

Reality of Creativity – Reflection on personal portfolio

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<p>The objective of this portfolio -type thesis is to find cohesion between different definitions of creativity and ultimately to study what creativity actually is, and what are the methods to develop it. Under discussion are also perceptions that surround creativity. Original or new ideas being thought as creativity are denied to be true and proved wrong by using examples that prove purely original work simply doesn't exist. Since each of us is surrounded by different influences starting from birth, and therefore it would be impossible to generate an idea that has not occurred in some format before in any part of the world.</p> <p>Creative ideas are presented as results of different influences and this research is conducted in reflection to the writer's personal portfolio of selected works and creative development during his studies at Haaga-Helia UAS.</p> <p>The importance of branding is presented by using examples that represent how a brand augments a person's or a company's image and value to the public in different fields of creative work and innovation. By using examples that explain how certain people such as scientists, artists or else throughout history have received more honour for their output on collective innovation than others practising in the same field at the same time.</p> <p>Theoretical framework consists of research on creativity by book and online sources discussing theory and different perspectives on creativity, as well as presentation of some processes of my creative work.</p>	
Keywords Creativity, Branding, Creative Direction	

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1 Introduction

In all following, sports, arts, literature, music and ultimately creativity, imitation is the primary element that leads to development and findings of an individual's own language to communicates their work. The very classical learning dynamic of a master and a student still seems to hold. When discussing creativity, originality is mentioned as a key element in multiple sources, but the truth is, there isn't necessarily anything new under the sun. In this thesis I have gathered sources to discuss the reality and theory of creativity and branding. Also, I'm presenting my mentors and reflect lessons I have learned from them regarding my development as a creative, and as a Bachelor of Hospitality, Event Management student. Through the works that I have done and collected in my portfolio, I help to draw lines between theory and personal development. The aim of this portfolio/diary type thesis is to present with facts how I personally perceive creativity, and how I have personally developed as a creative during my studies at Haaga-Helia UAS. The objective of this thesis is ultimately to put together a meaningful study on creativity but also to gather my personal thoughts at this point of my career in this format. It brings together the information that I have, which makes it tool to be used and reflected on later. At this point, I find it very helpful, because there were many works and ideas that I had forgotten until I began to go through my works and sources used in this thesis from my past. In this paper I will be reflecting on development through actual projects not only hypothetically. This paper might not be constructed in most academical format, but the goal is to generate meaningful study on creativity from student's perspective in terms of my personal aim to be able to direct creative work in the future. The structure of the thesis to first present some of theory on creativity in reflection to my own individual thinking. Following theory, I will present some of my works in the context of this thesis.

2 Theoretical framework

In Bruce Haynes' article "Can creativity be taught?" he discusses different fundamentals of creativity, but the difficulty seems to be already in making a definition of creativity. In his research he presents the Oxford dictionary definition which has changed a bit since this article's publishing being now; "the use of skill and imagination to produce something new or to produce art."(Oxford Dictionary 2020) Haynes references to God being the only entity to create alone something from nothing and defines creativity "as purposive reassembling of parts into new wholes."(Haynes 2019) This clearly goes rather more into the direction of creativity that I will be discussing more in section 2.5. However, Haynes leaves out the possibility of accidental creation not being creative referring reassembling being "purposive" which is difficult to fully agree on, since purposeful doesn't always describe creative work. There is evidence of many important creations that have been results of coincidences such as the invention of an antibiotic, penicillin. The invention of which happened when Dr. Fleming forgot to clean his petri dishes and after his vacation found out that one of them was growing mole, Penicillium. This Penicillium mole prevented staphylococcus bacteria from growing. (Markel 2013) In my opinion, even though this occurrence was unintended the circumstances were right, and Dr. Fleming's expertise on the subject is the reason this invention did not go unnoticed. Dr. Fleming didn't know he had the answer until the circumstances were right. This I would personally refer to be similar in development of creativity. By conducting studies, working and exploring only then the right circumstances might present themselves at an unexpected moment. This goes for everything that I have personally created without a purposeful meaning, like graphics or videos that have been conducted without commissioner. For example, on occasions I have personally used graphics that I have designed earlier, in works that have been commissioned afterwards. So, before having a purpose for certain works that purpose can still be found later.

Creativity in terms of non-academic general definitions seems often include words like 'original' or 'new'. Which feels very odd in conversation of innovators, artists, scientist or musicians who often become inspired of their practice at a younger age from someone else and their works. By that I mean there is no creation without inspiration. Inspiration which is found from elsewhere than within inside the human mind that has not been exposed to the world. In section 3.1 I will dive deeper to this issue through Plato's allegory of the cave, but truly it appears that there is a bigger misconception of creativity in our society on which people tend to think that they wouldn't be creative.

Another part of creative efforts in terms of finding success is how creativity is very subjective. J.K Rowling, the author of Harry Potter books for example, received twelve

rejections from different publishers before receiving a contract for the synopsis of the first book of the Harry Potter -series, 'Harry Potter and the philosophers stone' from Bloomsbury publishing. (Flood 2015) Since this is a question of how Rowling would go and sell more than 500 million copies and create the world's best-selling book series. (Rowling 2020) How could twelve different publishers be so wrong? I do not have other explanation but there are never right answers regarding creative work. Seniority and experience are valued in creative industries even though no one has the ability see in the future to really know beforehand what kind of story, song, film or set of decisions in event planning will become successful in terms of popularity.

History has shown us that luck in forms of the right timing for example could have a major impact of what kind of work is appreciated. In history, there are many examples of artists or scientists who were not appreciated when they lived but only after death; Galileo Galilei, Johann Sebastian Bach, Oscar Wilde, Henry David Thoreau, Edgar Allan Poe, Vincent Van Gogh to name a few. (Gill, year unknown)

According to David Sheward, Van Gogh sold only one painting during his lifetime but in 1990 his painting 'Portrait of Dr. Gachet' was sold for 82,5\$ million which at the time was the highest price ever paid for a work of art. Van Gogh also conducted over 900 pieces of art during his lifetime. (Sheward 2020) And that is an interesting factor that many well-known artists have in common. Very often, they painted, a lot. There could also be mentioned certain opportunism that surrounds the artistic and creative work markets ever since the renaissance. Michelangelo, who thought of himself being primarily a sculptor was commissioned to paint The Sistine chapel ceiling in Vatican, Italy. He reluctantly took the job which would take 4 years to paint single handedly. (Farthing 2016, 148) Perhaps if he never took the job, he wouldn't have become so appreciated. This also portrays the modesty but also the capability of certain artists at the time. Today, there is still the expression of "a renaissance man" which describes someone with knowledge and proficiency in wide range of fields. (Dictionary) I like to think myself as one, but this will be further portrayed in section 4. Same opportunism has been witnessed in the 2010's by collaborations of Virgil Abloh.

2.1 Types of creativity

In 2012, Adam Jorlen wrote to his master's thesis about five types of creative thinking. According to his research creative thinking could be divided into divergent-, lateral-, aesthetic-, systems- and inspirational thinking. Each one of these types has its own characteristics in terms of creativity. In his research, Jorlen found out that in literature and

research creativity is often bundled as one. Which “...is based on old bi-polar concepts such as right vs. left-brain thinking or rational vs. intuitive thinking.” (Jorlen 2012) He mentioned to this fact in educational purposes to not draw too direct line between being creative and not being creative. As I mentioned, I think people tend to think they wouldn't be creative when they haven't even tried to pursue any creative craft. Finnish creative director, Timo Kiuru says that everyone is creative. He suggests that there would be unreleased potential in each of us and that repetition would make oneself what he aspires to be. (Kiuru 2020)

2.1.1 Divergent Thinking

The first type of creativity Jorlen presents on his blog is divergent thinking. Divergent thinking is based on psychologist J.P Gilford's theory, who noticed creative people tended to portray divergent thinking more than others in forms of fluency, flexibility, originality and elaboration. Each of which has their own characteristics:

1. **fluency** (the ability to produce great number of ideas or problem solutions in a short period of time);
2. **flexibility** (the ability to simultaneously propose a variety of approaches to a specific problem);
3. **originality** (the ability to produce new, original ideas);
4. **elaboration** (the ability to systematize and organize the details of an idea in a head and carry it out)

An example of divergent thinking would be brainstorming, in which new ideas are generated fast in short periods of time. Even though the criticism towards brainstorming suggests that it wouldn't generate new ideas, but it rather brings out ideas that are already in the subject's brain. The opposite of divergent thinking is convergent thinking which has its focus on a single idea or solution. (Jorlen 2012)

Entrepreneur and public speaker Frans Johansson has written a book ‘The Medici Effect’, that circulates around the theme of innovation. He has suggested that innovation indeed comes from variety of diverse elements such as culture, different industries and disciplines meaning innovation meets in the middle these factors.

2.1.2 Lateral thinking

The second type of creativity, lateral thinking is from researcher Edward De Bono. De Bono invented the term to “distinguish between artistic creativity and idea creativity.”

Lateral thinking would be the opposite of vertical or rational thinking which “is the ability to consider the relevant variables of a situation and to access, organize, and analyze relevant information (e.g., facts, opinions, judgments, and data) to arrive at a sound conclusion.”(Richetti & Tregoe 2001) Lateral thinking aims to avoid genuine limitations of the brains which naturally sees patterns and constantly filters information. Therefore, the purpose of lateral- and also divergent thinking is to break those habitual ways of thinking. Despite of the similarities between divergent- and lateral thinking, there is a distinctive difference that divergent thinking functions in sequence following the earlier thought whereas lateral does not. (Jorlen 2012) Global creative director, Timo Kiuru emphasizes brainstorming as a lateral thinking method. To forming ideas by brainstorming he also gives some advice such as bringing an outsider to the group to get a totally new perspective among people who are like-minded. He also encourages to take risks, create an atmosphere that makes people feel welcome and relaxed to create a better space for ideas. (Kiuru 2019, Experience is the new marketing 109)

From my personal experience, the biggest flaw of brainstorming sessions is that people often are not confident enough to bring in their ideas or say them out loud. What you often hear is “this is probably a stupid idea but...” even though the idea would rather break the ice and bring in more and better ideas just from something that someone says. The fear of possible embarrassment of people laughing or discouraging an idea could overcome the endless possibilities of an idea being the start for finding the final solution.

