedly lazy youngsters are willing to spend to learn and master the intricate complexities of modern computer games. Besides teaching skills of strategy and administration, games can also provide an understanding of the forces that drive our society, whether they be administrative games like *Sim City* or historical games like *Europa Universalis II* (which has been tested as a teaching tool in schools in Denmark). However educational these games may be, they have been developed for entertainment, not education. It is fair to assume that dedicated educational games, perhaps developed in partnership with the entertainment industry to ensure that they also are fun, could work far better as teaching tools.

Virtual learning may make physical schools obsolete from an educational viewpoint, but they will probably still have a social function as the place where children learn to interact with other children and with adults other than their parents. However, future schools may be very different from those we know today. Traditional classes and classrooms will probably make place for more flexible structures where each student follows his or her own path and where the 'teachers' are coaches and troubleshooters rather than force-feeders of knowledge.

Imagine a future in which students, children and adults alike, can't wait to go to school in the morning and moan about having to go home in the afternoon...

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