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INVESTIGATING THE USE OF  
AUDIOVISUAL ELICITATION ON THE CREATIVE ENTERPRISE

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A thesis submitted to the University of Huddersfield  
in partial fulfilment of the requirements for  
the degree of Masters of Enterprise

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**Abstract**

Elicitation methods have been explored extensively in social science research, and in business contexts, to uncover unarticulated informant knowledge. This qualitative study investigates the use of an audiovisual elicitation interviewing technique, developed by a UK-based creative multimedia production social enterprise; Fifth Planet Productions CIC. The method employs a system of using audiovisual stimulus to elicit participant responses in the interview setting. This study, conducted in two parts, explores how the method improves solutions for eliciting client requirements. Part 1 explores the audiovisual elicitation interview within the business setting; how the techniques are effective at revealing tacit knowledge that would ordinarily remain unspoken in the standard interview. Part 2 tests the developed methods on a sample of 25 business owners seeking to improve communication within their respective organisations. This evidences how it is possible to elicit rich information that can be interpreted to determine clients' requirements on professional commissions.

The study presents a working method of audiovisual elicitation that is regularly employed by Fifth Planet Productions CIC. The methods are used to elicit project requirements in professional commissions and to establish stronger client relationships.

*Keywords:* audiovisual elicitation, enterprise, creativity, multimedia production

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## 1. Introduction

### 1.1. General Introduction and Background

This thesis addresses a gap in empirical research regarding the application of audiovisual methods in qualitative inquiry within organisational contexts. This research presents a case study of the creative multimedia production enterprise; Fifth Planet Productions CIC. The research investigates how audiovisual elicitation interviews, used to elicit the requirements of customers for commissioned projects, allows the researcher deeper insights into the clients' 'multiple layers of consciousness, thoughts, feeling and beliefs' (Boyle and Parry, 2007, p. 186). The process involved the use of audiovisual stimulus to access deeper layers of their client's psyche; to reveal tacit information that would normally remain unspoken in the standard interview. Through template analysis, intertextual discourse analysis and interpretation of the responses, the research ultimately shows how the audiovisual elicitation interview enabled Fifth Planet Productions CIC to develop products that were accurately aligned with their clients' requirements.

Fifth Planet Productions CIC is a multimedia production social enterprise that specialises in video and animation production (<http://www.fifthplanet.org>). Incorporated since September 2013, and limited by guarantee, the enterprise has 3 directors on the payroll (2 full-time, 1 part-time), and frequently employs students and recent graduates to assist on a variety of paid creative projects. As a social enterprise, Fifth Planet Productions CIC have prioritised their social aims, so all profits made are reinvested back into the company to support charitable organisations. This support is provisioned through the same practical and consultation services they provide to corporate clients but on a severely discounted or *pro bono* basis. Since incorporation, Fifth Planet Productions CIC have produced an extensive portfolio of commercial and third-sector clients, turning over £26,056 in their first year, with a vast body of work with over 40 paid commissions. They have also been able to collaborate

with many students and recent graduates, increasing employability by assisting students with their own professional development (see the business plan, presented in Appendix A, for a more detailed description of Fifth Planet Productions CIC).

## 1.2. Theoretical Context

This research is centred on the activity of Fifth Planet Planet Productions CIC in their first year of trade; presenting a sociological view of organisations constituted by social interaction (McPhee & Zaug, 2000). It is thought that all organisations are social entities (Cooley, 1956), which enables researchers to understand how organisations operate through studying internal and external discourse. It is possible to focus on the different types of communication that generate a social structure through interaction (McPhee & Zaug, 2000). This highlights the importance of collective sensemaking, where organisational members talk to each other and make sense of the talk, which can then be stored as knowledge for future use (Weick, 1979).

Creativity is a key focus in this research since it is based on the actions of a creative enterprise where the communication and interpretation of creative ideas are central to success. Creativity has been researched from a number of perspectives including: cognitive processes; characteristics of creative individuals; creativity across an individual's life span; and social environments associated with creative activity (Simonton, 2000). A sociological view of creativity has also been researched where the phenomenon is seen to emerge from interaction (Sawyer, 2006). A sociological view of creativity, that is not situated within the individual, but emerging through interaction, is particularly effective at focusing on creativity within social organisations. A 'systems view' of creativity, where creativity is regarded as an organisational process, that is not the result of one person or even one set of people, but of intersecting and interacting relationships between organisational members and domains is also relevant. It demonstrates the complexity of the phenomenon and shows how it is the

community and not the individual who makes creativity manifest (Csikszentmihalyi, 2001). This is a key consideration when dealing with creativity and innovation in organisational contexts (Locke and Kirkpatrick, 1995).

Elicitation is one method of qualitative inquiry that has been used in the organisational context to reveal informants' tacit knowledge and their 'beliefs, attitudes, perceptions, judgments, emotions, feelings and decisions' (Johnson and Weller, 2002, p. 492). The Zaltman Metaphor Elicitation Technique (ZMET) (Zaltman, 1998) is an existing application of elicitation in an organisational context. This technique has shown to be an effective tool for investigating customer experiences, affording researchers with 'an opportunity to have consumers more freely express and expand on their thoughts and feelings, attitudes and perspectives' (Coulter, 2007, p. 400).

Elicitation, to define clients' requirements, is a particularly important stage in requirements engineering in software development (Sommerville and Sawyer, 1997), and increasingly for other creative projects (IIBA, 2009). The techniques are used in business and stakeholder analysis to interpret discourse to provide a holistic view of an organisation's structure. This use of elicitation also demonstrates how the process sits within a wider, radically different approach to project development (Beck et al., 2001). The priority of the service, here, is to deal with individuals, provide working products by collaborating with the customer and flexibly respond to change.

Elicitation methods have been explored in a range of disciplines (Johnson and Weller, 2002), employing a number of approaches, using many different types of stimuli. Elicitation has proved to be effective at revealing the thoughts and feelings of participants that 'typically remain unspoken or that are difficult to uncover in a conventional qualitative interview' (Allet, 2010, p. 2).

'Audiovisual material' refers to any media possessing both a sound and visual element including films, games, audiovisual installations and other forms of ephemeral media including online videos or advertisements (Grainge, 2011). In particular, this research considers how cinema is inherently audiovisual, how sound is equally as important as the visual element in the audiovisual hierarchy (Cubitt, 2002; Birtwistle, 2010) and provides another dimension to the qualitative interview.