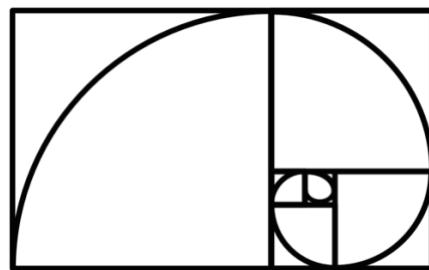
Virgil Abloh suggest that within people there are the ‘tourists’ and the ‘purists’ which each would have their roles in driving culture forward. By purists he targets the people that have expertise in their respective fields of craft, and by tourists means the people that have curiosity and enthusiasm regarding learning. (Abloh, Darling 2019, 22) This analogy could be compared to the term ‘Renaissance man’ that was presented earlier which would be a combination of the two.

2.1.3 Aesthetic thinking

This section is based on philosophy of aesthetics which examines for example works of art and also discusses what is considered art in the first place. In philosophy of aesthetics, nature is much appreciated. (Philosophy basics) Aesthetics per se being strongly subjective topic, skills in aesthetical thinking could still be learned by anybody. Studying shapes, forms, or any form of art and aesthetics should augment the person’s understanding of art and aesthetic thinking considering it to be an ancient form of thinking for humans. The oldest cave paintings being estimated at 70,000 years of age suggest that aesthetics thinking functioned as a form of communication. (Gibbens 2018) I think

that ultimately aesthetic work also communicates for its purpose. Marketing and branding in forms that can be experienced by any of senses aspire to communicate the company's message of why a consumer should choose them over another option.

Throughout history, mathematics has been strongly connected with aesthetic thinking. Fibonacci sequence ($X_n = X_{n-1} + X_{n-2}$) or (0, 1, 1, 2, 3, 5,...) and golden ratio (1:1.618) which comes from the Fibonacci sequence have been described to be often found from nature in aesthetic forms and shapes such as trees and their branch and leaves, or seashells. (Altair 2014)



(Image 1. Golden ratio)

Not only have these ratios been found to be somewhat true but been said to be oddly aesthetically pleasing, and therefore these same ratios are taught to be used in for example art and design. However, Ph.D. of mathematics, Clement Falbo wrote in his paper "The Golden Ratio – A Contrary Viewpoint" that "We have shown that in certain instances, the claim that the Golden Ratio has a special place among numbers as a valid description of nature is unsupported." (Falbo, 2005) And therefore it cannot be used to reliably describe the correlation between Golden Ratio and its use in design, even though there are multiple sources that suggest it.

To myself, it appears that often when something is especially looked for to be justified, evidence can be found to support the hypothesis. When academical studies for example are conducted, there is always a hypothesis to begin with. And when there is a hypothesis, it is searched to be supported to begin with, it is very reasonable at that point to believe a theory the hypothesis is based on holds water. The study could still rule out contradicting viewpoints since it is more important to find supporting statements.

Needless to say, art and all its forms are subjective, but as mentioned aesthetic thinking could be learned through consumption of work of art, possibly the work that has been perceived successful by popular opinion.

Aesthetic thinking is not considered to be only visual, spatial or in other forms of culture like music or drama, but mathematicians, chemists and physicists often consider their work aesthetic as well. Jorlen suggests that other types of creativity, or other types of thinking so to speak, are essential in producing aesthetical work, not only aesthetic thinking type of creativity. (Jorlen, 2012)

2.1.4 Systems thinking

Systems thinking describes creativity by a different approach. It demonstrates how some have a better ability to see bigger entireties through smaller components. It becomes with the understanding that when changes are made to a smaller part of a whole, it could easily change the whole dynamic. Jorlen writes; “A foundational aspect of systems thinking is the synthesis of several elements into one, which transcends the significance of the sum of the two independent elements.” (Jorlen 2014)

Similarly, an author Austin Kleon has more symbolical approach to creativity by stating that when two things that are combined and remixed the result would be three products. He says, $1 + 1$ doesn't equal 2, but three. (Kleon 2012)

Apparently, Kleon refers to the two original ideas or physical products and one final result of the two being mixed together. Systems thinking is related closely to aesthetic thinking, but also to inspirational thinking, which is the last of the types of creative thinking.

2.1.5 Inspirational thinking

Inspirational thinking has also been described as “higher creativity” and the reason for that is because the characteristics of inspirational thinking are not something that can be necessarily explained. Jorlen quoted Paul McCartney in his paper who said the following about the song ‘Yesterday’ by the Beatles: “I was living in a little flat at the top of a house and I had a piano by my bed. I woke up one morning with a tune in my head and I thought, ‘Hey, I don’t know this tune — or do I?’ It was like a jazz melody. My dad used to know a lot of old jazz tunes; I thought maybe I’d just remembered it from the past. I went to the piano and found the chords to it, made sure I remembered it and then hawked it round to all my friends, asking what it was: ‘Do you know this? It’s a good little tune, but I couldn’t have written it because I dreamt it’. (Jorlen 2014) This quote is an example of so called “light-bulb moment” which are powerful occurrences of clarity where a person for example finds a solution to a problem without knowing from where of the subconsciousness it suddenly came out. The same would apply to ideas that are not actively searched like the ones that come through dreams or at an inconvenient setting

like in the shower. These examples are at the core of inspirational thinking and from my personal perspective, at the core of creativity.

My personal hypothesis is that from active reading, learning and experiences a higher level of creativity can be achieved. This is based on Austin Kleon's and Kirby Ferguson's TED talks about creativity, which are presented in chapter 2.5. The hypothesis is also based on inspirational thinking, and its representation of how the subconsciousness could put out an idea at any given moment from certain trigger. Either way, I think each idea needs to go into the subconsciousness through consciousness in one way or another, likely in the methods mentioned earlier like reading or seeing a movie. By that I mean an idea per se couldn't even exist without other ideas, and therefore making it impossible for the subconsciousness to bring out original ideas from nothing.

2.2 Deliberate & Cognitive

In 2017, Morgan Shortle, a senior UX Designer at Grio wrote in her blog about different types of creativity based on research of Arne Dietrich. Dietrich discussed types of creativity dividing them to deliberate & cognitive, emotional and spontaneous. Dietrich's research is based on different brain activities.

Deliberate & Cognitive -type creative insights are suggested to simply become into existence from knowledge and awareness which results from PFC (The Pre-Frontal Cortex of the brain). PFC has attributes for a person to keep focused on a task but also to connect information from different parts of the brain and the existing body of knowledge. PFC as matter of fact does this consciously allowing a person think and form an idea putting together different existing blocks of information in the brain. (Shortle 2017) For example, writing a thesis, which is at its core of connecting blocks of data learned at University to other existing studies on a certain subject that the student is gaining expertise on.

2.3 Spontaneous & Cognitive

Spontaneous creativity is the exact opposite of deliberate, it happens unknowingly through unconsciousness. However, it still needs existing knowledge or so called 'body of knowledge'. This unconscious work happens in the basal ganglia part when the conscious parts of the brain stops actively working on a specific problem. During that time, PFC won't stop working but silently connects pieces of information from everything that is already there. It gives an opportunity for a sudden realization or an "a-ha -moment" from some given trigger. Therefore, it would make spontaneous & cognitive creativity very

strongly connected to ‘inspirational thinking’ -type creativity but expressed through brain activities. (Bhasin 2019)

Spontaneous creativity as a theory strongly supports my hypothesis of how by learning, reading and experiencing higher level of creativity could be learned.

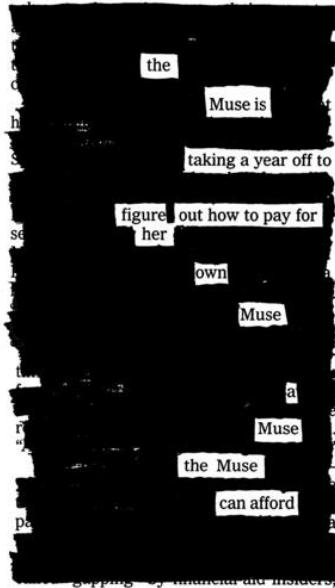
2.4 Brand

"A brand is an identifying symbol, mark, logo, name, word, and/or sentence that companies use to distinguish their product from others. A combination of one or more of those elements can be utilized to create a brand identity. Legal protection given to a brand name is called a trademark." (Investopedia 2020).

There are certainly more elements to a brand such as identity, positioning or experience etc. but I don't necessarily see the need to go further regarding this paper. However, brand is very important to consider in the context of personal portfolio and differentiation from the market. A brand could become a powerful tool for a company or a person, especially regarding creative work and creativity. Examples are given in the next chapter.

