ARCADA

BUBBLEMASH

How can concept development theory and methods help us
understand artistic/creative processes?

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Sammandrag:

Mitt examensarbete är ett produktutvecklingsarbete som fokuserar på att besvara frågan: "How can concept development theory and methods help us understand artistic research?". Studien beskriver ett koncept för en print- och online-tidning som heter Bubblemash. Studien går även igenom konceptets skapandeprocess. Med hjälp av projekthanteringsteori och konceptutvecklingsmetoder har det varit möjligt att skapa en rapport om projektprocessen. Bubblemash är en icke-konventionell och interaktiv tidning som inspirerats av konst relaterad till dadaistiska tendenser. Idén grundar sig en rädsla för att misslyckas. Publikationens syfte är att provocera läsaren och göra hen obekväm. Konceptet är en reaktion mot moderna samhällsstandarder.

Studien inkluderar en beskrivning på hur utvecklingsprocessen har framskridit från idéfas till konceptutvecklingsfas. Studien använder "The Double Diamond method" som är en koncept- och projektplaneringsmetod. Studien erbjuder även en praktisk plan över genomförandet av projektet. Examensarbetet fokuserar på utvecklingen av konceptet Bubblemash. Studien behandlar inte praktikaliteter som distribution eller kommunikationen mellan Bubblemash och potentiella intressenter. Studien betonar friheten att fortsätta utvecklas och identifierar vikten av metodik i konstnärliga processer.

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Abstract:

This study consists of 1) a concept for Bubblemash, a print and online art publication and 2) a report on the process of creating that concept. It explores what happens when an experimental and poetic idea encounters project management and concept development, using tools to support the idea of creating an artistic concept as a reaction towards western modern societal standards of what is socially acceptable and what is defined as good and valued. Bubblemash in its core is non-conventional and interactive magazine that have been inspired by artistic projects related to Dadaistic styles of communication. The concept is a reaction towards western modern societal standards of what is socially acceptable and what can be defined as good and valued. This study includes how the development of the project progressed after a team have been assembled, while it also offers an overview of the background, the methodology that have affected the concept as much as a practical plan of the execution of the project. Practical aspects such as the prototype, visual identity and a pitch for potential stakeholders have been excluded from this study due to the current stage of the project. This study emphasises the artistic freedom of not defying or questioning what exactly Bubblemash is, until we see the results.

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1 INTRODUCTION

This report consists of 1) a concept for an art publication with the name 'Bubblemash', and 2) a report on the process of creating that concept. It explores what happens when an experimental and poetic idea encounters management tools, with their methods and logic.

The word Bubblemash is created by the Dutch artist Tomm de Rooy, meaning "The mental state of the emotion fog that misguides you from reality." (ROOY, 2017, Berlin, Green Carpet Sessions). Bubblemash is going to become a non-conventional online and print publication and the idea was born during the summer of 2018, when I woke up at 5 AM and realized what my thesis was going to be. Having been distracted and almost overwhelmed by Berlin. A city that is constantly pulsating with culture, arts and and all the things that is part of it, along with working jobs in order to pay bills, I had been lost. It took me over a year to develop one of the many ideas into something that actually seemed 'great'. As Scott Belsky describes in the book *Making Ideas Happen*, "having the idea" is just a drop in the sea of the whole process. Making the ideas happen, is the actual challenging part. Ideas come and go, and most of our ideas will be abandoned and the ones we will choose to develop, is not necessarily the best ones. There is always a unique reason to why we choose specific ideas to develop. I agree with Belsky, since for me, it took months of passive procrastination, and a dream to decide what to do.

I have always wished to be part of an editorial team for a magazine. I had the romanticized image that I most likely got from a movie, where everybody sits around the table at a weekly meeting and giving out ideas to cover in the set format the magazine is in, while sipping on their coffee mugs and wearing their business casual outfits and overlooking the skyscrapers from another skyscraper in New York. It has not been an active dream that I have ever felt the urge to pursuit, but it has always been something nice to imagine. A friend of mine had recently made a magazine, as her own project, and I had supported her in doing a portrait of an artist to contribute in the magazine. As I enjoyed that and as I am currently doing music promotion and have been thinking of creating my own music blog. It must've subconsciously have played a roll in me having a dream

where I do something similar, on the complete basis of my own odds and decisions, along with the culture in the current city I am living in.

I am not a graphic designer, I am not a journalist, and I have not been part of an editorial before, apart from some columns I used to write to the local news paper. But I wanted to do it. I was being triggered by being insecure in my competences and defying titles to what I am and what I can do, but I still have the ambition and will to do it. An element of rebelling was a core from the beginning. I wanted to have the power where I can do whatever I want, without having the need of an approval of anyone else. I decided to call the project Bubblemash.

1.1 Aim and purpose

The aim of this study is to understand concept development better and to describe the creation of the concept of Bubblemash. The purpose of the study is to produce knowledge on the creation of ideas as well as the process of developing ideas into concepts. The report is also focuses on different methods, such as, concept management tools shape the description of a creative process. The report tries to find an answer to the research question:

- how can concept development theory and methods help us understand artistic/creative processes?

1.2 Limitations

While the aim of the study is to follow through the process from idea to concept, there are factors that must be excluded. The Deliver/implementation is not part of the report. That phase includes detailed plans in how the external communication will be taking place, a prototype to present the concept Bubblemash, and a pitch to attract contributors and potential financiers. These factors are fundamental for the project. However, since the project is not at the stage yet, it is not yet possible to include them in this study.

2 METHODOLOGY

The chosen method for this report is artistic research. In order to get the text into a report format, it's used in combination with project management and concept development methods that I have learned during my studies. Artistic research is used to also mirror the often messy beginning of concept development. For example, Bubblemash is based on an idea that originally had a different vision and goal. I find this interesting. Henk Borgdorff discusses this in his text "The Production of Knowledge in Artistic Research", where he observes that well defined questions and research problems are often at odds with the actual course of events in artistic research. He for example writes that formulating a question delimits the space in which a possible answer might be found (Borgdorff, 2010). In the project management course at Arcada we learned to manage projects from both literature and real life projects, however, artistic research methods were not used.

This exploration is testing the artistic research methods in combination with the other methods. Borgdorff mentions "space", therefore there is a need to create a space that allows a creative process that is documented and, in its turn, turned into a concept. The idea behind this research design is that the concept of Bubblemash is being presented. In terms of its creation within a space of artistic freedom and communication within a core group of creatives *and* concept development theory. The research question is: how can artistic research help us better understand concept development?

This report focuses mainly on the beginning of the concept development process as described in Belsky (2010).

3 MAKING BUBBLEMASH HAPPEN

From an early stage of the project, there was a need to include a team and contributors with artist submissions in order to make the vision of Bubblemash come true. It had been taught at the programme of cultural management that assembling a team is one of the first steps in project management. Doing this in practice was a first experience. The current team consists of four core members, all Berlin based creatives in various fields. Elena, Isabelle, Micha and Fatma. For a while the core team consisted of three core members; Micha, Elena and Fatma. It was not until late September when Isabelle was integrated in the core team.