### 1.3. Research Questions

Considering the reviewed literature, this research asks central question:

1. How can audiovisual stimulus be used during requirements elicitation to benefit a creative enterprise?

This research also asks the following sub-questions:

1. What additional kinds of information are afforded through audiovisual elicitation?

Different kinds of information have shown to emerge from prior studies using elicitation depending on the research topic and type of stimulus used, this research seeks to discover specifically what information audiovisual elicitation can afford.

2. How does audiovisual elicitation benefit clients?

This research explores how audiovisual elicitation interview can also benefit client organisations and their members.

3. What are the benefits for using audiovisual elicitation for the creative enterprise?

This can be observed by reviewing the types of information audiovisual elicitation interviews reveal and what they mean for Fifth Planet Productions CIC. Specifically, it is important to assess the financial, psychological, team dynamic and training benefits.

#### 1.4. Research Methodology

An interpretive (or constructive) research paradigm (Patton, 2002) is adopted in this research that assumes a relativist ontology, where there are multiple realities (Rossman and Rallis, 2011); a subjectivist epistemology, where the knower and respondent co-create understandings (Lincoln, Lynham and Guba, 2011); and a naturalistic set of methodological procedures (Khakpour, 2013). The audiovisual elicitation technique uses qualitative unstructured interviewing methods (Patton, 2002) to gather information about participants and their requirements, which is applied to continually improving the audiovisual elicitation methods.

##### *1.4.1. Data collection*

Data was collected in part 1 of this study by keeping a research journal of any interactions where audiovisual elicitation was employed or discussed. A new system for eliciting customer requirements was developed and the methods were refined at each stage until a viable system of audiovisual elicitation was developed. The participants in the first part of the study were Fifth Planet Productions CIC's clients, and the research took place in a number of professional and informal settings in 20 client interactions over a period of 12 months. The research journal was used to document critical incidents that altered the audiovisual elicitation interviewing technique.

Audiovisual elicitation interviews were tested on a sample of 25 people in part 2 of the study. The aim was to address the research questions and investigate implications of using audiovisual elicitation interviewing in the relevant context. Entrepreneurs were selected as participants for the study since they were well-suited to discuss their enterprise and personal motivations for starting a business. Interview questions were open and covered a broad range of topics: firstly questions related to the audiovisual stimulus material; then to the participants and their own enterprises; finally encouraging participants to critically reflect

on the audiovisual elicitation process. Over 15 hours of interviews were collected and transcribed for data analysis.

#### *1.4.2. Data analysis*

This study employed template analysis (King, 2014) using CAQDAS (NVivo) to code participants' responses thematically in the first part of the study. A template was produced and the responses were divided into: indications of knowledge, to create a clearer understanding of their background and education; indications of their enterprise, including organisational structure and business goals; and indications of character, including sense of humour and personal inspirations. Participants also reflected on the audiovisual elicitation interviews, which revealed their responses to the developed technique from an informant's perspective.

Intertextual discourse analysis (Allen, 2011) was embraced, where it was possible to learn about respondents through analysis of the unrelated texts that emerged through discourse. Narrowing the focus of the analysis in this way provided an opportunity for analysing how participants' ideologies were influenced by other texts. It revealed how it was possible to determine participants' character through the parasocial relationships they created with on-screen characters (Sayre, 2006) and what their hobbies and interests were depending on the texts they discussed.

#### 1.5. Summary of Subsequent Chapters

Chapter 4 presents the findings of part 1 of the research, chapter 5 presents the findings of part 2. Chapter 6 summarises the emerged findings from the analysis chapters. It shows how the audiovisual elicitation technique was influenced by the various theoretical contributions and reflects on how the research findings were in line with those texts. The chapter shows how there is so much more license to promote the findings of the research

and recommend the audiovisual elicitation approach to other practitioners. Finally, the chapter presents some potential examples of areas for further research in this field. The following section, chapter 2, focuses on the literature of elicitation and a sociological view of business and creativity that underpins the research questions.

## 2. Literature Review

### 2.1. Introduction

Elicitation interviews are a method of qualitative inquiry (Patton, 1990), which have been investigated by social scientists and business professionals (Coulter, 1994) to explore creative thinking in a number of research and organisational contexts. A variety of approaches have been applied when eliciting rich data by 'anthropologists, linguistics computer scientists, psychologists, statisticians, economists, sociologists, accountants, political scientists, product developers and market researchers' (Johnson and Weller, 2002, p. 492), revealing a range of rich data.

Various perspectives on creativity have been explored to understand creativity within organisational contexts (Simonton, 2000), focusing specifically on context (Amabile, 1996), interaction (Csikszentmihalyi and Sawyer, 1995), mediation (Wallace and Gruber, 1992) and social environment (Simonton, 1984). Creativity, where it is thought 'only social groups can collectively evaluate originality and appropriateness' (Sawyer, 2006, p. 209) is central to the co-development of new ideas in organisations (Ford and Gioia, 1995) and how requirements elicitation can benefit a creative enterprise. Sensemaking in organisations (Choo, 1996) and the significance of physical and psychological tools (Vygotsky, 1980) for mediating and constituting idea generation (Wertsch, 1991) is, therefore, central to demonstrating how creative ideas are communicated in organisational contexts.

### 2.2. Organisational Communication

Organisational communication is an area of study which has attempted to work towards a definition of the organisation by exploring 'any process whereby decisional premises are transmitted from one member of an organisation to another' (Simon, 1947, p. 208). It has since been suggested (Weick, 1979) that all organisations are constituted by how they communicate and 'organisation is an effect of communication, not its predecessor' (McPhee



& Zaug, 2000, p. 25). A constitutive role of communication is where 'communication literally "constitutes," or "makes up" our social world' (Koschmann, 2012, p. 2). This view is useful as it 'provides a much stronger explanatory framework to understand the complexities of organising and communicating' (Koschmann, 2012, p. 5). There is little differentiation between 'organization-as-verb (process/doing) from organization-as-noun (entity/being)' (Putnam and Nicotera, 2009, p. 159), so research interested in a constitutive role of communication should address how 'complex communication processes constitute both organising and organisation and how these processes and outcomes reflexively shape communication' (Putnam and Nicotera, 2010, p. 159).

The various forms of internal and external communication, and the ways that creativity and creative ideas are communicated by organisations is 'corporate communication', which can be defined as:

A management function that offers a framework for the effective coordination of all internal and external communication with the overall purpose of establishing and maintaining favourable reputations with stakeholder groups upon which the organisation is dependent (Cornelissen, 2011, p.5).

Corporate communication is concerned with how organisations communicate with their stakeholders, which according to a constitutive view, is a good determination of how the organisation operates. Here, stakeholders can be defined as 'any group or individual who can affect or is affected by the achievement of the organisation's objectives' (Freeman, 2010 p.46).