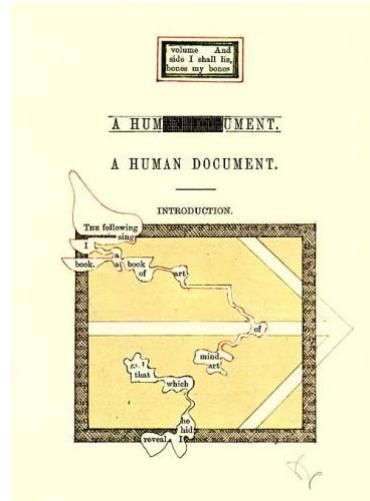
2.5 Discussion on originality

Austin Kleon, the New York Times best-selling author explains in his 2012 TED-talk how he began his blog ‘Newspaper blackout’ which would later become very popular and be published in a book format. During creative roadblock, he noticed a pile of old newspapers next to him and begun coloring its pages with a black marker. He did leave some words without coloring to create his own poetry from the words that were already put into those newspapers. (Kleon 2012)



(Image 2. Newspaper Blackout)

However, after finding a bigger audience he started to receive messages accusing him of plagiarism and stealing the idea from artist Tom Phillips. He became curious about the issue since he had literally never heard of Tom Phillips. (Kleon 2012)



(Image 3. A Humument)

He studied Phillips further and found many similar concepts to his and Phillips' work tracing the roots of selecting words from newspapers to generate poetry or new stories all the way back to the year 1760. He found Phillips' influence, and Phillips' influence's influence and so on. From this experiment and findings, he became into conclusion that in creative work and art there is literally nothing completely original work in the world. He referred to painter Pablo Picasso and his quote "Good artists copy, great artists steal" that Apple's co-founder Steve Jobs would also later refer to when interviewed for his work at Apple. (Kleon 2012)

Canadian film-maker Kirby Ferguson circulates around the same theme in his TED-Talk. He explains further how creative work is combining three elements: copying, transforming and combining. Which makes any result of creative work a so called “remix” (*a variant of an original recording (as of a song) made by rearranging or adding to the original*). (Merriam-Webster 2020) Ferguson presents his case by playing Bob Dylan songs side by side with similar melodies. On one song Dylan had admitted that he was influenced by the melody but had forgot about it when he composed the song. (Ferguson 2012)

Earlier in section 2.1.5 there was an example of Paul McCartney composing a song in his sleep, and Dylan makes same impression here.

Ferguson also presents a quote from Henry Ford, the founder of Ford Motor Company: “I invented nothing new. I simply assembled the discoveries of other men behind whom were centuries of work. Had I worked fifty or ten or even five years before, I would have failed. So, it is with every new thing. Progress happens when all the factors that make for it are ready, and then it is inevitable. To teach that a comparatively few men are responsible for the greatest forward steps of mankind is the worst sort of nonsense.” (Ferguson 2012)

As what comes to Ford’s statement it could be referred to be similar to the invention of penicillium by Dr. Fleming even though Ford’s invention was very purposive. Ford himself says that it only happened because of optimal circumstances.

As Bruce Haynes’ definition of creativity was presented earlier in section 2 it seems quite accurate to what Ford said about creativity and what I have personally stated about creativity. Ultimately, Ford respectively refers on to how he, as the inventor of the very first affordable automobile did not take himself for a genius but rather as an assembler of different elements with good timing. It would be justified to state that these same thoughts also apply to other types of creativity making no one remarkably more creative naturally. (TED YouTube channel; Kirby Ferguson 2012)

The natural part of creation would be pure curiosity and interest in a given topic. Each year, Nobel prize winners have about an hour-long discussion about their work. Michael Rosbash, the Nobel Laureate in Physiology or Medicine describes how luck plays a huge part in each of the winner’s success. He follows up with saying that most of the prize winners sitting at the table love what they do, which he thinks is the fundamental on how to overcome failures which are thought to be one of the key elements to finding success.

Rainer Weiss, the Nobel Laureate in Physics continues from what Rosbash said by saying “I certainly in my life didn’t think that I’m gonna to win the Nobel prize, it was never in my mind. My life wasn’t dedicated to winning a prize. My life was dedicated I enjoyed this thing I was working on, it was fun, I have my buddies with me and we had a great time.” (Nobel Prize YouTube channel; Nobel minds 2017)

Weiss’ statement presents how passion, trial and error plays a huge part in success. By these factors the end results in short term are not very essential but the drive to practice a chosen craft is what makes a person to overcome failures and to eventually find success by conducting more studies than others that increase the chances of succeeding.

Next, Ferguson shows videos from two different conferences on which the apple patent ‘multi-touch’ is presented. On the first video clip, Apple’s founder and at the time CEO Steve Jobs explains how it’s a completely new technology. On the second clip taken from another TED-talk about a year earlier than Jobs’ talk, Jeff Han shows the exact same technology but says quite opposite what Jobs had said about it. Han explains that multi gesture sensing as a technology is something that has been first developed in 1980’s by Bill Buxton and therefore isn’t anything completely new. Apple indeed did patent some parts of the technology, but it wasn’t Apple who first invented it. Ferguson explains that in 1980 software patents did not exist yet. (TED YouTube channel; Kirby Ferguson)

Frankly, in business, creativity and branding it could be more important to generate better narrative than competitors to become successful, and that includes what Ferguson and Kleon are discussing. This Jobs versus Han issue is exactly what branding is about. If innovation is the perk that is wanted to be emphasized with the brand, then it should be emphasized. Clearly it doesn’t matter if it’s necessarily an absolute truth that Jobs and Apple weren’t the first to invent multi-touch as Jobs told. It’s somewhat questionable, but my own theory is that Apple’s customers are not aware of these kinds of facts. I am not purposefully aiming apple in ethical questions, but rather referring to the fact that a company, brand or a person can generate an image of themselves as being the most original, creative, innovative or other without being the best in absolute terms like technological performance or prize-winning design.

Similarly, when apple launched their first smart phone, its technological performance was much poorer in absolute terms than Nokia’s competitor products. Its battery was worse, it’s broke easier if dropped and it did not have same technological advancements as Nokia’s products. (Siilasmaa, 2018)

Apple still went and found other elements than consumers were more interested and become the world's third most valuable company at 1286\$ billion as of 2020 right behind Microsoft that acquired Nokia's smartphone division for 7\$ billion. (Fxssi, 2020)

When Thomas Edison lived, there was certainly not a concept of 'branding', but he still managed to become known still as of today for inventing the light bulb, even though he was far from being the only person in the process of inventing it. As a matter fact, Edison purchased a light bulb patent from Canadian inventors Henry Woodward and Matthew Evans who failed to commercialize their product. (Palermo, 2017 Livescience)

This reference as well, is not aiming to disregard Edison as an inventor and a genius, but to note that there certainly were many other inventors even during that time who are not given credit. I guess the reason for this could be simply that it is easier for humans to remember certain people or events in history, rather than memorizing them all. Or perhaps Edison's other inventions gave him the ultimate personal brand that the light bulb was credited as his personal invention as well.

In creative work, it appears that businesses and individuals who are able to find influence, steal ideas, and then edit the ideas turning them to anything that can be presented as new, would find success if they are able to brand themselves on the way. In the process, the original idea is often lost so well it isn't even visible in the final product. When discussing collective creativity, there are examples of how it's not always possible to remember who had the first idea that could be considered the original idea. I was participating to YLE Creator week in the summer of 2019, and a journalist and TV personality Riku Rantala was there to give a lecture. He explained that when he and his team brainstorm for new TV or documentary concepts, afterwards they never really know whose idea the final product actually was. It's interesting and controversial, since when many people collaborate and bring their thoughts regarding same goal, it cannot be said whose idea was the original one. I would say the reason for that is when an idea is edited, even just a fracture, it is not simply the same idea anymore, when this happens over and over again, it is not easy to say what was first idea to launch the chain reaction.

Virgil Abloh has his own methodology on this, which is the '3%' -rule. When designing, he takes something that exists and only edits it 3% therefore making it a new product. (Abloh 2017)

2.6 Reflecting on misconceptions of creativity

The further that I have gone through this thesis writing process, the more I have started to think that ‘creativity’ as a term falls to the same category as a ‘brand’. Both of which are quite difficult to define for the simple reason that it depends who makes the definition. People often have very different conceptions on each of these terms, but creativity appears to become harder to define the more it is researched. Another issue that I think exists, is creativity is often glorified in mainstream media by artists as something very magical, or as something that others possess but many wouldn’t. Something that cannot be learned but it would come naturally. Creative insights being moments of pure clarity that almost seem like unnatural creative superpowers. Even though this type of creativity has its own definition that was presented in section 2.1.5, it is still only one of the types of creativity which could be misunderstood with creativity as a whole.

Each of these realizations have given me the feeling that the most creative people would be able to admit how little they know, similarly to the quote which is said to be Plato’s “I am the wisest man alive, for I know one thing, and that is that I know nothing.”

This has brought some negative thoughts, I find myself thinking there must be many people working as creatives, creative directors or in similar positions who simply only seem creative, but their skills are no better than of the average person. The actual factor that would make them seem creative enough to direct others, would be that they have pursued their career and used opportunities for their benefit and created a strong brand around themselves. It could make creative fields of work such as design or filmmaking look no different to other professions, since creativity is used in decision making in every other industry as well.

Some people as directors could be rather excellent at getting people around them to become inspired to do the work, and grant credit to the person with higher responsibility for the results. Impossible to say, but so many people give their effort in the making of a movie for example, it would be ridiculous to think that only one person would be responsible for the looks of a movie. For example, directors are usually only ones to get individually credited for such a huge team effort. Often directors work with same actors, same editors and producers so there is this whole team coming up with creative solutions, but it will still be the director’s film in the end. Of course, these positions are trusted to people who are able to manage the team, but that would be more of the question of management than individual creativity.

It might be a matter of the popular culture and conversation that surrounds it, which personifies looks of films to directors. This could be said to make it easier to market movies, when directors generate their foundation from films they have worked with. Therefore, the audience is able to generate expectations to an upcoming movie in question. Directors too, have their own trademarks in terms of direction and looks of their movies. Although, popular TV-series have it quite the opposite. TV-series often do not get personified to a single person behind the product but to the characters, such as Jennifer Aniston as Rachel in Friends, or Wentworth Miller as Michael Scofield in Prison break.