Elena is a graphic designer from Milan, Italy. She has a background in textile work, often portraying feminist motives.
Micha is a photographer from a small town in Germany, with an interest in game design and oddness.
Isabelle is a DJ and columnist from Stockholm, with a background in project management and consultation.
Fatma is a culture & arts management student from Finland, currently promoting music, with an interest to write and discover more cultural experiences.

The first meeting took place on 14th of August, where the team gathered to discuss the concept. At that time, being a team of three in an early development stage, it was possible to distinguish the different roles and perspectives, given the fact the members were coming from different backgrounds. The topics discussed were which tone to use in the magazine and that the core of Bubblemash is to be a magazine, with a provocative and uncomfortable tone. Elena had ideas of creating insolvable child games that you traditionally find in week magazines. The ideas was also about making the magazine in a uncomfortable shape, not the traditional square or rectangular shape every magazine is shaped in. We wanted to fulfil our wishes of using a satirical approach where the "uncomfortable meets reason".

Micha had ideas of contextual ideas of focusing on male perspective on feminism, as in why feminism is important to men. The first meetings as a team further developed from the original three pillar concept (art, social/political and mental health) idea. During the meetings it was decided that the first issue of Bubblemash has two parts; editorial part and creative part. The editorial part would serve a narrow range of socio political or mental health topics. whereas the creative part would feature artist submissions. The more meeting that took place the more conflict of interests and motivation loss was experienced. What had happened was the danger (Belsky 2010) warnes about; of having a surplus of ideas can be as dangerous as a drought. The team could not progress with one idea, but instead spent all energy generating new ideas without structure.

From meeting report 30.8

"People have lost energy and motivation for Bubblemash as it has not been an easy decision on what exactly to focus on. We're not able to agree on a topic everyone in the team wants to work with, because we share different views and values of how we want to target the uncomfortableness of Bubblemash. What we share is the excitement for creating uncomfortable and provoking content. Bubblemash uses a non-conventional approach in interviews, articles and other content. Each issue of Bubblemash will also be arranged in different formats. " A final decision of approach to Bubblemash has now been introduced; "Dadaistic journalism"

3.1 Approach: Dadaistic journalism

Dada is a style developed in the beginning of the last century. We have always evolved from one style to the other, based on how society looks like at the given moment. With the help of styles, we see contrasts happening in arts. These contrasts happens as a reaction to the previous era. An example of this is how we went from Romanticism (late 17th century) to Realism (late 18th century). The current era we are living in is "Postmodernism and Deconstructivism" (Aylesworth, 2015, Plato Stanford). It lays it's core in skepticism towards the ideologies and narratives of modernism, while it uses irony and rejection as a means of communication. Important topic for this era is morality and what impact the use of language has for our social progress. The idea the team behind Bubblemash developed from was a reaction towards the insecurity of not being valued

in the current societal standard. Therefore, we decided that Bubblemash is deliberately taking a stand from the social pressure caused of unavoidable social media consumerism and strive to tell a story in a non-traditional and ambiguous way. It presents a format where the red thread exists but is loose. The format of Bubblemash is to invite the reader to participate, to challenge the reader to find the hidden messages. It won't tell you what to think or what the editors or creators think, but it will invite you to form your own perception of given information. If the reader is not open to participate, it will still give information that will work independently per entry as well. To fulfil a Dadaistic approach in communicating the content, Bubblemash could use a variety of mediums.

Examples of mediums that we 'brainstormed' were:

Visual linking
Having an article with text in different colors, all text in same color would be a story itself, but the whole article together would be incoherent since there are several stories in one content block that is presented as an article, when it in fact is not.

Psychological linking
Having an album review followed by an interactive game because the album are discussing e.g. dinosaurs, which could make one think of the ice age, which could in turn create a following thought of global warming. Next to the album review about the dinosaurs, would follow with an interactive game about plastic consumption.

Inspiration was drawn from the style that James Joyce wrote Ulysses. Where he in the novel wrote without commas or punctuations, and how in once scene describes the train of thoughts going through the mind of a woman that just had dinner with her husband, while lying in bed to catch some sleep.

3.2 Contributors

It is the contributors that are the core of the publication, that will create a diverse playfield within the given lines of Bubblemash. The contributors will be attracted through

call for action which will include the prototype. The communication will be held through social media and through reaching out to online magazines with similar language as Bubblemash. Through this post, our latest core member was found.
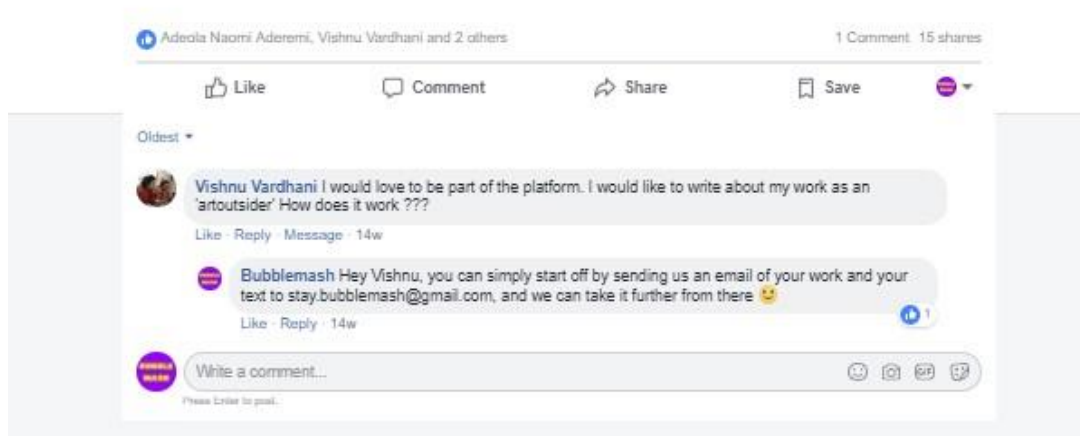

Figure 6. Call for action (Bubblemash, 2018, Facebook)

3.3   Making ideas happen

In this section I introduce Scott Belsky and his theory of how you make ideas happen. His observations of creative businesses operating in utter chaos is a good illustration of how the Bubblemash concept was developed.

Scott Belsky is an American entrepreneur, author, investor and have been an advocate for several technology and community initiatives. Belsky has been leading companies such as Google, Facebook and the US Government. Scott Belsky wrote the book "Making ideas happen" which have been described as the "swiss army knife for ideas", giving tools, methods and expertise in advice for how to run a creative business or project, as much as teaching about leadership. Belsky discusses in his text "Making ideas happen" that brainstorming sessions are used to generate ideas to solve a problem, or to create something new. While generating ideas, we must take in concern that a surplus of ideas is as dangerous as a drought, if we jump from idea to idea we spend our energy without refuelling and as a result, we could struggle to make process. Therefore, brainstorming should start with a question and the goal of capturing something specific, relevant and actionable, from there, you can build a progress. (Belsky, 2010, pp. 31)

3.3.1 The Action Method

While there are several methods to be used to generate ideas, Bubblemash uses the action method to execute the project. The action method presented by Scott Belsky, was created based on a research his company Behance did that shows that 14% of creative businesses operate in their own words under "utter chaos", 48% under "more mess than order" whereas only 7% claimed to be feeling "very organized. (Belsky, 2010, pp.23) He found that while organisation is key to success, creative minds tend to usually rebel from processes that have been taken on externally from bureaucratic corporates. There is no best possible way to make ideas happen, but with methods and tools, you can be guided to find a way that works for you and the team.