In each component of corporate communication, various strategies are employed for keeping stakeholders informed including: informational strategies, a one-way symmetrical model of communication where, someone is informed about something; persuasive strategies which are two-way asymmetrical models of communication led by stakeholder feedback; and dialogue strategies that are two-way symmetrical models of communication

which rely on mutual communication between organisations and stakeholders (Cornelissen, 2011). Dialogue strategies are dependent on rich exchanges (Daft and Lengel, 1986) that 'overcome different frames of reference or clarify ambiguous issues to change understanding in a timely manner' (p. 560). Face-to-face communication is the richest medium because 'it allows immediate feedback so interpretations can be checked and subsequent communication can be adjusted (Cornelissen, 2011, p. 52).

### *2.2.1. Theories on communication*

The word communication comes from the latin 'communicare', meaning 'to share' (Harper, 2015). In its most basic form, it is described as the transference of messages between a sender and a receiver (Chandler, 1994). In 2013, Clark described the communication process in three clear steps: thought, encoding and decoding. This reflects a 'transmission model of communication' (Shannon and Weaver, 1949) but a major criticism of this model is that it only represents a linear one-directional flow of information, and 'communication between two people involves the simultaneous 'sending' and 'receiving' (Chandler, 1994). Feedback additionally plays an important role (Bovée & Thill, 2004).

### *2.2.2. Language as a tool for thinking*

Vygotsky's sociocultural theory of human learning (1980) describes learning as a social and cultural process (John-Steiner and Mahn, 1996). Vygotsky (1980) believed that everything is learned through interaction with others (interpsychological), which is then integrated into the individual's mind (intrapsychological), and 'all higher mental functions originate as actual relationships between individuals' (p.57). From the sociocultural perspective of a transmission model of communication, considerations should also be taken into account about past and shared knowledge and wider social and cultural factors that inform ideas included in the message. While organisational members might be thought of as individuals, communication is treated as a shared social system (Chandler, 1994) and emphasis should

be made on how human actions are formed through dynamic relationships with historical, cultural, conceptual and physical contexts and tools (Vygotsky, 1980).

'For centuries, people have wondered whether our thoughts are shaped by meaning and structures of language' (Mercer, 2000, p. 7) and Vygotsky (1980) theorised that 'human action, on both the social and individual planes, is mediated by tools and signs' (John-Steiner and Mahn, 1996, p. 192). 'Tools' are physical and psychological: the paint brush, the computer, calendars and symbol systems' (John-Steiner and Mahn, 1996, p. 193), and 'signs' (Wertsch, 1985) include: 'language; various systems of counting; mnemonic techniques; algebraic symbol systems; works of art; writing; schemes, diagrams, maps and mechanical drawings; all sorts of conventional signs and so on' (Vygotsky, 1981, p. 137). This sociological emphasis offers a useful lens for understanding development of organisational members; shaped by 'their dialogues with the people around them' (Mercer, 2000, p. 11). In 2000, Mercer also suggested 'fluency in the discourse is likely to be one the obvious signs of membership in a community' (p. 107), which demonstrates the importance of fluent internal and external communication between organisations to remain part of their community.

### 2.3. Creative Organisations

There has been a recent increase in research that focuses on creativity within organisations (Bilton and Leary, 2002) and 'creativity has become the umbrella term for artistic and cultural production and distribution' (p. 1). The topic of creativity in organisations has inspired much research (Howkins, 2002) specifically 'aimed at explaining why certain individuals, teams or organisations are more likely than others to formulate novel and useful ideas, processes, services or products' (Andriopoulos, 2001, p. 1).

Attracted by a 'romance with creativity' (Ford and Gioia, 1995, p. 3), Nyström (1979) pointed out that 'there are almost as many ways of defining the phenomenon as there are

writers on the subject' (p. 38). A range of studies have used empirical methods (Torrance, 1968; O'Quin & Besemer, 1989; Glück, Ernst and Unger, 2002) in their attempts to work towards a definition of creativity.

It was thought creativity was actually a 'relatively inconspicuous research topic' (Ford, 1995, p. 14) until J P Guilford delivered his speech to the American Psychological Association in 1950 (Guilford, 1950), and 'psychology remains one of the few disciplines to have paid serious attention to the meaning of creativity' (Bilton and Leary, 2002, p.51) even now. In 1995, Boden said creativity is an important topic in psychology because 'we cannot predict creative ideas in detail, and we never shall be able to do so. The human mind, and human experience, is too richly idiosyncratic' (p.14), which has led to a separation of creative research practices. In 2000, Simonton presented four specific areas that creativity research can be divided into: 'the cognitive processes involved in the creative act; the distinctive characteristics of the creative person; the development and manifestation of creativity across the individual life span; and the social environments most strongly associated with creative activity' (p. 151).

Creativity focusing on cognitive processes (Gardner, 1993) has attempted to replace traditional notions of creativity as a 'mysterious and even mystical process, more akin to divine inspiration than to mundane thought' (Simonton, 2000, p. 152). Scholars have explored the cognitive processes of creativity through: insightful problem solving (Sternberg and Davidson, 1995); creative cognition (Smith, Ward and Finke, 1995); and computer simulation (Boden, 1991). In 2009, Nguyen and Shanks also argued how creativity can be explored to support creative requirements engineering by using a theoretical framework based on cognitive processes, which has clear benefits for organisations.

Other theories attempted to categorise creativity by focusing on the personality traits and intellectual aptitudes (Barron and Harrington, 1981) of creative people (Wallace & Gruber,

1992). Research on creativity 'tended to adopt an excessively individualistic perspective' (Simonton, 2000, p. 154) until the 1970s, and focused mainly on individual characteristics (Mackinnon, 1960) and cognitive abilities (Mednick, 1962). In 1995, Ford and Gioia stated, 'organisations constitute a distinctive context within which creativity might be fostered or stifled' (p, 8). This can be partly attributed to Weisberg's (1986) 'the myth of genius', which explores the relationship between knowledge and creativity where it is considered (Bilton and Leary, 2002), has led to a 'separation of "creative" and "managerial" functions within organisations and a stereotypical and limiting view of both' (p. 51). More recent research on creativity, challenges this misconception (Burnard, 2012) and suggests that creativity is enhanced when the whole organisation supports it (Amabile, 1998). Creativity is now widely considered as being part of a social system (Csikszentmihalyi and Sawyer, 1995; Ford, 1995; King, 1995) where 'thinking is not confined to the individual brain/mind' (John-Steiner, 2000, p. 5).