2.7 Differentiation with branding

Differentiation is and has always been important, because there is and will always be someone who is or will be better at what you do. Taken for example “unbeatable” world records. Swedish pole vaulter Armand Duplantis broke a world record in 2020 that had stood for more than 25 years. Joshua Cheptegei broke 5000m world record last summer held by legendary Kenedisa Bekele. The analogy here taken to the world of creative work is that even though you would be excellent at what you do, it could only take your practice as far. There are many other people that do the exact same thing, and perhaps might be better than you as a creative. The only factor that could make an individual appear as more professional is branding their work and differentiate. When there are many skilled others competing for same work opportunities, what is the factor that makes them different from others?

Why is specialization important in differentiation? Known restaurants for example are often known for their expertise on single category of food. Could be Italian food, Chinese food, fine dining or typical sports bar food. When people generally recommend places to eat, they apply their set of knowledge on what the person asking would like on that occasion. Generalists can be good, but not unexceptional. Another analogy in this context would be from the simplest appliances in everyone’s house. Even though regular microwave often has a ‘grilling mode’, it doesn’t mean people would even use it because that is not a microwave’s purpose in the first place. Its fundamental function is to quickly warm up food and barbecue is associated with quite exactly the opposite, lots of time to spent on cooking on a special occasion. When expressing skills to potential clients or companies, the one thing the creative such as myself needs to do is to at least offer the specialty that I possess, before confusing the opposing party with more information and generalizing.

Virgil Abloh undoubtedly is one of the most influential creatives/designers of the last decade, but it’s impossible to say whether he is actually ‘A good’ designer even though he

is influential. There are not clear metrics to determine subjective issues. Sales, stock prices, social media reach or other similar metric could be used, but it still doesn't provide us with a scientific answer. Abloh has succeeded as a matter of fact, as a generalist rather than as a specialist. But his specialty is, creativity. More about Virgil in chapter 4.1.1.

Self-brand is generated from excellent communication and justification of skills and value that can be understood. Similar to successful marketing communication, people won't buy a product they do not understand, and therefore the best product in the market might not be most sold simply because its message is lost on the way from provider to the customer.

In creative field of work, it is difficult for ordinary people to define who is the most skilled creative, because they are not experts in the industry. But that is not the only reason, visual and artistic work can't be scientifically evaluated, but it's rather subjective. Nobel prize winner Barry Barish said in 2017 conversation with other Nobel prize winners that when someone writes a novel, if it's read by hundreds of thousands of readers, you have written hundreds of thousands of novels. He refers to each reader's different interpretation of the book. He continues that if it wasn't for different interpretations, book clubs wouldn't even exist. (Barish 2017)

This point gives an impression that often most suitable person, with most suitable vision gets commission to projects, not necessarily the most technically skilled person.

Factors that often affect selection are based on money rather than potential value gained. Small and medium sized business are from my experience reluctant to spend money on branding or marketing because they do not understand what it actually does for them because it's not necessarily substantial. Chris Do discusses these issues explaining that a potential client needs to be communicated the value that a logo for example expresses to educate them to be less reluctant on spending money. (Do 2019)

3 Developing creativity

As I have mentioned multiple times, creativity as a skill or trait is not something that would be only possessed by some and only occur naturally. I would say that creativity could be compared to cooking, in which people tend to generalize whether they are a good chef, or a bad chef. Most of us, need to regularly cook their food but not everyone has same interest in developing their cooking skills and choose to prepare simpler foods in everyday life. Cooking as well as creativity can be developed and, in this chapter, I will refer to theories of my choosing in ways that could be used to developed creativity. I will also present the term 'creative direction' that I'm particularly interested of.

3.1 Platonic epistemology

Platonic epistemology is a theory of knowledge which Greek philosopher Plato developed. It consists a few different theories of which the allegory of the cave could be relevant to creativity. When discussing creativity and innovation, the term of 'outside the box' thinking seems often come up. Outside the box thinking aspires to find innovative solutions to problems at hand in ways which would traditionally be found unconventional since they haven't been thought of before.

In Plato's allegory of the cave, prisoners are from their birth put in chains facing the wall of the dark cave they are held captive in. Their only experiences of the world are people, animals and other figures that occasionally pass by behind them and their shadows cast on the wall in front of them. Echoes from the sounds of the cave that seem to the prisoners as if the shadows made the sounds. Since they have spent all their time there from the birth, that has become reality for them because the prisoners do not know about the existence of anything else. (Plato 514a – 520a)

On one day, one of the prisoners is released from the chains and walked out of the cave to witness the sun, trees and the sun that is ultimately the biggest source of shadows. First it takes time for the prisoner to adjust his eyes to the light of the outside world but after all, the prisoner experiences the three-dimensional world in which shadows only exist behind objects from the sunlight. He can see his own reflection from the surface of the water, as well. However, when goes back to the cave and explains everything to the other prisoners, they violently refuse to leave the cave and think this person who has witnessed the outside world has lost his mind. (Plato 514a – 520a)

Even though this theory is purely philosophical and focuses on rather God and being enlightened I think it should be as an example of how to develop creativity. There are

many creatives that believe there is nothing new in the world but rather everything exists in a new form of something that has been invented before it. In this way, one of the ways to develop creativity is to expose oneself to many different things and in many different forms. By forms I mean, for example music has so many genres that if a person chooses to listen to only one genre most of the time, he is unfamiliar with most of music that exist. To be able to open the mind and break free from the caves that we at some point of our lives build around us, is to study, explore and experience which in my hypothesis enhances creativity and gives multiple perspectives on how we view the world.

If people in our own teams at the workplace do not care for enhancing creativity, communication of ideas by creative people is crucial. Ideas need to be expressed in ways that can be understood by different thinkers. When people in a team don't have a collective perception on how goals of project can be achieved, it becomes very hard to succeed and manage. This is my own example of developing creativity, and I find it interesting that I haven't found many professionals in the industry to discuss the importance of curiosity and exploration in developing creativity.

3.2 Social influence

There is a wide acknowledgement for the theory that a person is the average of the five people that he is closest to. It has been used in metrics like income or happiness. It is not necessarily an incorrect or a wrong statement but lacks scientific research to support it. An author and a key-note speaker David Burkus explained in his research for his book that social influence doesn't stop to only the five nearest people around you but goes much further. Even friend of a friend of a friend still has social influence on you in different metrics. According to a research conducted by Nicolas A Christakis and James H Fowler there is a 6% increase in an individual's happiness if that person's friend of a friend of friend is happy with their life, while a 10,000\$ increase in salary would only increase happiness by 2%. (Burkus 2018)

Without evidence I am confident to state the same would apply to creativity as well. When an individual is surrounded by people who are perceived as more advanced, intelligent and creative it is much easier to develop skills in creativity by learning from those people.

3.3 Child-like creativity and imagination

Every human has been a child, when the whole world seems like a place full of opportunities. Children are impressed by the smallest things and can find joy from the simplest things. They are also encouraged in many forms of being and expressing

themselves through art, music, play or other, at least in western welfare states, especially in the Nordic countries. At some point on the way of growing up these ways disappear into adulthood when responsibilities increase.

Paul Sloane writes in his essay that children being uninformed of what is possible and what isn't gives them the ability to imagine. And what is crucial to understand is that the questions children ask should also be asked by adults. Sloane presents us with an example of the inventor of polaroid camera, which granted the first possibility to instantly see a photograph that is taken.

Edwin Land who invented it, was asked by his daughter why she couldn't see a picture taken right away. In the average adult environment, the answer lies on the current technology which makes it impossible because of this or because of that. But in mind of a child the why question lies deeply on why not? Why wouldn't it be possible to see image right away, what is on the way to innovate a technology to be able to do so? Sloane came up with an invention to make it possible.

There are all these barriers in the way of imagination, but when looking back everything seems to make sense. Technological innovation has no boundaries whatsoever. If looking back and thinking all devices and gadgets that have been invented only during the last two decades, they would have seemed impossible to create but are now part of the everyday life.

Walt Disney's whole career and foundation is based on endless child-like imagination, and today Disney as a company has their own "imagineers" working for them whose job is exactly to imagine and break the boundaries of the human mind in creation of entertainment.

(Disney)

Kanye West described in his appearance at the world's most famous The Joe Rogan Experience -podcast that when he designs his products, he tries to find the mind of a 3-year-old because it's limitless. West's Yeezy shoe brand was valued at 3 billion dollars by Bank of America in 2019.

3.4 Creative Direction

The function of creative direction often depends on what industry is in discussion. However, there are some fundamentals that are same in finding success in that position. Hummingbird creative determines creative director as a person that oversees every

different aspect of what creative endeavours holds in its particular field. An important aspect is to find consistency. In media it would mean strategy and outlook of the work which is generated by all components that are driven towards the final outcome. A campaign that has certain storyline, photos and videos should make a bigger picture that every single element that is included has a reason to exist in that particular project.

John Spacey has defined it as “the management of creative processes such as design, communications, media production and entertainment.” He gives eleven examples of such; *creative vision, client relationships, stakeholder management, decision making, creative output, creative processes, team culture, performance management, productivity, creative partners and leadership.* (Spacey 2015)

It seems that each of these examples have in common that a creative director needs to function as the communicator of ideas. It involves communicating his own vision to his team, as well as communicating his team’s ideas to other stakeholders. Creative director is responsible for performance and quality of the work, as well as dynamics of the team.

Overview: Creative Direction		Creativity
Type	Creative Ability	This is the complete list of articles we have written about creativity.
Definition	The management of creative processes such as design, communications, media production and entertainment.	Abstraction Analogy Brainstorming Coolness Creative Ability Creative Intuition Creative Leadership Creative Process Creative Spark
Related Concepts	Creative Ability » Management » Design » Communications » Managing Expectations » Stakeholder Management »	Creative Tension Creative Thinking Creativity Theory Ideas Imagination Improv Improvisation Intellectual Diversity Inventive Step Non-Obviousness Originality Preserving Ambiguity Serendipity Storytelling Thought Experiment More ...