There are three main elements of the Action Method, "Action Steps", "References" and "Backburner Items".

Action Steps are the specific, concrete tasks that takes you forward: post blog entry, send email to, pay bill.

References are any project-related handouts, sketches, manuals, meeting minutes, discussions. They are not actionable, but additive information to actionable steps, e.g. your high school diploma, is a reference to how you went to school.

Backburner Items are not yet actionable but could be relevant for the future. This could be an idea bank that you store with ideas you want to look at when it is more relevant. This could be the products you save in a specific box or list on Amazon, to keep track on items you want to buy in the future.

The action method takes in consideration impressions of everyday life. It encourages you to gather impressions from meetings, brainstorms or ideas generated during the day. Applying these impressions in the three categories that the action method consists of (action steps, references and backburner items) allows you to look at the items through a lens yourself choose. Through this lens you can choose which way you process the information. With the action method we add a structure to our daily impressions that makes it possible to keep an overview of our projects. It will not tell you specifically where and how to store information for these three categories, therefore each person and team should find their own way of adapting this method.
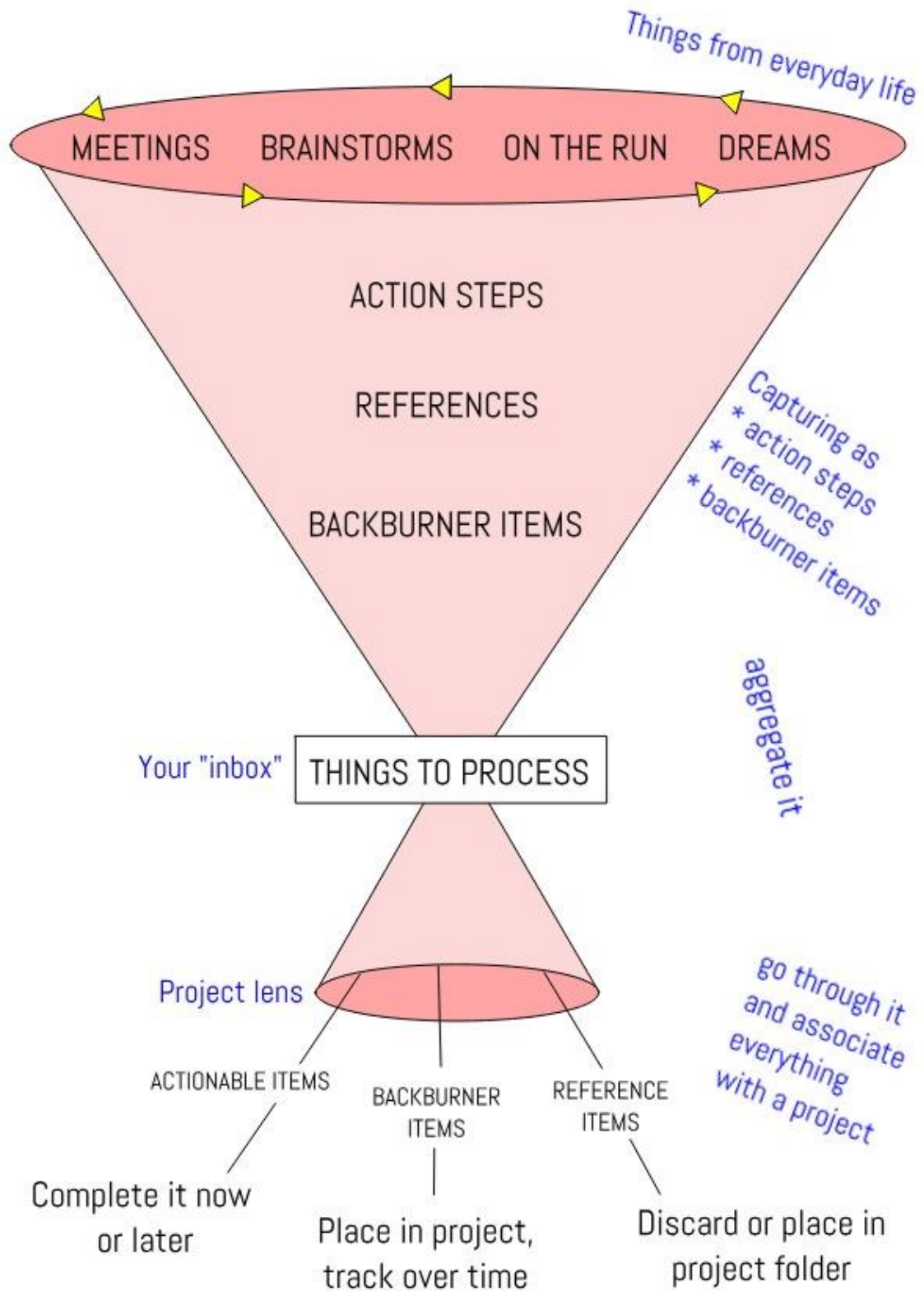
Figure 2. The Action Method (Belsky, 2010, p.55)

3.4 The Double Diamond Method

While the "Action method" is a tool to apply ideas to, in order to execute a project, you use the Diamond Method to consciously generate ideas. The method is developed through the UK Design Council by Thomas Reibke, Sarah Gregersen and Henrik Johanson and presented by the creative business school "Hyper Island". (Design council, 2015) The core of the method is to know how people are working and understanding their thought processes. There are four stages of the method.

1. Discover /Research— insight into the problem (diverging)
2. Define/Synthesis — the area to focus upon (converging)
3. Develop/ Ideation— potential solutions (diverging)
4. Deliver /Implementation— solutions that work (converging)