Research focusing on creativity within individual life span (Simonton, 2000) has explored topics such as: the acquisition of creative potential in education and the actualisation of creative potential in adult life (Simonton, 2000). The theories assess a number of aspects including genetic make-up (Seligman and Csikszentmihalyi, 2000); early upbringing (Simonton, 1987) and obstacles (Eisenstadt, 1978); and the nurturing of creativity in later life (Lindauer, 1993). Research on creativity within individual life span is important when assessing the creative potential of individual organisational members (King, 1995), especially in stakeholder analysis (Nguyen and Cybulski, 2008).

Different levels of creativity have been described in literature, (Boden, 1991) and can be defined into P-(psychological) creativity, examined at an individual level, and H-(historical) creativity, 'which requires a broader historical and cross-cultural analysis' (Nguyen and Shanks, 2009, p. 656). In 2003, Sosa and Gero, proposed another form of S-(situational

creativity where 'the socio-environmental conditions within which the design practitioners produce such solutions equally define, constrain, and facilitate their creative practice' (p. 1). S-creativity is useful to assess 'the importance of collaborative creativity and assessing innovative products that create value for organisations and communities' (Nguyen and Shanks, 2009, p. 656). Other research on the social context of creativity, has focused on interpersonal environments (Amabile, 1996), by exploring how creativity is affected by other individuals. Amabile's (1996) discussion of intrinsic and extrinsic incentives for performing a task, where 'creativity usually appears more favoured when individuals perform a task for inherent enjoyment rather than for some external reason' (Simonton, 2000, p. 154), is particularly adept at studying organisational members' motivations, including leadership (Shin and Zhou, 2003) and power (Clegg, 2009).

Disciplinary environments have also been discussed when exploring the role of creativity in organisations. A 'systems theory' of creativity was developed that saw creativity as a 'creative process' (Csikszentmihalyi and Sawyer, 1995) that is not the result of one person or even one set of people (Bilton and Leary, 2002) but of 'intersecting and interacting relationships between them and others' (p. 53). Poincaré (1913) originally divided the creative process into a number of stages, which was eventually expanded upon (Hadamard, 1945) with an understanding of the creative process occurring in four stages (Nyström, 1979), further demonstrating how creativity is not person-centred.

The systems view of creativity, developed by Csikszentmihalyi (1988) requires 'the dynamic interaction between three subsystems' (Simonton, 2000, p. 154): the individual creator; the domain, representing the accepted body of practices; and the field, representing the other employees in the organisation (Csikszentmihalyi and Sawyer, 1995). A systems theory of creativity incorporates 'both internal and external systems, and horizontal and vertical levels' of domain (Csikszentmihalyi and Sawyer, 1995, p. 170). This explains why creativity

is difficult to define and 'once psychologists acknowledge that creativity is a systemic rather than a totally individualistic phenomenon, it becomes far more difficult to study using the more commonplace methods of psychology' (Simonton, 2000, p. 155). Despite its complexity, a systems theory shows how the creative process is dependent on social interaction, 'which takes the form of face-to-face encounters and of immersion in the symbolic system of one or more domains' (Csikszentmihalyi and Sawyer, 1995, p. 171). It also demonstrates how creative processes within organisations require commitment from the top of the organisation to improve internal and external communications (Wenger, 2000).

In 1995, Csikszentmihalyi and Sawyer suggested, 'organisational creativity, which emphasises social and group processes, will be a key factor in corporate success in the future' (p. 167). It is widely accepted that organisations are constituted by communication (McPhee & Zaig, 2000; Putnam and Nicotera, 2009; Koschmann, 2012) and in 1991, Lave and Wenger observed how knowledge is socially constituted where groups or 'communities' are connected by a common interest or competence in specific domains. In order to ensure corporate success, organisations must collaborate both internally and externally by building professional bonds and links (Sethia, 1995). They must also adapt and explore ways of improving communication across multiple domains and fields to enable better social and group processes of creativity.

#### 2.4. Elicitation

Elicitation is a technique used in interviewing to uncover information in any form; to 'evoke or draw out (a reaction, answer, or fact) from someone' ("Elicitation", 2008). There are many definitions of the term, depending on where and how it is used. Elicitation methods have 'an exploratory or emergent character in their attempts to reveal tacit subjective understandings in some cultural domain' (Johnson and Weller, 2002, p. 492). It is then suggested that

elicitation is an effective method and has the potential to 'to draw forth or bring out (something latent or potential); and to call forth or draw out (as information or a response)' (IIBA, 2009, p. 53) insights informants would ordinarily find difficult to express. It is possible to obtain responses to questions ordinarily met with vague or succinct responses, 'that may only receive partial or muted response in the qualitative interview' (Allet, 2010, p. 3). Elicitation methods have been explored extensively in social science research and have been compared to the 'Rorschach ink blot in which people of different cultures spin out their respective worlds of meaning' (Harper, 2002, p. 22). Elicitation methods are often implemented to gain accounts of experience, memories, emotions and the meanings the respondent can relate with the stimulus material.

Elicitation techniques can be observed in many forms and can be used at different stages in research projects.

Researchers can employ these methods as exploratory mechanisms to aid in the development of theory, to supplement other information or enhance an ethnographic description, to test hypotheses, and to elaborate and construct models (Johnson and Weller, 2002, p. 496).

The responses also may not be restricted to the main focus of the discussion, since elicitation 'mines deeper shafts into a different part of human consciousness than do words-alone' (Harper, 2002, p. 23). Elicitation techniques have the distinct ability to gather data about associated feelings (DeNora, 2000), memories and experiences (Anderson, 2004; Keightley, 2009); they also connect 'core definitions of the self to society, culture and history' (Harper, 2002, p. 13). This data can take many forms but usually is centred around 'areas, topics, and feelings that typically remain unspoken or that are difficult to uncover in a conventional qualitative interview' (Allet, 2010, p. 2). In the organisational context, it is thought, traditional methods of inquiry can be enhanced by elicitation 'in order to maximise the quality of the requirements gathered' (Cadle, Paul and Turner, 2010, p. 158).



### *2.4.1. Elicitation media*

A range of media has been used in elicitation interviews in the past, but literature on elicitation has mainly focused on visual forms (Allet, 2010), particularly photo elicitation (Harper, 2002) and graphic elicitation (Bagnoli, 2009), which involve the use or creation of an image as stimuli to gather data about participants' own meanings and associations. The techniques have a 'physical basis: the parts of the brain that process visual information are evolutionarily older than the parts that process verbal information. Thus images evoke deeper elements of human consciousness than do words' (Harper, 2002, p. 13), implying that it is a lot easier for a participant to comprehend the context of the stimulus than of the related questions; they do not need to decipher any semantic coded messages through the added complication of using spoken language. Loizos explained in 2000 how the material also enables informants to speak more freely.