(Image 4.1. Screenshot, Image 4.2. Screenshot Simplicable.com)

4 Portfolio and influence to learning

As what comes to creative work that have been doing for several years, this particular section focuses on some of the projects that I have conducted or been part of during my studies at Haaga-Helia UAS. The goal is to reflect on the research conducted on creativity on this thesis and to justify why and how I have done, what I have done. I am also presenting some of my mentors for what I do and explain what exactly I have learned from them. In this section I will also be presenting some of my work that I have created over the years including things such as events, branding and filmography.

4.1 Influence in my personal development

Aside from my studies at Haaga-Helia, I have chosen mentors from whom I have aspired to learn everything that I can. In fact, I think it's important for people and students especially, to broaden their perspective in the world. The work market being very competitive and fast changing, the ones who are constantly learning have a better chance of keeping their jobs, developing, getting opportunities and perhaps make a difference in the world for the better.

In section I will present my personal influence and mentors from whom I learned certain fundamentals regarding creative work. By mentor I'm not referring to the traditional mentor-student relationship in which a mentor knows his student, but on the relationship, which comes from studying the mentor's work history, portfolio and path. Nowadays it is very easy to choose your own mentors online when there are multiple social media platforms full of content provided by the mentors or a third parties in forms of interviews for example. Interviews especially provide a good insight into the mind of a chosen mentor since you don't personally need to be asking the questions, when someone does it for you. You can also be selective with what kind of content you consume by the areas you need to develop.

Of my mentors, Virgil Abloh I have followed the longest. Studying his work has given me insights on creativity and creation. Chris Do on the other hand teaches the business of design which many hasn't done. And lastly Timo Kiuru functions as my inspiration on how it is possible to launch career in Finland and end up in an international environment to make a career working in different projects with different clients, which I would find suitable for my personality that constantly seeks for new projects and inspiration.

4.1.1 Virgil Abloh – Design & Creativity

American Virgil Abloh is the child of immigrant parents from Ghana. He was born in 1980 and was raised outside of Chicago. He went on to study civil engineering at University of Wisconsin-Madison and just after his graduation he began to work with rap artist and designer, Kanye West. In 2006 he completed his master's degree in architecture from Illinois Institute of Technology. With West, Abloh started his internship at fashion brand Fendi in 2009 and three years after that launches his first brand, Pyrex Vision. With Pyrex, Abloh bought Ralph Lauren flannel shirts from the stock for 40\$ a piece and screen-printed PYREX and 23 on the back. Those shirts would sell for 550\$ a piece, probably due to his influential friends that displayed the first waves of influencer markets that we are witnessing today in social media. After shutting down Pyrex a year later, he launched his second brand Off-White, which is described as "a multi-platform creative endeavor" with street fashion as its main medium by Abloh. At the same time Abloh begun to use quotation marks as his signature in design. (Yotka, Vogue 2018)

Since 2013 he has collaborated with Nike, Heron Preston, Levi's, Moncler, Jimmy Choo, Champion, Timberland, Ikea, Rimowa, Evian, New York City Ballet, Pioneer and many others. (Salessy & Marain 2018, Jensen 2019)

What I appreciate the most in Abloh is that he is a remarkable example to the youth. With persistency, hard work and a little bit of luck it is possible to end up in your dream job or to just create your own future and destiny what you want it to be. Abloh was the first non-white head of a French fashion house but he got the job with great portfolio portraying his success in artistic and creative endeavors.

What I have learned from his lectures and book "Figures of Speech" is that it's not important whether you go to school in traditionally creative industries such as arts or design, but what is important that one exposes himself those things, experiments and creates on his own. Similarly, Chris Do has discussed whether it's nowadays important to go to art school if one wants to aspire career in graphic design. Do, who is the next person presented, suggested that if a person got an opportunity to pay 10 000\$ to 5 different pioneers in their industries to spend 6 months with each of them to learn, it could be more valuable than going private design school which can easily cost more than 50 000\$.

4.1.2 Chris Do – Business of Design

Chris Do studied graphic design in Art Center Art School after he figured out what his passion was in the creative field. He went on to and graduated but felt that teaching was

his real calling. He figured he would need to work in the field before having something new to offer to students and worked as a graphic designer for five years, before going back to art center to teach and mentor design students for fifteen years. During that time, he thought of a way of teaching more people than just his classes which he found very limiting. He decided to start 'the Futur' which offers lectures for free on their YouTube channel but also some more exclusive lectures and programs that are not free. (Thambi, 2019)

Do and the Futur have managed to reach a big worldwide audience by teaching designers how to charge correct rates on different projects and clients. Perhaps the key of his popularity are these themes that not many people teach and especially are not taught in art and design schools. Do found a huge demand and was able to communicate his thoughts that are found helpful by many, especially when young freelance creatives struggling to put a price tag on their work. He has gained to ability to clarify why creative work costs a certain sum that is often perceived expensive, and that has helped me to form my own rates.

I for example have lately used a following formula to charge a client in the work of logo design. I look how much my clients turnover and approximate sales are, and then I make an estimate of how much a new visual identity could perhaps add their sales in the next five years. On a small company with a turnover of less than 200 000€/year, if I think they could make more sales worth of 10 000€ in the next five years due to of new visual identity, I would charge 5 – 15% of that 10 000€. This formula usually makes sense to the client to understand for what they are paying for.



(Image 5. Logo & Business card for Maworks)

This is an example of one of my recent works for which I charged 400€ + VAT. In this particular process the client wanted to use his voice and had somewhat of a clear vision of what wanted. However, I came up with many different shapes that could be have been used, and eventually those beams were chosen by the client.

4.1.3 Timo Kiuru – Professional possibilities

Timo Kiuru, the Finnish 40-under-40 rewarded creative director is an inspiration in the form of launching for an international career. As I have read Timo's books and watched some of his YouTube clips and interviews, I am not necessarily impressed by what he says, since I cannot find creativity that he expresses to be something to look up to. As from my perspective he is not very good in expressing his own creativity in an understandable way that would seem unexceptional. Even though I have read his books I am still quite confused about his personal working methods or thoughts on creativity and it hasn't brought me much value as an aspiring creative.

However, I find it very impressive that he has gotten to work on big projects on international scale, and something that I look up is his attitude and confidence. The value I find from Timo is how to take and use opportunities to your advantage. As what comes to his newest book the lonely creative, he said that he was stunned by the international level in the event industry, even though an event he had worked on in Finland had been awarded as the best. I respect his efforts in trying to educate people in creativity, but I don't think I necessarily belong to his focus group.

4.2 TITO MMXIV

The following story proves the existing strength of TITO MMXIV as a brand, which is my co-founded brand. The reason TITO is mentioned here is to reflect on my creative skills. In one of my sources 'Experience is the new marketing' by Timo Kiuru, his guest writer the managing editor of 'HighSnobiety' online magazine Pete Williams stated there are three elements of maintaining 'Hype' ("*the use of a lot of publicity and advertising to make people interested in something such as a product.*") (Collins dictionary)

A. Limited product

Based on basic economy theory of demand and supply that "when demand exceeds supply, commodity increases in value".

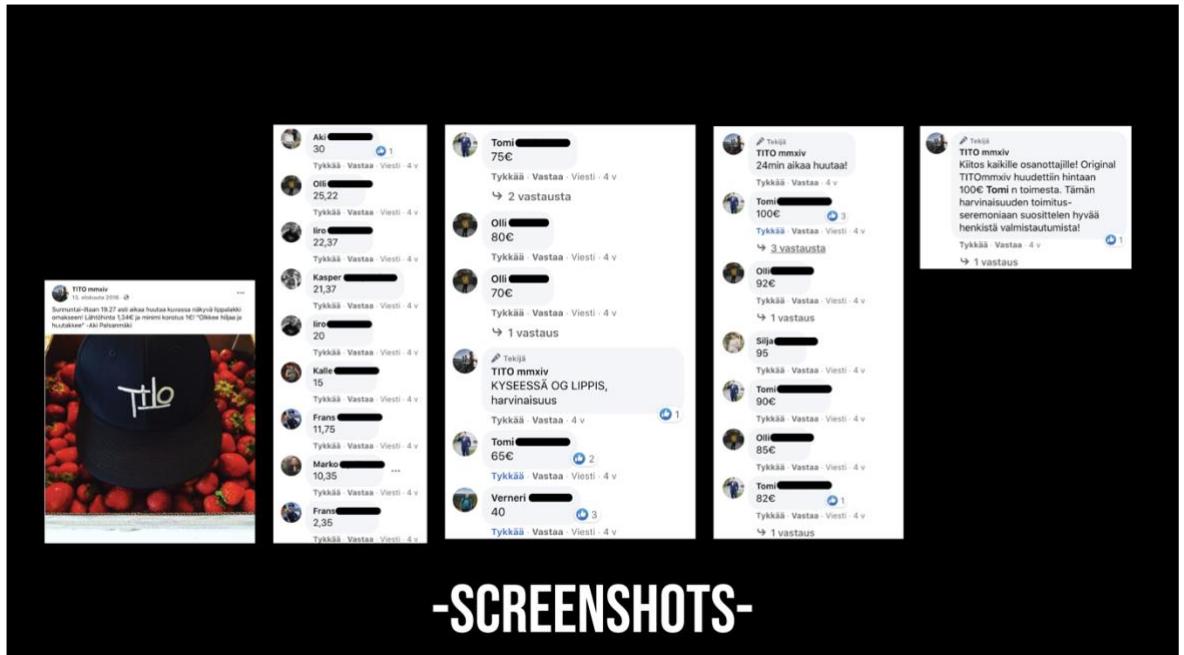
B. Local respect

Williams stated that many now global brands begun with serving local community for years before seeing global success.