For Bubblemash, the *1. Discover/Research* phase was when the idea of creating a magazine came naturally, with a wave of self doubt and due to this self doubt, deciding to still do it, in one's own way. In the *2. Define/Synthesis* stage it was settled that Bubblemash should include culture & arts, mental health and political issues, whereas it should be provocative and uncomfortable, and the target group should be expats with low income in Berlin. Looking at the physical shape of the method, the first Diamond, (including the first and second phase) is based on an unstructured data collection to form a perception of an idea. It allows space to go back and forth with a thought and there is no need to be specific in this stage. The second Diamond (that includes the third and fourth stage) is where you use the undefined research and apply active structure to making the ideas possible. It is important to know that the Double Diamond Method is to be implemented in context according to your project, there is no absolute or correct way of using it. It was in stage *3. Develop/ Ideation*, where Bubblemash consciously used the method. As the project was in progress before the use of this method, there was no need of reinventing the two previous phases of the method. Since one of the members of Bubblemash is also a facilitator of this method, we decided to do an ideation workshop. With the goal to get to know each other and draft ideas constructively. Bubblemash has still not entered the *4. Deliver / Implementations* phase.
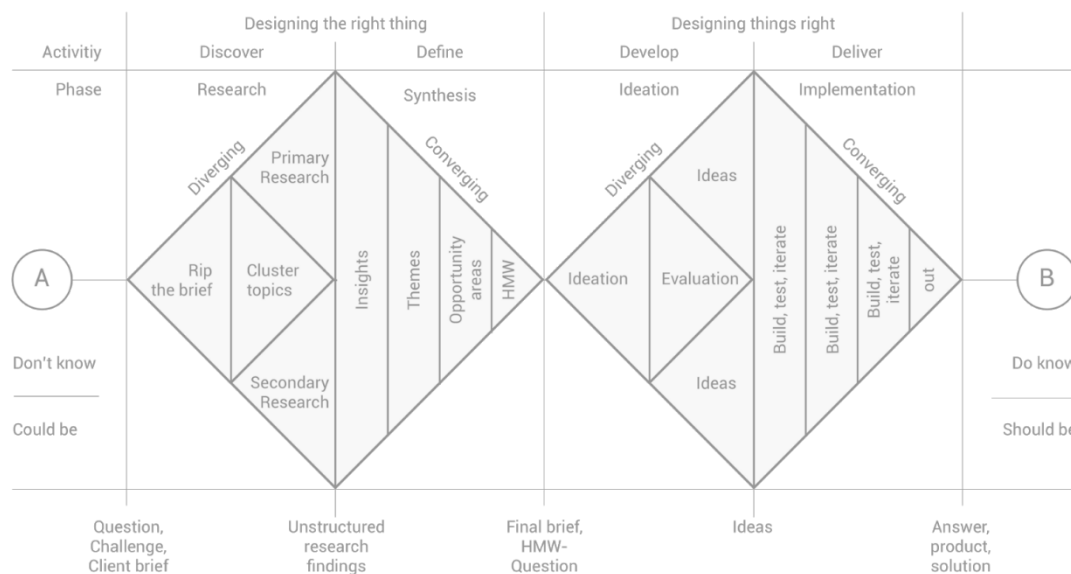
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Designing the right thing | Designing things right

Activitiy | Discover | Define | Develop | Deliver

Phase | Research | Synthesis | Ideation | Implementation

A | Diverging | Primary Research | Converging | Diverging | Ideas | Converging | B

Rip the brief | Cluster topics | Insights | Themes | Opportunity areas | HMW | Ideation | Evaluation | Build, test, iterate | Build, test, iterate | Build, test, iterate | out

Don't know | Do know

Could be | Should be

Secondary Research | Ideas

Question, Challenge, Client brief | Unstructured research findings | Final brief, HMW-Question | Ideas | Answer, product, solution

Figure 3. The Double Diamond method (The Medium, 2016)

3.4.1 Implementation of Double Diamond method

Step 1: Participants were introduced the goal of the method in its context by the facilitator, that also was the new core team member, Isabelle. The purpose of the workshop was generate both new ideas and ideas to execute the project.

Step 2: Guidelines and rules were set, such as how important it is o postpone judgement and to instead build on other people's ideas. As the participants weren't all familiar to each other, we did an exercise called "Point of Departure", where each participant presented their positive and negative features, what we want to learn and our competences. Within the point of departure session, we also expressed our expectations we have of our team members and of the project.

Step 3: Key questions were created in the group, and each participant though individually about solutions to the key questions. The key questions were tackled in chronically order; Why, How, What. We chose the order to get an understanding of why we decided to develop the idea of Bubblemash. We individually generated ideas for a few minutes.

Step 4: A presentation of individually generated ideas took place. Duplicates of ideas were removed. One could see a thought pattern in the presented ideas under the session when the key question "WHY" was tackled. These ideas were clustered together to sub

categories. The subcategories created were "What Bubblemash does to the receiver/Functions", "Why does it exist?" and "Characteristics".

Examples of generated ideas

1. React to societal pressures of how one is successful and good and valued
2. Embracing uncertainty
3. Make reader question oneself in how one always thinks of things

The following phase progressed was the "HOW" phase. In this phase practical ideas were generated, compared to the "WHY" phase which had more abstract ideas. The self-given sub categories for this phase were "thoughts and ideas", "marketing strategies", "how the visual perception should be."

Examples of generated ideas

1. Make the visual perception in publication impractical: Fade the text until unreadable / make the text so blurry it's unreadable.

2. Include insolvable games and challenges

3. Have a theme and nothing in the issue has anything to do with it: Communicating that the theme of the issue would be carrots, whereas there would be no carrots mentioned in the publication, to fulfil a confusing reaction towards the reader.

4. Present a question instead of answer: have an article about unknown topic but never come to the point and stop the interaction between content and reader at the point where the reader expects to learn something.

The main conclusion of this phase was to create a confused impression towards the reader, to fulfil a reaction where the reader have to question their expectations towards something described as a magazine. The last tackled key questions was "WHAT". During this session we decided on the content of Bubblemash.

Examples of generated ideas

1. Reoccuring content: music reviews, photography features

2. Visual representation: irregular aesthetics, uncomfortably matched colors

*3. Integrating ads inspired by artist **Katerina Kamprani***

Katerina Kamprani is a dadaistic designer and architect. One of her art projects is called "The uncomfortable". It includes distorted tools used in everyday life for practical reasons, such as a wine glass, but this wine glass has one foot, but two cups, making it impossible for two people to drink at the same time, or having a chain fork, a fork which has a chain in the middle of its construct, making the tool unpractical. To use this already existing art, the idea is to implement it in a non-conventional way such as present it as a product on the market through an ad in the magazine.

Figure 4. Katerina Kamprani (The Uncomfortable)

Step 7: Usage of chosen ideas and progress in their development. This phase opens up the playground to the functionality, business model and the concept of the idea. Naturally the progress of the Double Diamond method is entering the 4. *Deliver / Implementa-*

tions stage, where it is expected to implement the results from the Ideation phase through prototypes, where you test and analyse the results, to repeat the process of developing the prototype, testing it and improve it until you have a solution to your problem field. To execute the next phase, the previously mentioned "Action Method" can be implemented. As a "point of departure" to the Action method, a timeline was created to map out the current state of Bubblemash and the next steps.

NOEMBER	DECEMBER	JANUARY	FEBRUARY	MARCH	APRIL
Manifesto	Collaboration Pitch	Marketing	Estamination of costs	Financing	First issue printed
Concept	Prototype	Contributors	Pitch	Get it printed	Distribution
Content Creation	Demo	Web Presence	Public funds		Release Party
	Visual Identity/Design		Private Sponsors		
			Crowdfunding		

Figure 4. Time plan

The pink boxes represent deadlines for when what needs to be done and the green boxes are stating where the function needs to be set off but is constantly ongoing throughout the process. Since the project is still in process, this study needs to be limited to its documentation. This study will follow a deeper understanding in some of the stated objects in the timeline. The study is excluding following: the content creation process, the prototype, the visual identity, the web presence and the pitch to contributors and potential financiers. It also allows the project freedom to develop and adapt accordingly.

4   CONCEPT AND COMMUNICATION

There are three important topics Bubblemash intends to target; Culture and arts, social justice and mental health. These topics are close to the members hearts. As a part of the concept, the manifesto is the summary of the concept. It shall be created to set the foundation of the project, for contributors to work along the same path.