Images are resonant with submerged memories, and can help focus interviewees, free up their memories, and create a piece of 'shared business' in which the researcher and the interviewee can talk together, perhaps in a more relaxed manner than without such stimulus (Loizos, 2000, p. 98).

Barthes' (1981) concepts of 'studium', denoting the political interpretation of a photograph and 'punctum', denoting the details which form a direct relationship with the object or person within them are also relevant. 'A photograph's punctum is that accident which pricks me (but also bruises me, is poignant to me)' (Barthes, 1981, pp. 26-27), which shows how certain types of stimulus can elicit certain emotions and memories that have lasting effects. Berger also explained in 1992, 'memory is a strange faculty. The sharper and more isolated the stimulus memory receives the more it remembers; the more comprehensive the stimulus, the less it remembers' (pp. 192-193); also a reason why black and white photographs are so effective in photo elicitation (Harper, 2002).

Other studies consider the impact of using alternative stimuli in elicitation interviews. Graphic elicitation has been used in studies utilising infographics (Campbell, Green and

Grimshaw, 2011), maps and timelines (Bagnoli, 2009) and more abstract forms such as drawings and diagrams (Muncer, Taylor, Green & McManus, 2001). In 2012, Copeland and Agosto said 'graphic elicitation is used when words alone cannot express or capture a subject matter completely' (p. 514). Bryans and Mavin (2006) concluded that, after creating drawings, participants became more aware of their own thoughts, opinions, and emotions, and they were able to process and discuss them. These forms of developing responses based on non-verbal mediums can make for difficult analysis since 'the analysis of drawing is very subjective and vulnerable to misinterpretations' (Zhang, 2008, p. 2089).

Elicitation methods are not always confined to purely visual forms. Miller's (2008) work showed how physical stimuli can also generate loquacious and fruitful discussions and respondents have the opportunity to access another sensory experience that could potentially enrich the interview process. 'Objects, such as the personal things displayed in our homes, may help express our identities, aspects of our everyday lives, or remind us of eras and events in our lives' (Allet, 2010, p. 4), which shows how just about anything can be used as stimulus to elicit rich data in interviews.

#### *2.4.2. Audiovisual elicitation*

Audio elicitation is a field of study that has increased in prominence over the past few years with the majority of contributions focusing specifically on music as an effective tool for elicitation (Juslin & Västfjäll, 2008; Allet, 2010; Heath & Walker, 2011). Even pop music can be a valuable resource for accessing memory and demonstrates the evocative nature music pertains even in its most simplest form (Allet, 2010). In 2010, Allet suggested, 'the act of listening also adds another dimension; introducing a particular form of affective and sensory experience' (p. 4). In order to gain deeper insights and elicit a wider range of responses from video elicitation alone, the focus should not solely be on visual means to elicit data, but should add another dimension by focusing on the act of audio-viewing (Chion

and Gorbman, 1994). Audiovisual media is unique because it is non-discriminatory to image and sound. Birtwistle (2010) sees this non-discriminatory approach as a study of trans-sensoriality; 'the ways in which the visual and the sonic interact, combine and separate to create the film or video text' (p. 20).

Gratifying two senses can make for interesting results as Ingmar Bergman pointed out in a 1969 interview with Peter Cowie, 'the primary factor in film is the image, the secondary factor is sound... and the tension between these two creates the third dimension' (as cited in Crittenden, 1995, p. 94). This 'third dimension' does not necessarily refer to the synchronous characteristic of image with sound in the audiovisual context since 'disrupting the convention of synchronised audio and images can work to amplify videos more than representational excess with potentially interesting results' (Gallagher, 2014, p. 167). A clip's "audiovisuality" therefore refers to the unified relationship of visual and auditory elements, irrespective of its synchronicity.

Cinema is now widely considered to be audiovisual and most film studies scholars regard the audio to be just as, if not more, important than the visuals. Cubitt explained in 2002, 'over the last couple of decades, film studies writers have argued that cinema is not visual but audiovisual' (p. 360). He also discussed the impact that the technological innovation of sound has had on cinema, 'we think of the 20th century as the triumph of the visual, but it is really the triumph of sound that extends itself into the visual' (Cubitt, 2002, p. 360). This respect for video's "audiovisuality" is slowly making its way into academic territory and 'the emerging audiovisual sensibility of film studies is taking some time to seep into work on video methods' (Gallagher, 2014, p.165). Studies have attempted to highlight audiovisual's multi-sensory approach in ethnography as Pink (2013) referred to '(audio)visual media' (p. 209). This could, however, be described as only half-recognising the value of audiovisual capabilities, in the way she under-values the significance of audio to visual; 'bracketing out

the audio, risks perpetuating a sense of sound's subordination to light' (Gallagher, 2014, p. 166). Nevertheless, the statement demonstrates a deeper consideration of sound's role in elicitation interviewing in social science research.

#### *2.4.3. Eliciting requirements*

Elicitation techniques are seldom discussed in relation to organisational contexts. Clearly defined requirements are essential to organisations who provide products and services that evolve throughout the development process (Cadle, Paul & Turner, 2014), and in order to avoid issues of scope creep (Groff and Jones, 2012). The process of eliciting, analysing, documenting, validating and managing requirements has been explored extensively in the field of requirements engineering particularly for software and systems development and IT (Sommerville and Sawyer, 1997; Kotonya and Sommerville, 1998; Nuseibeh and Easterbrook, 2000). Rzepka demonstrated in 1995 how requirements engineering comprises of various stages within software and systems development, and is split into three main activities: eliciting requirements from various individual sources; ensuring the needs of all users are consistent and feasible; and validating that the requirements are accurate reflections of user's needs. Elicitation is part of a larger process and is not only about finding out what the stakeholder wants (Nuseibeh and Easterbrook, 2000); 'elicitation methods are especially critical for the elicitation of unarticulated personal experience, in this case, forms of expert knowledge that are often tacit and difficult to obtain through normal interviews' (Johnson and Weller, 2002, p. 492).