C. Global collaborations

Creating limited products with celebrity signings, co-branded products or collaborations (Kiuru, Williams 2019 p. 70-71)

In the summer of 2016, we posted in social media that we are selling the very first cap to someone outside the original group of nine with an auction. In duration of 24 hours we got from eleven different bidders with the total of 20 bids ranging from 2,35€ - 95,00€ until the final bid of 100€. In a nutshell, we sold a regular baseball hat with a logo for a hundred euros. If that isn't a statement for a one-year old brand at the time, I don't know what is.



(Image 6. Screenshot from TITO MMXIV Facebook auction)

Interesting factor about this whole episode is how similar it seems to one my mentors, Virgil Abloh first experimental fashion work, Pyrex Vision. What Virgil did with his peers was they bought simple flannel shirts and screen printed their designs own them. These shirts would sell for up to 550\$. As mentioned previously, Virgil went on and founded his own brand, and became the first non-white head of a French Fashion house.

(Highsnobiety, 2020)

At that time, I hadn't acknowledged Virgil, and couldn't have known about his Pyrex brand experiment, therefore I find it interesting how similar this case this feels to mine taken in consideration that he also became one of my mentors.

What we did with the previously mentioned 100€ hat, was we delivered it at his house and brought him an expensive bottle of champagne with it. We did not only make an expensive sale of a product, but also provided an experience with it. One could argue that with these small gestures we justified to the customer that it was not a poor decision to make that ridiculously pricy purchase. We also used similar strategies to make generate an experience when we held our first event, which is explained below.

Earlier presented Timo Kiuru discusses in his book that strong brands begin with serving their local communities first before becoming acknowledged on larger scale. It seems that is exactly what we unknowingly did out of passion, which I consider to be one of the keys in building any type of business, brand or other.



(Image 7. Screenshot of “TITO Brand story” -video)

It was the year of 2017 when we held our first event with TITO MMXIV. I came up with an idea to spend the money we had got from selling our products to do an event in the area where most of our customers lived. From the very beginning I knew that we would need to do it in a way that would generate interest regarding the event to sell out the idea this will be an experience from the very beginning.

What we did was design an invite that had very little information about the actual venue or who else was invited, or the program. The letter which we delivered personally to each invitee translated;

“You remember those times when you have crawled into a time machine where it’s not allowed to bring your sense of the time. You sit around having a good time with your friends and watch the time and its 9:34 PM, and five minutes pass and it’s suddenly 4.27 AM. You have no clue whatsoever where the time went. In all its simplicity this is the concept you are invited to when Pepe Willberg celebrates new year’s. The first weekend of May.

Program, exact date and the venue are classified information until further notice, even though we might share some crumbles of information to everyone who signs up. We could

tell you that the venue is located over 5 but under 50 kilometers from the statue of Jari Litmanen in Lahti sports center. There is no entrance fee. You have seven days to response with your interest of attending. Early response is looked on to your benefit. Do not hesitate to contact us in case you feel uncertain about attending.

Best,
TITO-JJE



(Image 8. Picture of the physical invite)

Timo Kiuru suggested in his book 'Experience is the new marketing' that people are not buying only products anymore but experiences. He describes every interaction between a business and a customer as a brand experience. He explains that each experience is generated through by all our sense that we have in us humans, like sight, taste and smell. And each sense would need to be taken into consideration in the context of planning a successful event. He also presents different colors and their subconscious meaning such as the color of black being associated with luxury, authority, sophistication and seduction. (Kiuru 2019)

Very quickly we were fully booked, and over the spring we sent some details, but the very last informative message was not sent until the very week of the event. The letter was ultimately considered very odd and mysterious. People would talk to each other whether they got the same invite and if they knew anything more about it. This letter was carefully designed for this exact purpose. To be odd and mysterious. Pepe Willberg was mentioned in the letter and the reason for this, is he attended a game show in which there was a question "In which month is new year's celebrated?", and he went and answered "May!".

May was also the time of the event.

Venue of the event was a luxury villa by the lake with hot tub and sauna area which was much enjoyed.



(Image 9. Screenshot of TITO MMXIV x Villa Aleksi -video)

The event went exquisitely and would be a yearly tradition for three years a row, until the spring of 2020. This was personally my first experience in creative direction, and at the time I didn't necessarily even know or think about the title "creative director" which I now aspire to become.

For myself, TITO has been the first platform to pursue and channel creative output. But at the same time, it seems to have grown out of us individuals who came up with the brand as I mention in the "Brand Story" video which can be found from my portfolio that is added to appendix.

4.3 Malifest

The name Malifest comes from the name of my friend Niklas Malinen, who I have known for a long time. He asked me to become part of his vision of arranging a small festival in the summer of 2020. My role was essentially to be responsible for the creative outlook and setting of the event, while also doing a DJ set warming up the actual artist, BRÄDI. Now this experience was my first time working with a budget to break even while creating a good event. Eventually the turnout of people was quite close to what was expected, and the event went smoothly.



(Image 10. Screenshot from my personal portfolio)

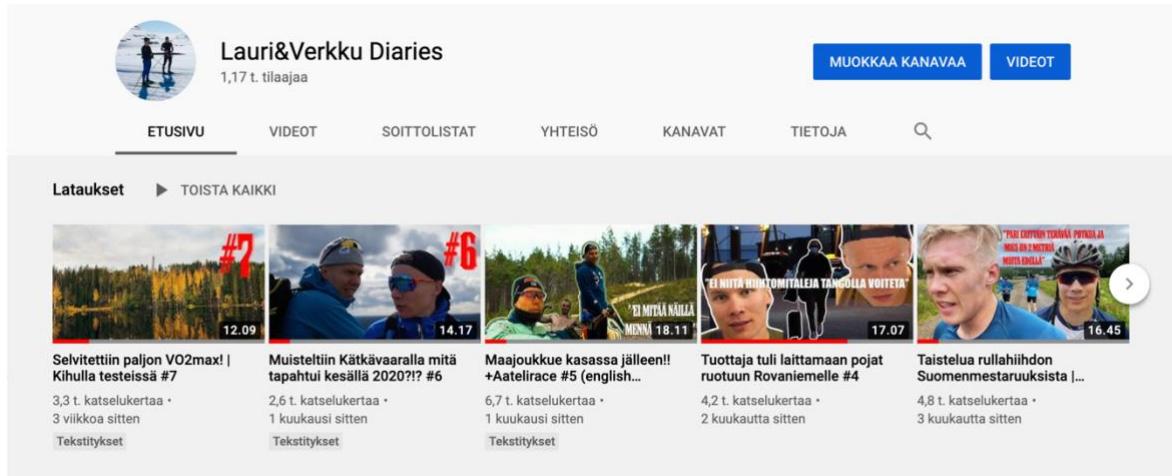
What was a failure from our parts was the lack of program after the show, most people quite quickly left the venue after the main event, since lack of planning what happens after the show? There could have been provision of games, more musical program or else to keep the party going, although it had been quite a long event from 3:00 in the afternoon till midnight. People enjoyed themselves and feedback given was good.

This would be another example of my personal creative development that when every bigger festival in the world was cancelled, we offered a number of people an experience for unexceptional summer of 2020. This was our method of solving a problem for many people, the lack of formal entertainment and cancelled plans during the high season of summer vacations.

4.4 Lauri & Verkku -Diaries

Lauri & Verkku -Diaries is an ongoing project displaying the lives of two XC-Ski sprinters Lauri Vuorinen and Verner Suhonen. Both athletes are members of Finnish National ski team. I work as the producer and editor of the series, but what makes it complicated in the sense of creative work is that my creative freedom is limited. Even though I can fully decide the outlook in terms of creative editing, it is not up to me what ends up in the videos in terms content. The athletes of course get to decide what kind of social image they want to display to the public audience. By this, I mean when Lauri and Verner are filming, they might get caught up in the moment and say things they wouldn't want to be said in public. I as a producer might find high entertainment value from those moments, which they might not want to be used if they feel their commentary is risky. It needs to be

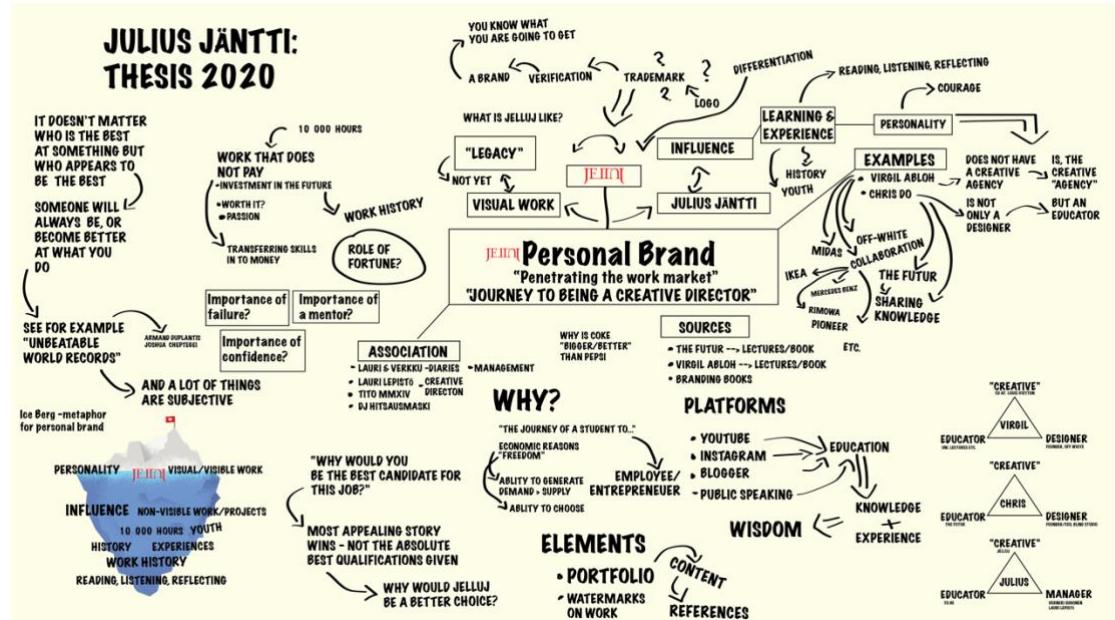
kept in mind that sponsors, coaches, other competitors and the team often do watch the videos and statements that are said need to be in line with their public image.