Bubblemash concept statement

Bubblemash is an artistic unconventional online and print publication, specializing in provocacy, uncomfortability and positive self doubt. The publication Bubblemash is presented through are interactive and informal communication. It publishes work from contributors and the editorial team.
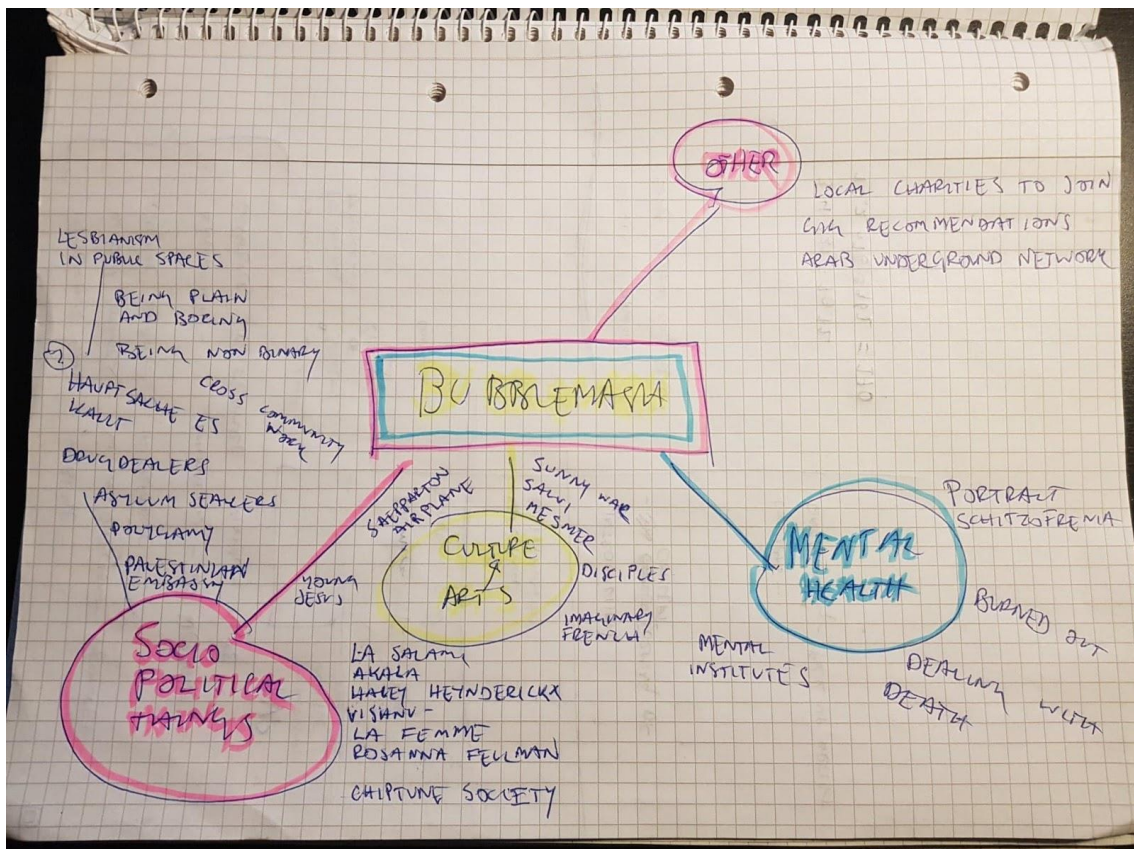

Figure 5. Early sketch

4.1 Marketing

Marketing is the whole communication that is happening with the producer and the consumer. It starts from the producer, to teach the consumer what it needs, and the aim is to convince the consumer to purchase the service or product to fulfil its needs. It is important to find the right way of communication to implement or change the behaviour of your potential consumer. Marketing includes the whole process from creating the product or service concept, identifying who would buy it, promote it, and make sure it is seen on selling channels. For this you often have several players involved. The 1. producer as an organisation creating of concept and producing product/service, communicating it to 2. potential buyers through 3. distributors. These distributors can be the platforms, physical or digital places you decide you make your service/product available on. In order to make the whole process possible, often you as a producer are reliant on stakeholders, these stakeholders could be serving the process through sponsoring in anyway or contributing in any kind of way that will participate into making the process possible. The basics of the marketing process can still, according to William D. Perreault Jr, Joseph P. Cannon and E. Jerome McCarthy (McCarthy et al. 2014) be summed up into the P's model; **product, price, promotion and place**. Bubblemash is currently focusing on two of these P's; The product and the promotion. The external communication will be led through two marketing strategies, one to attract contributors and the second to sell Bubblemash.

4.1.1 4P model

1st P: Product
A print and online non-conventional publication experimenting with content covering culture & arts, socio-political and mental health issues. The content is challenging the reader in a provocative and uncomfortable way through experimenting with the formats of how a story is being told.

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2nd P: Price

Since the product is covering topics that are not necessarily glamorous or having the need of proving to anyone its social standpoint. The main target group tend to experience financial challenges. The price of the product should therefore fit the target group. The ideal would be to be able to give the product to the reader for free.

3rd P: Promotion

The content would be used as a source of promotion through an experiment of several promotional plans, aimed for both digital and physical promotion. Promotion will be led through two marketing strategies of the product.

4th P: Place

The product is a print and online publication, naturally one part of the product will be digitally on its own platform, under its domain where content would be presented. The physical platforms would be in suitable shops in Berlin.

4.1.2 Marketing strategy

A marketing strategy contains of several promotional plans and there are several types of promotional plans; advertising, personal selling, sales promotion and public relations. (McCarthy et al., 2014) In a marketing strategy you can, according to McCarthy, Cannon and Perreault, find a mix of:

Advertising: Advertising is an audio or visual form of marketing communication that employs an openly sponsored, non-personal message to promote or sell a product, service or idea.

Personal selling: Personal selling is also known as face-to-face selling in which one person who is the salesman tries to convince the customer in buying a product.

Sales promotion: Sales promotion is the process of persuading a potential customer to buy the product. Sales promotion is designed to be used as a short-term tactic to boost sales.

Public relations: Public relations is a strategic communication process that builds mutually beneficial relationships between organizations and their publics.

What has been mentioned earlier is that Bubblemash's strategy is comunicate two different marketing strategies, for different goals. The first strategy is to promote the magazine's existence to contributors, in order to produce content to create the magazine. The goal is to find the right people through offering the space for artists with material to be featured on Bubblemash. The purpose of the first marketing strategy is to achieve a flow of content creation. If the strategy is successful it will create a demand for Bubblemash to the general audience which will generate potential buyers. In order to attract contributors, we need to create content ourselves first, to use in the marketing strategy. The latter marketing strategies are executed in a traditional sense, where you have a product you wish to sell. Since there is no product yet to be promoted or marketed. It is not possible to sketch up the latter marketing strategy. Instead Bubblemash uses the concept as a tool through the marketing strategy with the aim of achieving artistic submissions.

4.1.3 Target group and personas

The publication's primary language will be in English, as it is targeted to people of a diverse background (both ethnic and financial) in Berlin.

Persona 1:
Rebecca is 26 years old, just got fired from her marketing job, reason because showing up too late to work several times. She goes partying with her former colleagues, often to concerts, where they spend a lot of time-consuming alcohol and talk badly about her former, their current boss. Rebecca moved to Berlin from Slovenia about 4 years ago. The town she is from was too small for her and she felt she would not develop her artistic potential in such a town, therefore coming to Berlin to find some more sense of personal development attracted Rebecca. Two previous years seems like a blur and currently she is on and off with staying sober, practising sports. She has a weak side to say no when a friend asks her to go out during the weekends. Rebecca shops on flea markets (not vintage shops) or when she is lazy, she does online second hand shopping. Her

money management is something she wants to work on, but right now, in the middle of the month she has 30 € left to spend as she went out and spent 60 € previous weekend.