#### *2.4.4. Eliciting organisational requirements*

The Zaltman Metaphor Elicitation Technique (ZMET) (Zaltman, 1998), was developed as a market research tool to 'determine a consumer's response to marketing input' (Zaltman, 1998). It combines techniques that 'engages the neural processes of thought and feeling and allows their expression in the form of metaphoric images which engage visual and

nonvisual sensory systems' (Zaltman, 1998). The technique takes inspiration from a range of literature including 'nonverbal communication, visual sociology, visual anthropology, literary criticism, semiotics, mental imagery, cognitive neuroscience, and phototherapy' (Coulter, 2007, p. 400). The technique is regularly used as a tool for investigating brand image management activities and has the potential for understanding many aspects of brand image management (Coulter, 1994). Though it was originally developed for brand perception, the technique has clear applications to any organisational activity involving the development of organisational processes.

The method involves semi-structured, in depth, personal interviews centred around visual images that the informant brings to the interview (see Appendix K for an outline of the 10 steps involved in the Zaltman Metaphor Elicitation Technique). Being able to access customers' thoughts and feelings, conscious and unconscious, is 'crucial to elucidating marketing and consumer behaviour phenomena' (Coulter, 2007, p. 417). Applications of ZMET show how encouraging customers to think about certain topics in a creative and entirely different way can encourage multi-layered responses which again, demonstrates how elicitation offers a route to gather data that remains largely unspoken in the conventional qualitative interview. It also relies on the assumption that every organisational member is creative and challenges the misconception that creativity is restricted to "creatives".

The technique is used to elicit metaphors, 'a figure of speech in which one thing is described in terms of another' (Cuddon, 1991, p. 542). It has been argued (Cazal and Inns, 1998), that metaphors are a useful tool in ethnographic research and 'starts from the belief that meaning are not given but are actively constructed by participants through interaction and negotiation' (p. 178). Metaphors have particular use in articulating creative ideas as

they 'are closer to perceived experience and therefore are more vivid emotionally sensorially and cognitively' (Weick, 1979, p. 48).

A limitation of metaphor elicitation is that the articulated metaphors for creative purpose need to be discussed further to ensure the responses are interpreted correctly, and 'failure to do so may well mean the metaphor remains a rhetorical ornament' (Cazal and Inns, 1998, p. 192). Another limitation is that the technique only focuses on visual media for stimulus material. Research has shown the particular benefits of embracing other media in its capacity for eliciting rich unarticulated data. Purely visual methods are potentially restrictive and do not take advantage of other sensory experiences that may enrich the elicitation interview.

## 2.5. Conclusion

A sociological view of organisations, is useful when investigating how organisations operate, and challenges common conceptions about what actually constitutes an organisation (McPhee & Zaug, 2000). Corporate communication (Cornelissen, 2011) and organisational discourse (Oswick, 2012) can therefore be analysed to 'create a coherent social reality that frames their sense of who they are' (Mumby and Clair, 1997, p. 181). This is in line with a relativist ontology; how organisational members 'construct local and specific constructed and co-constructed realities' (Lincoln, Lynham and Guba, 2011, p. 103). Human mental function is 'tied to cultural, institutional, and historical settings' (Wertsch, 1994, p. 204), and communication in organisational contexts is treated as a shared communication system that indicates how organisational members' development is shaped by their dialogues with the people around them. Sociocultural theory shows how human action is mediated through tools and signs (Vygotsky, 1980), and indicates membership within a community (Mercer, 2000), which further highlights the importance of analysing discourse in organisational contexts.

A sociological view is also useful when studying creativity within organisations where creativity is considered as being part of social system and not constrained to the individual mind (Simonton, 2000; Burnard, 2012). A systems view of creativity is useful to present creativity, not as a person-centred individual attribute or trait, but as a complex organisational process determined through intersecting and interacting relationships (Csikszentmihalyi and Sawyer, 1995).

Elicitation is used as a technique in inter-organisational communication to reveal stakeholders' requirements on creative projects mainly in the field of software development (Kotonya and Sommerville, 1998). Elicitation has also been adopted in social science because of its ability to access deeper layers of their participant's psyche to reveal data that would not be revealed in the standard interview (Harper, 2002; Sayre, 2006; Allet, 2010). Different stimulus materials have been used in elicitation studies and have demonstrated the technique's ability to reveal data about participants' 'beliefs, attitudes, perceptions, judgments, emotions, feelings and decisions' (Johnson and Weller, 2002, p. 492). Audiovisual methods of elicitation have recently gained prominence in social science research for their ability to elicit rich data in the face-to-face setting (Daft and Lengel, 1986). Elicitation interviews have revealed their ability provide insights about client organisations in stakeholder analysis (Cadle, Paul & Turner, 2014); revealing information about: organisational self-structuring; membership negotiation; activity coordination; and institutional positioning (McPhee & Zaug, 2000), which are relevant when defining project requirements and scope (Kerzner, 2013) in requirements engineering. Finally, ZMET (Zaltman, 1998) is a technique that combines visual elicitation technique and organisational requirement elicitation to demonstrate how metaphors can be elicited that provide indications about participants' brand perceptions (Coulter, 2007) and stimulates creative thinking (Nguyen and Cybulski, 2008).

This literature is fed directly into the research questions that are presented in the following chapter.



### **3. Research Methodology**

#### 3.1 Introduction

This research presents a case study that provides insights into the efficacy of the audiovisual elicitation technique. Research questions and theoretical priorities addressed when framing a viable approach to suit the primary objectives of this study are presented. The constructivist research paradigm is discussed along with the ontological, epistemological and methodological considerations that affect the case study research approach. Considerations related to audiovisual elicitation interviewing are presented along with research design, setting, population, sample, methodological aims, and tools for data-collection. This is followed by an evaluation of the concepts and tools used for data analysis. Finally, ethical issues, including: informed consent; confidentiality; accuracy; and researcher reflexivity are addressed to ensure the study was ethically sound.

#### 3.2. Research Questions

This research critically examines the process by asking the central question:

1. How can audiovisual stimulus be used during requirements elicitation to benefit a creative enterprise?

This can then be split into sub-questions by asking:

1. What additional kinds of information are afforded through audiovisual elicitation?
2. How does audiovisual elicitation benefit clients?
3. What are the benefits for using audiovisual elicitation for the creative enterprise?

The research considers the financial, psychological and social benefits for Fifth Planet Productions CIC and their clients.