(Image 11. Screenshot, Lauri & Verkku Diaries -YouTube channel)

The fundamental part of Lauri & Verkku -Diaries is its marketing value. While these two athletes compete professionally, sponsorships are made based on visibility and value that the athlete has to offer to partner companies.

5 Conclusion



(Image 12. Screenshot of mind map)

As what comes to this thesis, this mind map represents what this thesis is ultimately based on. It should portray the objective of gathering together all the knowledge I have gotten regarding creativity and creating a narrative around my work for my advantage, by using that knowledge. What makes this study meaningful not only to myself is that this can be used as the basis to one of my goals which is to educate others about how to enhance their own creativity.

As what could be said about creativity based on this paper is creativity can be expressed in multiple formats and often results from existing knowledge, influence and experiences that makes an individual. Creativity is more often a collective than an individual effort since ideas need reflection which is much easier to do in dialogue than in monologue. Yuval Noah Harari, the best-selling author of *Homo Sapiens* series has written in his books that one fundamental element that has made humans as a species this advanced compared to others, is the skill to be able to do teamwork so effectively. We are not the strongest individuals but were able to put together our efforts for common good.

And as what comes to my personal portfolio of works the best results have been due to that exact teamwork, and this writing process has given me a strong insight on that particular issue. It is not important how much I can individually contribute to a given project but how much I can influence others to give their best potential for the collective output.

As what can be said about creativity and creative direction regarding my future goals is that there are so many skills to develop that to become creative director requires interest in not only aesthetics but to leadership and communication skills. Theory of creativity should be also considered somewhat essential in terms of personal development since regardless of the topic, to be able to become expert theoretical framework is the foundation what actions follow. Actions on the other hand give purpose to theory and therefore it's also essential to execute.

Based on this thesis, I have developed my skills in aesthetical design and certain types of creativity on a good level but still need to develop others. To gain more expertise on leadership skills is to find an environment that could grant tools on such skills. As I have worked most of my time individually, or in very small team I lack the experience in leadership or working with a team on daily basis. I think I should continue with regularly working on different projects, but on the other hand find individuals who struggle with same issues as myself and network with those individuals to perhaps combine our efforts.

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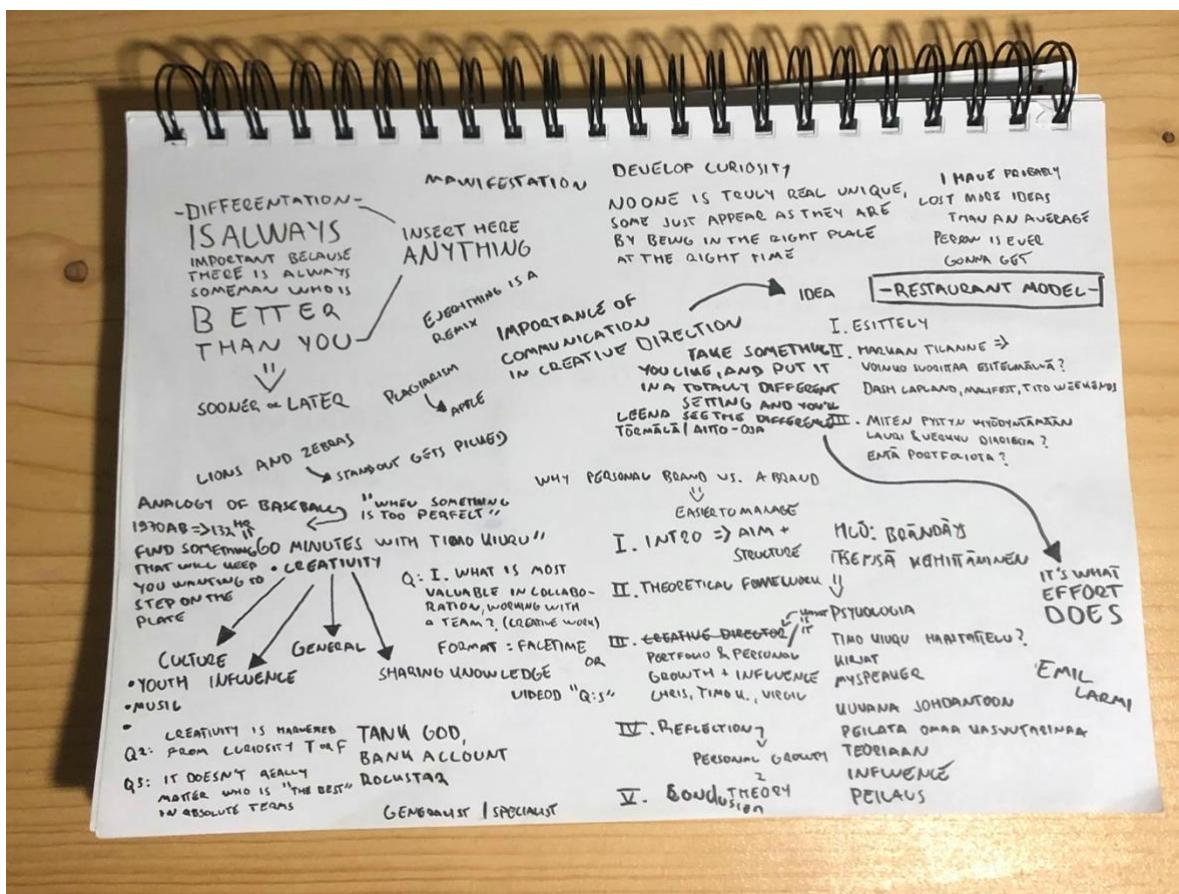
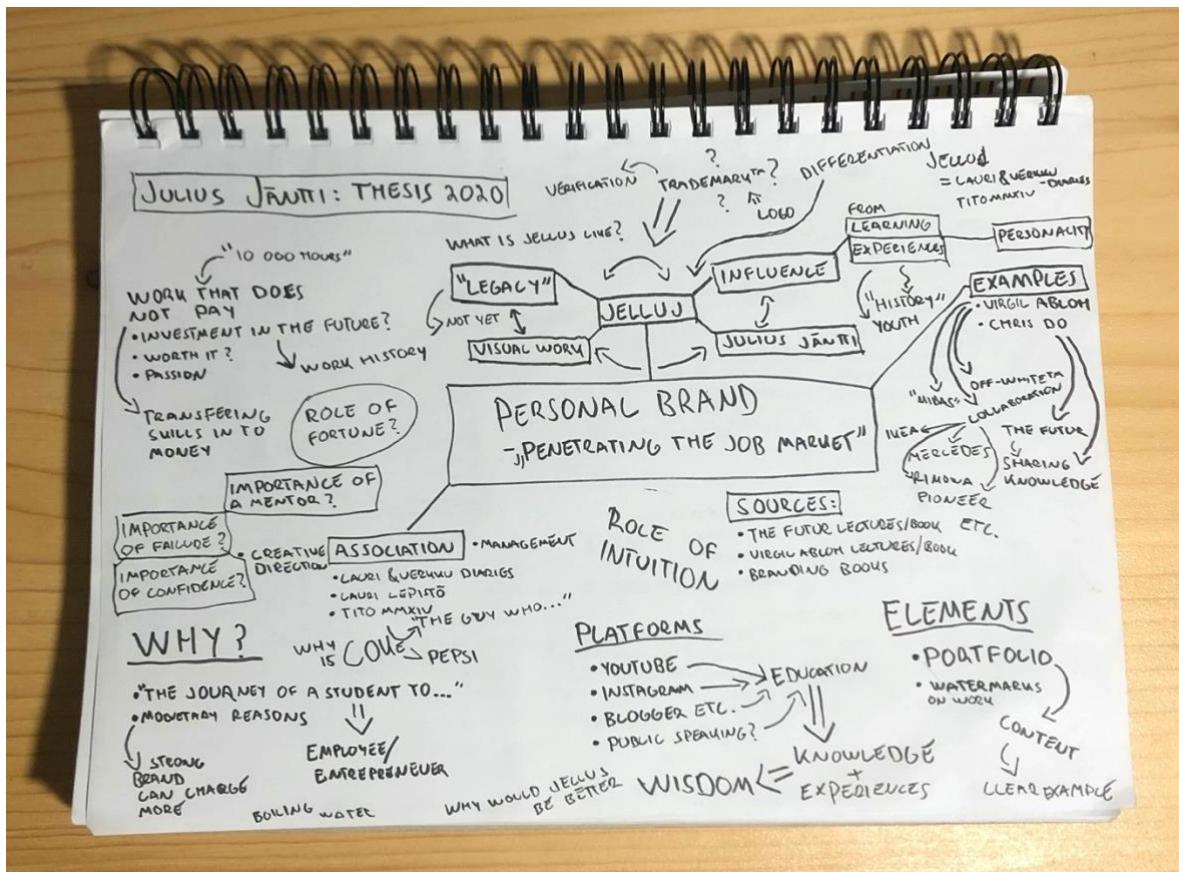
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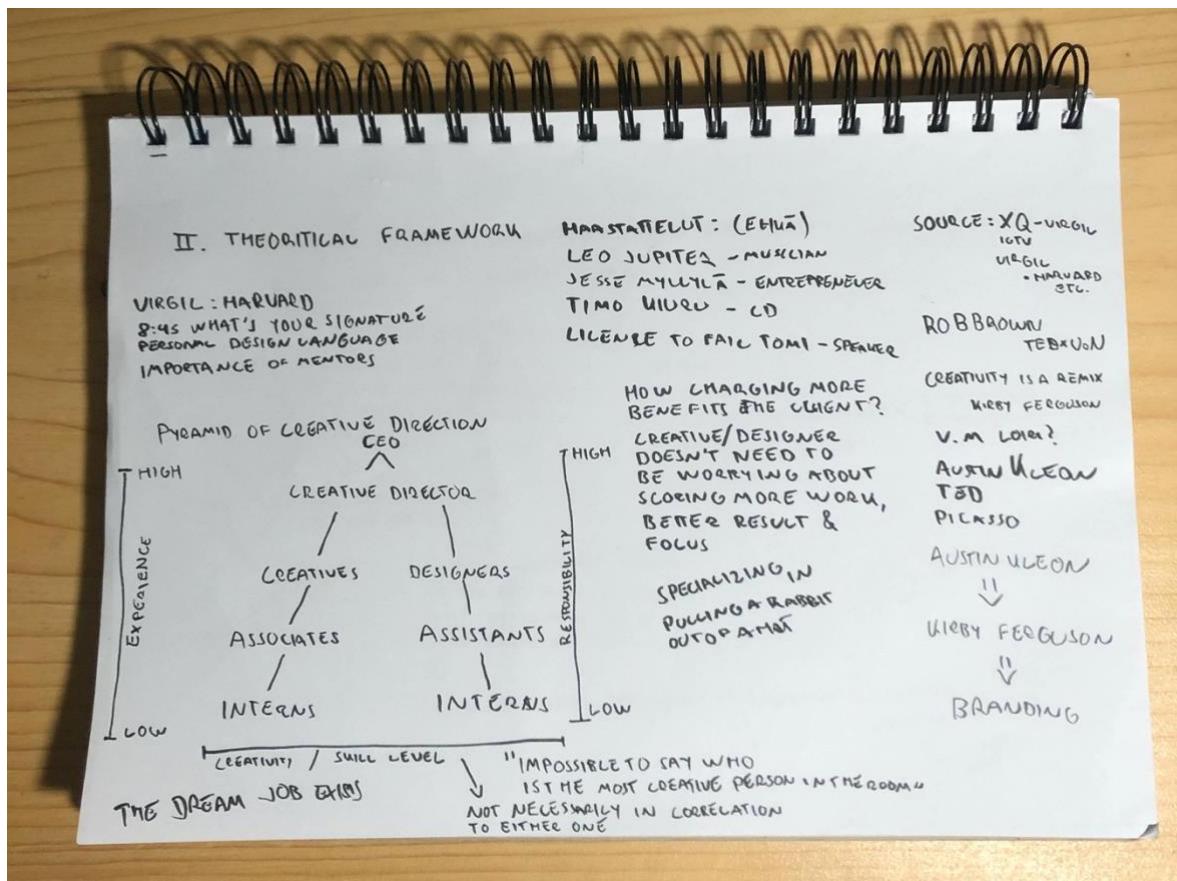
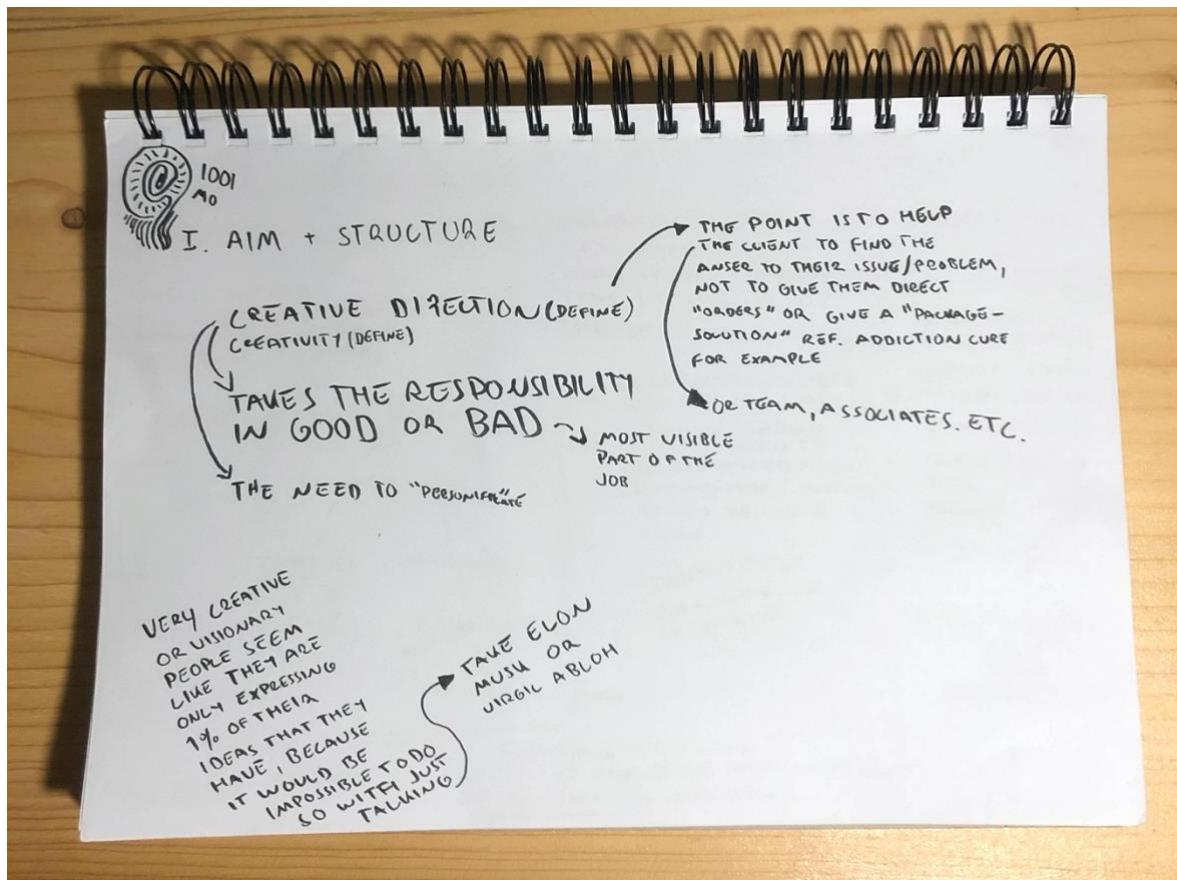
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7 Appendices