Persona 2:
Ragnar doesn't have too many friends. He is angry at the world, for all its injustice, but mostly spends his time thinking about the injustice while firing up a blunt, sometimes sharing his thoughts in his bed with a guy he met on Grindr. He lives in a flat share and occasionally sneaks food from his flatmates when he doesn't have any money left from the governmental support that finances his apartment. Ragnar gave up on his hope for motivation to "make something" out of himself and have a goal of becoming an appreciated genius once he is gone. In fact, he has dreams and ambitions, but is afraid of losing while trying, so he is left off with frustration that leads to anxious moods that he then takes out while smoking. He is holding jobs that don't require qualification from time to time and secretly he is spending time in his room learning and educating himself about various topic

4.1.4 Branding: Stay Bubblemash

Branding means the use of name, term, symbol, or design - or a combination of these - to identify a product. It includes the use of brand names, trademarks and practically all other means of a product identification. It is important to have an outstanding branding, as sometimes a firm's brand is the only element in its marketing mix that a competitor can't copy. Working as a team of all members having equal rights in decisions on each field, it is important everyone stands fully behind the decision of the branding. A branding usually goes through several levels and it needs some time to measure its success. The levels are: 1. rejection 2.non-recognition, 3. preference and 5. insistence. Ideally, a brand skips the first level. (McCarthy et al. 2014)

 Bubblemash is an experiment of allowing the ugly to stay. It is here to be playfully embracing all of what is not set up as acceptable according to the society we're living in. It also achieves to embrace the mental, financial or social challenges that might occur in life. For some it is a period, for some it is a lifestyle. Bubblemash accepts not being at the top of the social hierarchy chain. The branding of Bubblemash is: *stay Bubblemash*.

4.1.5 Competitors

Lola Magazine

Target market:	Expats in Berlin, creative cultural & art interested people.
Estimation of their market share:	Free magazine - not for profit
Product & services promotion:	Through events
Pricing and discount strategies are:	Free magazine, distributed around Berlin
Strengths and weaknesses:	Strength: Established expat English speaking Magazine where you get to know what's on in Berlin and what's currently hot in Berlin. Weakness: Only English speaking magazine, might exclude German speaking population of Berlin.

Exberliner

Target market:	English speaking people in Berlin, creative and politically interested people, expats
Estimation of their market share:	Biggest English speaking magazine in Berlin, 15%
Product & services promotion:	Exberliner aren't afraid of letting the reader know that they are established and appreciated among all their readers, they are good at giving a community impression. They self promote through events, newsletters and social media.
Pricing and discount strategies are:	2.63€ per issue. Discount strategies unknown.
Strengths and weaknesses:	Strength: They are a veteran player, established a and fully independent. The core team consists of journalists. Weakness: Only targeting Berlin

4.1.6 SWOT Analysis

A SWOT analysis is a commonly practiced analyse that could be implemented on any project, company, situation. One could even use a SWOT analysis while doing a personal reflection. SWOT stands for strenght, weakness, opportunity and threat.

S	W
* Core teams competences, fulfilling each others competences to reach common goal * Concept to be different * Technical equipment to produce product.	* Money * Running project on free will * Not having all technical skills as wished
O * Learn new skills * Create valuable product	T * Motivation to run project * A lot of effort, not rewarding in the beginning * Failing in taken decisions due to motivation and lack of time

Figur 7. The Strenght, Weakness, Opportunities and Threats for the project.

4.2 Financing

The core team voluntarily working with Bubblemash. The costs need to cover production through potential sales, sponsorship, public funds, private sponsors, advertisements and through potential crowdfunding. Latest when financing is starting to take place, we

as the editorial team will need to form a legal body. In Germany, the most fitting legal body is "Society Of Citizen Law". All contributors must be informed that there is no financial reimbursement possible. Once the contributions are collected and the physical product is finished to be printed the final costs can only be calculated. When coming to the timeline that the product is finished, Bubblemash will be pitched to the stakeholders that will be the potential income sources.

4.2.1   Potential income sources

1. Sponsors
Sternburg bier
Sternburg bier is a beer brand that usually belongs to the cheaper sortiment in most stores and night shops. It has become infamous for low wage earners, students or unemployed people.

2. Public Funds
In Berlin there is currently a helpful project helping art and artists of all kinds. The project is called "Creative City Berlin". The project is held under 5 branches, with one of the services called "Kreativ Wirtschaftberatung Berlin", translating to "Creative Business Consulting Berlin". One of their provided services is a funding database, collecting up to 400 possible funding possibilities.

3. Advertisement
advertisement integrated in Bubblemash are products and services the core team finds absurd. When integrating the product or service, it will be blending well together with the content, to create a surreal content throughout the publication. One example is a sleeping spray called SOMNA, by the company Dr Spray. The spray is introduced in competition with sleeping pills. Bubblemash chose this particular ad because it's perceived as absurd in this context. This new product is competing with a sleeping pills that also is a quick solution to a deeper issue, sleep.

Figure 8. Advertisement of DR. SPRAYS product SOMNA (dr.bendersen, 2018, imgrum)

4.2.2 Estimation of costs

Print costs   700€

Work time
For core team member   0€

Event costs
For potential release party(rent, supplies, travel costs…)   200€

Distribution (shipping costs)

In private orders a shipping cost will include,
in distribution we pay the shipping post to the
physical platform, whereas they take their cut from
the price if successful sale.   50€

Web page domain   16€/year

Marketing
Running of promotional plans   50€

                                               total   1016€

4.3 Release

According to the current timeline, the release will be set late March/early April. This
will be the first publication of Bubblemash. For the release to happen, the whole project
will be performed, presented and the premiere of Bubblemash will take place through an
official release fest. After the release, the publication will be available online and in
physical form through the distributed channels.

4.4 Distribution

The physical distribution channels would be in Berlin. Places such as cultural centres,
where the given target group usually spend their free time. Other places Bubblemash
would be distributed are governmental services, such as the job centre where the waiting
line can be long and the entertainment limited. A sponsor doesn't need to be financial. It
can also be supporting NGO with its supplies or services.

Example of physical distribution:

Panke

PANKE supports edgy creativity that happens away from mainstream culture.

Be'kech

Be'kech is an anti café in Berlin supporting social, entrepreneurial and cultural activities.

Döner shacks

Fast food shacks where people can purchase Bubblemash at any time of the day.

To follow our persona Rebecca's life, after a club night out, still intoxicated yet hungry, there is chance the person would spend some coins to buy street food from a döner shop around the corner. Bubblemash would be available for sale at these kiosks.