### 3.3. Research Paradigm

Research is based on assumptions about how the world is viewed (Patton, 2002), which informs how research topic, focus of study and “data” is interpreted (Cunliffe, 2010). In 2011, Rossman and Rallis defined research paradigm as ‘shared understandings of reality’ (p. 35). Put simply, it is a ‘basic set of beliefs that guide action’ (Denzin and Lincoln, 2009, p. 91). Paradigms can be characterised (Guba, 1990) through: ontology, how things really are, and how things really work (Denzin and Lincoln, 2009); epistemology, their perceived relationship with knowledge (Cook and Brown, 1999) and methodology, the strategic approach adopted (Patton, 2002). There are four types of research paradigm (Guba and Lincoln, 1994): positivism; interpretivism (or constructivism); critical theory; and postmodernism. Interpretative research, the form this research takes, is where reality is socially constructed (Burr, 2003) through ‘language, consciousness, shared meanings, and instruments’ (Myers, 2008, p. 38). Here, ‘social phenomena and their meanings are continually being accomplished by social actors’ (Bryman, 2012, p. 33), which is in contrast to the positivist paradigm, where it is assumed, knowledge is comprised of ‘discrete, observable elements and events that interact in an observable, determined and regular manner’ (Collins, 2010, p.38). In an interpretivist paradigm, researchers must be part of the social reality they are studying (Denscombe, 2014).

An ontological position, focusing on ‘the science or study of being’ (Blaikie, 1993), refers to the researcher’s relationship with the reality of the study (Saunders et al., 2009). This research adopts a relativist ontology where it is assumed that knowledge is a social reality, that only becomes clear through individual interpretation (Guba and Lincoln, 1994), and also assumes ‘reality as we know it is constructed intersubjectively through the meanings and understandings developed socially and experientially’. (Lincoln, Lynham and Guba, 2011, p. 104).

Epistemology can be described as 'knowledge about knowledge' (Duberley, Johnson and Cassel, 2012, p. 16). Transactional or subjectivist epistemology is adopted in this research where it is assumed individuals cannot separate themselves from what they know (Guba and Lincoln, 1994), we are 'shaped by our lived experiences, and these will always come out in knowledge we generate as researchers and in the data generated by our subjects' (Lincoln, Lynham and Guba, 2011, p. 104). The investigator and the object of investigation are linked in a subjectivist epistemology so how we understand ourselves, depends on who we are and how we understand the world (Guba and Lincoln, 1994).

Methodology refers to philosophical assumptions informing the methods about finding out knowledge and carrying out research (Duberley, Johnson and Cassel, 2012, p. 15). It is the strategic approach, as opposed to the techniques and data analysis; 'how we seek new knowledge; the principles of our inquiry; and how inquiry should proceed' (Schwandt, 2007, p. 190). Interpretive methodological approaches include naturalistic methods (interviewing and observation and analysis of existing texts) and ensuring 'an adequate dialog between the researchers and those with whom they interact in order to collaboratively construct a meaningful reality' (Khakpour, 2013, p. 22). Generally, meanings emerge from the research process and knowledge accumulates in interpretivist research through the 'provision of vicarious experience, often supplied by case study reports' (Guba and Lincoln, 1994, p. 114).

### 3.4. Research Approach

This study utilised an 'emergent and self-defining' case study approach (Buchanan, 2012) to investigate the use of the audiovisual elicitation technique, which meant there was no pre-defined focus or scope at the beginning of the study. A case study can be defined as:

An empirical inquiry that investigates a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident (Yin, 2009, p. 18).

Case studies enable researchers to obtain an understanding of the participants' perspectives and experiences in a natural context; they are 'neither time dependent nor constrained by method' (Simons, 2009, p. 23). Qualitative case studies employ a number of data collection techniques, and 'methodological triangulation' (Denzin, 1970) is used to combine different methods to explore the use of audiovisual elicitation from the perspectives of Fifth Planet Productions CIC and their clients. The research is split into two parts: firstly using a research journal, and secondly using audiovisual elicitation interviewing to test the methods. It is thought that relying on multiple data sources in a case study is useful because it adds depth to the inquiry (Denzin & Lincoln, 2009). This case study can be considered exploratory since it aims to identify questions and propositions that can be explored in a subsequent study (Yin, 2003) and the ultimate aim is to 'investigate a little-understood phenomenon' (Marshall & Rossman, 1999, p. 33).

### 3.5. Audiovisual Elicitation

Audiovisual elicitation interviewing in this research employs a 'top-down' elicitation approach in order to understand participants' perceptions, feelings, emotions, behaviour, stories and events. A 'top-down' approach is where the participant is presented with an item; they are given a task to complete; elicitation occurs; followed by analysis; and interpretation of the responses (Johnson and Weller, 2002).

The method uses in-depth interviewing techniques. There are three main approaches to conducting qualitative in-depth interviewing (Patton, 1987, p. 113), also known as unstructured interviewing: the informal conversation interview, where the participant may forget that they are actually being interviewed, designed 'to probe the respondent's deepest and most subjective feelings' (Bailey, 2008, p. 194); the general interview guide approach, where a checklist is made to ensure that the key topics are covered, and questions 'depend upon the researcher who is conducting the interview' (Turner, 2010, p. 755); and the

standardised open-ended interview where a set of open-ended questions are prepared and 'there is no flexibility in the wording or order of questions' (Sewell, 2008). Audiovisual elicitation interviewing adopts an approach which enables deeper probing, and 'may elicit repressed feelings that even the respondent did not know he or she had or was not willing to admit even to himself or herself' (Bailey, 2008, p. 194).

In the case of audiovisual elicitation, the 'item' is the audiovisual stimulus presented to the participant to elicit 'properties, features, or reactions that are directly or indirectly relevant to the content area' (Johnson and Weller, 2002, p. 495). In 2011, Hadfield and Haw stated that it is the role of the researcher to select or produce materials, a 'trigger-tape' to promote free discussion. It has also been suggested that video elicitation interviews are particularly useful in helping to generate accounts of the characteristics of 'invisible' phenomena, that is in contexts where something (e.g. work) may be 'invisibly buried in the routines of day-to-day activities' (Jewitt, 2012, p. 4).

Each audiovisual elicitation interview begins by screening audiovisual stimulus, which is used to encourage deeper discussion by acting as an icebreaker; putting respondents at ease (Johnson and Weller, 2002). In 2011, Hadfield and Haw, used the metaphor of a party to describe the process of using video in participatory research: 'the hosts can use a "here's one I made earlier" video as an icebreaker, to get the party going and to get some understanding of the interests of the guests and their abilities with regard to the technical and creative aspects of the video process' (p. 85).