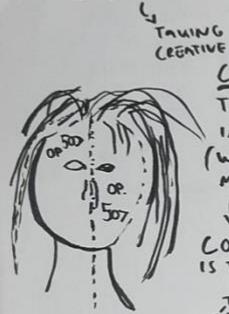
In appendix 1 some parts of constructions of this thesis are visible. As well as link to my portfolio which was as a primary source displaying my work in section 4.

7.1 Appendix 1





III. WHAT IS CREATIVE DIRECTION? / PORTFOLIO / PERSONAL GROWTH / INFLUENCE



TAKING RESPONSIBILITY OF OTHER PEOPLE'S
CREATIVE WORK

COMMUNICATION

TO BE SUCCESSFUL
IN CREATIVE BUSINESS,
(WITHOUT AN "INSIDE
MAN")

↓
COMMUNICATION
IS THE KEY

BUT HOW
TO DIFFERENTIATE?

WHEN SOMEONE BEGINS
A PROJECT ONLY SUCCESS
WILL DETERMINE IF IT
WAS CREATIVE OR NOT

↓

DOING SOMETHING "FOR FUN" → ACCIDENTAL SUCCESS
CREATIVE ↗

PLAN

THURSDAY

: DETERMINE CREATIVITY < I PERSPECTIVE
II PERSPECTIVE

: DETERMINE BRAND

AND EDIT

IV. PERSONAL GROWTH REFLECTED TO THEORY

FIRST SEE BRIEFLY 1996 - 2017

2ND SEE 2017 - 2020 → TURNING POINTS 8-10/2020 ↗ EPIPHANIES

REFLECT AESTHETIC THINKING
↗ PORTFOLIO, WORKS

WHAT IS NEXT TO
MONA LISA?
WORD ↗ WORLD

- CRAFT BY HAND - A. ULCION
- ACTUAL GROWTH SEEN
THROUGH FOOTAGE
- DEVELOPMENT FROM
EARLY WORKS ↗ STAR TWO POINT
- COLLABORATION
- COMMUNICATION > IMPORTANCE
- PROFESSIONAL SUCCESS IN
CREATIVE FIELD IS A LONG
PROCESS

DATA THE ANALOGY OF BASEBALL

- ROOKIES WHO COME IN AVG. .09-.20 & NOT MANY HR
- GREAT BATTERS AVG. + .33% → OUT OF 100 AB 60 TOGETHER FAIL

WHY IS THIS RELEVANT? ⇒ IMPORTANCE OF "FAILURE" OR TRYING

- BRAND VALUE
- FAILURE DOESN'T ACTUALLY MATTER
- GAINING TRUST

APPLYING TO THE AVERAGE

!!

TIMING

GEORGE COLE
350M
CLAYTON KERSHAW

DAVID PRICE
0-9 PT RECORD
217M \$ 7Y

BABE RUTH
AB 2399 HR 714

2017 GIANCARLO STANTON

AB 597 HR 59
13Y - 325M
9Y - 324M
CLAYTON KERSHAW
PLAY OFFS

<https://youtu.be/1bBILMMsEus>

Jelluj.myportfolio.com/cases