5 CONCLUSION

In this work study I have decided to develop idea to an almost finished concept and an on going project. Bubblemash is a non-conventional and interactive publication project that acts as a reaction towards modern societal standards of what is socially acceptable and what can be can be defined as good and valued. It draws inspiration from work that have dadaistic driven agendas and offers a space for contributors and audience to interact and develop own perceptions with the content of Bubblemash. During this research a several approaches of progressing core idea have been implemented. The project started off with being developed in a non-structural way, which allowed freedom in imagining ideas, whereas to consciously develop the concept and execute the project, the tools and methods of Scott Belsky and The UK Design Councils have been used. These tools are created for creative businesses and projects. These tools and methods have made me realise how structure and organisation is key for progression. Since the first publication of Bubblemash is not published at this point, the methods will still be in use to further develop and execute the project. With the implementation of the methods we have gone from creating an idea so abstract and turned into a practical plan to target specific people in a specific physical and digital space. Having applied these methods, I have gained a deeper understanding in the coordination of a project and have allowed me to think more constructively about the needs of progress within a project.

To answer my research question:

- how can concept development theory and methods help us understand artistic/creative processes?

I believe all art is unique and how we perceive art is subjective, to some extent. Since it is impossible to measure art and since every outcome of any idea chosen to be developed is unique, it is impossible to put the results of our Bubblemash experiences into an "absolute scale of truth", that could be implemented in another project with other members. Therefore, I must state that I can only answer this question based in context of

Bubblemash. Also, every guidance of the concept development methods we used have stated that each team or project must implement the methods and tools in context of their own project, because of these same reasons. I believe concept development theory and methods is about understanding yourself and your surrounding better. Within artistic/creative processes you use yourself as a tool in creating what you have learned about yourself through the theory and the methods. It helps us gain organisation and structure to our own thoughts and help us execute our ideas. In the end, concept development methods and tools are a way to communicate with ourselves, to communicate with the outside world.

The personal experience have been thrilling, I have gone from knowing I've had the best idea in the world to doubting myself and feeling I've been wasting my time, to the next rush of positive emotions and motivation. I have gone out of my comfort zone during this progress. I have had an idea that lays close to my heart, and I've experienced it being reshaped, due to an addition of team members. While it has been reshaped, it has also grown due to the additional ideas from other members.
I have found it especially interesting to see the effects of integrating a team in one's own idea. It is a matter of not only accepting others input in making your idea possible, but to allowing the ownership of your idea to a group. It is a delicate topic of trust and respect must be practiced from all members. Integrating the tools and methods has not only been time efficient for the project but also supported a clearer understanding among its members. I can't emphasise enough how important it is to have a clear communication and understanding amongst the members, for the sake of the project.

Additionally to practise concept development, independently and together with a group, I have learned about leadership. I have also discovered new artists and public figures, I have learned more about history and I have practiced 3D animation. These past few months have been learnful and I have gained more self esteem and a feeling that I can do whatever I please to.

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APPENDICES

APPENDIX 1. SVENSKA SAMMANDRAG AV EXAMENSARBETET

Bubblemash är en icke-konventionell online och print tidning. Ordet Bubblemash skapades av konstnären Tomm de Rooy med betydelsen: "Det mentala stadiet när en dimma med känslor vilseleder dig från verkligheten" (ROOY, 2017). Denna studie innehåller 1) konceptet för Bubblemash, en icke-konventionell konst publikation 2) rapporteringen av processen till skapandet av konceptet. Det utforskar vad som händer när ett experiment och poetisk ide möter projektledning, med dess metoder och verktyg. Studien följer med processen från idé till nuvarande stadie, vilket är innehållsskapande stadiet. Målet för denna studie är att förstå konceptutveckling bättre och att beskriva skapandet av konceptet Bubblemash. Syftet med studien är att producera kunskap och att ha möjlighet att skapa idéer lika väl som utvecklandet av de idéerna till ett koncept. Rapporten är även intresserad i hur olika metoder, som projektledning och konstnärligt forskande formar en ide, till koncept, till förverkligande av projekt. På grund av det nuvarande koncept utvecklingsstadiet är rapporten begränsad från innehåll i tidningen, pitch till eventuella finansiärer och en verklig presentation av vad Bubblemash är. För att skapa en textuell rapport har jag inkluderat metoder jag lärt mig under mina studier, jag finner Henk Borgdorffs påstående intressant från i hans text "The Production of Knowledge and Artistic Research", där han observerar väl definierade frågor och problemfält ofta är oddsen med de verkliga förutsättningarna genom projektets konstnärliga forskning. Borgdorff nämner "utrymme", jag ville även skapa ett utrymme som tillåter kreativ utveckling som i sin tur är dokumenterat, till att skapa ett koncept. Ideén bakom denna forskningsdesign är att Bubblemash blir presenterat genom det konstärliga skapandet inom ett utrymme som tillåter konstnärlig frihet och kommunikation inom en kärngrupp av kreativa aktörer och koncept utvecklingsteori. Min forskningsfråga är: Hur kan konstnärligt skapande hjälpa oss bättre förstå konceptutveckling? Denna rapport fokuserar främst på det tidiga stadiet av koncept utvecklingsprocessen så som den är beskriven enligt Belsky (2010). Som Scott Belsky beskriver i "Making ideas Hap-

pen", att ha analyserat kreativa aktörer, entreprenörer och företagare, att ha "idén" är endast en droppe i havet av hela processen.

För tillfället gör jag musik promotion och har haft ideén att starta en musik blogg. Jag kände mig osäker för att ha de kompetenser som krävs till att utföra en tidning, medan jag hade ambitionen att köra hårt mot idén. Ett element av att gå mot strömmen var kärnan från första början. Jag har även jobbat inom projekt som behandlar mental ohälsa medan jag studerat till kulturproducentskap, naturligt var det tre pelare jag ville att Bubblemash skulle tackla; konst och kultur, samhälleliga frågor och mental ohälsa. En huvudsaklig tanke är även att göra Bubblemash provokativt och obekvämt.

I ett tidigt skede insåg jag att jag ville inkludera en kärngrupp till förverkliga min vision Bubblemash. Att sätta ihop en grupp hade jag lärt mig under min kultur producentskaps utbildning, och det är ett av de första stegen i projekt hantering. Kärngruppen består av 4 kreativa aktörer baserade i Berlin, Elena, Micha, Isabelle och Fatma.

Elena är en illustratör och grafisk designare från Milan, Italien. Hon har en bakgrund i språk och textilt arete, porträtterar ofta feministiska motiv.
Micha är en fotograf från en liten stad i Tyskland, med ett intresse i spelutveckling och intresse i det udda.
Isabelle är en DJ och kolumnist från Stockholm, med en bakgrund i projekt hantering och konsultering.
Fatma är en kulturproducentskap studerande med erfarenheter inom olika kreativa områden, bland annat musik promotion, och har intresse till att skriva och utforska mera kulturella erfarenheter.

När en grupp kom samman, utvecklades ideér och uppfattningen av Bubblemash. Istället för att utföra projektet i ett tidningsformat med konventionell stil genom intervjuer, artiklar, och insändare, bestämde vi oss att försöka på ett nytt format "Dadaistisk journalism". Kärn ideén för "dadaistisk journalism" var baserat i osäkerheten av att skapa en en produkt i dagens social media konsumering. Istället för att bygga på något som alltid gjorts, skapades det en reaktion, ett behov till att protestera från det. Den nuvarande tidsperioden vi lever i är "postmodernism och deconstructism", vilket generellt är defini-

erat med en attityd av skepticism, ironi och avvisning mot meta-narrativen och ideologierna av modernismen

Agendan med Bubblemash är även till utmana läsaren att hitta de dolda meddelanden. Innehållet säger inte till dig vad du ska tänka eller hur du ska tycka, men bjuder in dig till att forma din egen uppfattning av presenterat ämne. Ifall läsaren inte är öppen till att bli utmanad, kommer innehållet även att vara självständigt per inlägg.

I detta projekt använde vi metoden "Double Diamond Method" till att generera ideér. Metoden har flera stadien, men eftersom projektet redan hade utvecklats på sin egenhand utan metod tidigare, bestämde vi oss att använda den från metodens tredje fas. Fasen fokuserade på att utveckla och generera ideér till att definiera och till att utveka original ideén. Snart utvecklades en naturlig struktur med guidelinjer som saknades i projektet före metoden kom i bilden. Några ideér vi genererade var att göra publikationen opraktisk och att förvirra läsaren: förtvina texten tills den är oläsbar och inkludera olösbara korsord eller andra spel, eller att kommunicera att publikationen har ett visst tema, när faktumet är att ingenting i tidningen är relaterat till det kommunicerade temat.

Medan det finns ett antal metoder till att generera ideér, kan man applicera Belskys metod "The Action Method" till att utföra ideérna. De tre huvud elementen i metoden är "Action Steps", "References" och "Backburner Items". Action steps är de specifika och konkreta uppgifterna som tar en vidare, t.ex att skicka ett mejl, posta blogginlägg eller betala räkning. Referencer är de projekt relaterade bilagorna, t.ex sketcher, manualer, mötes rapporter. Dessa references håller struktur i projektet och man kan alltid gå tillbaka för att se hur ens process varit. Den sista pelaren i metoden är "Backburner items". Dessa är inte möjliga att utföra ännu, men kan vara en god idé som i framtiden kan bli en "Action Step". Backburner Items" fungerar som en databank där man sparar och följer upp ideér, möjliga som fortfarande omöjliga. För att komma vidare i projektet bestämde vi oss att skapa en tidslinje, för att kartlägga var vi befinner oss för tillfället. Det nuvarande stadiet behöver mera utveckling förrän innehåll kan skapas. Kärnan i varje koncept är ett koncept påstående; Bubblemash är en konstnärlig icke-konventionell online och print publikation som specialiserar i provocering, obekvämlighet och positiv självtvivel. Publikationen Bubblemash är presenterad genom

interaktiv och informativ kommunikation. Bubblemash publicerar arbeten från kontributörer och kärngruppen.

Marknadsföring är hela kommunikationskedjan från producent till konsumerar. En Marknadsföringsstrategi innehåller ett flertal promotional planer och det finns flera typer av promotional plans bland annat annonsering, personligt säljande, promotion och PR. Bubblemash's målgrupp är unga vuxna med finansiella utmaninga, därför vore det viktigt att produkten möter ett realistiskt pris till kunden, det vore idealt ifall vi kunde skapa Bubblemash och ge det gratis till läsarna. Innehållet kommer att användas som en källa till promotion genom ett experiement av ett flertal promotionella planer, riktat till båda digitals och analogt uträttande. Publikationens primära språk är engelska, eftersom det riktar sig till människor av flera etniska och finansiella bakgrunder i Berlin. Finansiella källor som potentiell försäljning, sponsorering och fonder bör ersätta kostnaderna produktionen av publikationen samt all marknadsföring. Senast när finasieringen genereras, bör kärngruppen skapa en juridisk kropp, det mest relevanta formatet i Tyskland heter "Society of Citizen Law".

Enligt den nuvarande tidslinjen är premiären för första publikationen av Bubblemash i Mars/April. För att premiären skall kunna vara möjlig och projektet att utföras, bör publikationen vara tillgänglig online och i fysiskt format genom samarbetspartnerna som fungerar som distribuering kanaler.

Eftersom den första publikationen av Bubblemash är just nu i sitt utvecklingsstadie, poängterar denna studie den konstnärliga friheten att inte nödvändigtvis specificera vad Bubblemash är, förrän vi ser ett resultat.

APPENDIX 2. Meeting report

Date: 14.8.2018

Attended: Elena, Micha, Fatma

Formats of magazine

* Interviews

* Articles

* Mixtapes

* Disturbing childish games (crosswords, insolvable games, games that doesn't make sense, school book, color within the lines,…)

* letter to the director ("doctor summer", worse flatmate, awkward sex stories…)

* Portraits

* Music & Arts

Topics for Artictles/Interviews

* Daygame/Pickup artists

* Awkward photographer projects (micha)

* Jordan Peterson (Ekatarina)

* Rafael Donner - what it is to be a man (Fatma)

Theme/Subject

* Why is feminism important to men

* More deeper, further than the previous narrow topic (?)

* Loose keywords and thoughts: Identity, questioning gender roles, what is expected of one according to one's gender, zooming in on gender

Other

* Chart tabell piece cut out in the back (nr 45)

* Comment section (youtube style, pass it forward?)

* Satirical approach, spirit of provocation

* "The uncomfortable meets reason"

APPENDIX 3. MEETING REPORT

Date: 16.8.2018
Attended: Elena, Micha, Fatma

Following topics were discussed:

Brainstoming loose ideas
* Topic: Dickpicks/Vajayjay pics
* Artwork: Collage of dickpics
* Topic: Quotas, the need and use in practise.
* Topic: Feminism, victimizing oneself?
* Artwork/game: macro pics of mouths, sexualized

Made decisions
* Editorial content (interviews, portraits articles…) and Creative content (music submissions, reviews, games, etc) be seperated in tone. Editorial content be set according to theme, creative content is more flexible and doesn't need to fulfill socio political topic of Bubblemash

* Bubblemash is two projects: 1. Physical print magazine 2. Online magazine

* Change online platform from tumblr to own domain, use existing template

Practical things that needs to be done
* Setting topics
* Reach out to contributors
* Write and update call for action
* Setting frame of work, visually, tone of content
* Call for action update

Visual identity ideas
* Uncomfortable, Awkward
* Old computer technology
* Not clean, raw
* Strong colors

Blog format
* Issue of month theme
* Extras
* Blog article recaps

Other ideas
* Fieldtrip to print company
* Sponsored by Sterni

Homework
Elena

* Think about visual styles, present samples
* Develop comic strip
* Develop game ideas
* Recurring text contributions

Micha
* Domain possibilities
* Talk to Ekaterina, write about Jordan Peterson
* Reachout to photographer, ask for interview
* Structure magazine
* Recurring text contributions

Fatma
* Create project plan
* Financing possities/sponsors
* Research, prepare interview with Rafael
* Promotional plan
* Recurring text contributions

APPENDIX 4. RULES

Never say "No", rather say "<u>Yes and</u>". Be non-judgemental.

<u>Build on</u> ideas and not bomb them.

<u>Quantity</u> over quality: bring out as many ideas as you get → the more the better.

<u>Active listening</u>: ask questions to push the person to say more and develop his/her ideas

<u>Team</u> is everything: it is not the individual achievement that counts, but the team's

<u>Nothing's wrong</u>: there is no idea that is not worth sharing. If it's a bad idea, it will be sorted away anyway in a later stage.

<u>Parking lot</u>: Ideas can be put on the side in the parking lot and be discussed in a second moment.