Audiovisual elicitation occurs in the face-to-face setting to generate 'rich data' (Daft and Lengel, 1986). Alvesson and Ashcraft (2012) believe face-to-face settings are the most efficient form of gathering data in qualitative data collection. It is important that interviews occur in the face-to-face setting in order to capture the non-verbal signals that convey meaning (Patton, 1990). Non-verbal communication studies primarily focus on kinesics

through body language (Birdwhistell, 2010); paralanguage, the non-verbal qualities of voice (Poyatos, 1993); the haptic, or touch element of communication (Knapp, Hall, & Horgan, 2013); the element of distance, otherwise known as proxemics (Hall, 1966); the use of time, known as chronemics (Döring & Pöschl, 2009); and oculusics, the study of eye contact (Ekman, Friesen & Ellsworth, 2013). One final method of non-verbal communication is in non-verbal vocalisations including silence (Mahl, 1987). Each of these modes of communication are equally important to consider when interviewing participants and analysing responses.

One of the key decisions to make when using audiovisual stimulus as a tool for elicitation is who will take the lead in navigating around the stimulus footage. Media playback can be controlled in a variety of ways, using pause, rewinding, fast-forward, slow-motion or simply allowing sustained real-time play to unfold and volume controls, how loud the participant feels it should be or whether they feel the audio should be muted entirely. In 2014, Brown and Banks suggested, 'control over these functions, and the right to speak that sometimes seems to accompany it, can be swapped between researcher and participant in an *ad hoc* manner' (p. 107). This approach requires the participant to have full control over the apparatus; to play the audiovisual material also to encourage greater exploration of stimulus, by searching the web, revealing a web or weave of texts, and 'multiple accounts and interpretations' (Oswick, 2012, p. 484).

Audiovisual elicitation occurs in a one-to-one setting to focus specifically on the responses of the participant. Also relevant, is the collaborative nature of elicitation interview (Johnson and Weller, 2002); when two parties, interviewer and interviewee, 'bounce' ideas off each other to critically analyse the visual stimulus. Both parties contributions work to create a bridge between 'experiences of reality' (Pink, 2007). Interviewers should not, however,

interfere too much in the process as 'there is a risk that the researcher may, in some cases, contaminate these with his/her personal understandings' (Bignante, 2010, p. 9).

Participants are asked a number of open-questions, to encourage them to critically reflect on their own positions and 'minimise the imposition of predetermined responses' (Patton, 1990, p. 296). Through clear questioning (Cicourel, 1964), participants are encouraged to comment about the characters, environments and technological aspects within the stimulus material. One disadvantage of using open-ended questions in this situation is that it 'makes it difficult for the researcher to make reasonable and valid comparisons across informants' (Johnson and Weller, 2002, p. 497). In each audiovisual elicitation interview, prompts are used to ensure key topics are not missed from interview questions (see Appendix H). The general interview guide approach is useful as it 'allows for in-depth probing while permitting the interviewer to keep the interview within the parameters traced out by the aim of the study' (Wenden, 1982, p. 39).

Interviewing, in any form, is a delicate process (Cadle, Paul & Turner, 2014), and participants can be made to feel at ease by establishing a good rapport. In 1996, Kvale suggested 'a good contact is established by attentive listening, with the interviewer showing interest, understanding, and respect for what the subjects say' (p. 126). Johnson and Weller (2002) also provided many recommendations for how to make respondents feel at ease and pointed out that explaining the intentions of the research early in the process helps. It is also suggested that the interviewer 'may need to express ignorance repeatedly, as well as interest in the topic and what the informant is saying' (Johnson and Weller, 2002, p. 497). Here, questions like "if your business was a brand of car" and "I've just met you in an elevator" work particularly well.

Specialist jargon, where 'specific groups within society develop specific ways of using language which suit their own needs' (Hartley, 2002, p. 126) also needed to be considered

when interviewing participants. Jargon is seen in all industries and has many practical uses, 'every science requires a special language because every science has its own ideas' (as cited in Braudel, 1982, p. 234). It provides a useful way to explain difficult concepts in specific ways, as Roney (2002) notes 'if you're talking about something obscure, your language should be obscure to reflect this accurately'. However, caution must be taken to ensure jargon is interpreted in the correct context but care must also be taken to avoid 'dumbing-down' Algeo and Algeo (1988, p. 346).

As soon as the researcher feels enough relevant data is collected, the audiovisual elicitation interview is drawn to a close, ensuring any ambiguous responses are clarified to avoid misinterpretation in subsequent analysis (Kvale, 1996). For a framework for how audiovisual elicitation is employed in the genuine context in defining project requirements, see Appendix L.

### 3.6. Research Design of Part 1

In 2001, De Vaus explained that research design refers to the 'structure of an enquiry' (p. 16) and it is not related to any particular method of collecting data or any particular type of data. Also referred to as 'strategies of inquiry' (Denzin & Lincoln, 2009), the research design can be regarded as the researcher's overall plan for obtaining responses to the research questions that guide the study. Designing a study is the best way for researchers to plan and implement approaches to obtain the intended results (Creswell, 2013); increasing the chances of gathering information that is linked to the subject.

A qualitative design was adopted for this study that is focused on organisational processes since,

Qualitative research is uniquely suited to "opening the black box" of organizational processes, the "how", "who" and "why" of individual and collective organized action as it unfolds over time in context (Doz, 2011, p. 583).



Part 1 of the research was the exploratory stage when the audiovisual elicitation technique was initially developed within the first 12 months of managing Fifth Planet Productions CIC.

### *3.6.1. Exploratory research.*

The early stages of the study applied qualitative exploratory design strategies where the central purpose was established through exploration; to improve the communication experience with customers and to study the impact of audiovisual elicitation in a number of contexts (Shields and Rangarajan, 2013). Exploratory research addresses the elements 'that have not previously been studied and attempts to identify new knowledge, new insights, new understandings, and new meanings and to explore factors related to the topic' (Brink & Wood, 1997, p. 312). In 2010, Burns and Grove discussed how exploratory study results are not generalisable to the larger population and it is necessary to find evidence that tests the hypotheses through interviews and case studies, followed by a comprehensive analysis of the data.

In 1985, Uys and Basson described how exploratory research designs strive 'to develop new knowledge; the data may lead to suggestions of hypotheses for future studies and; is usually a field study in a natural setting' (p. 38). Exploratory research is conducted early on and happens before we know enough to make decisions about best research design, 'by making preliminary assessments' (Shields and Rangarajan, 2013, p. 110) about data collection method and selection of subjects. Ultimately, exploratory research defines how research is conducted for the rest of the study.

### *3.6.2. The sample*

In part 1 of the process, there was no specific selection criteria in place that determined which participants would be involved in the study. While Fifth Planet Productions CIC were actively marketing products, most clients presented themselves to the enterprise by seeking

audiovisual materials. This was a fairly unique position to be in and despite having not been actively selected for the study, there were certain characteristics participants shared:

- They required assistance from Fifth Planet Productions CIC, either in the form of audiovisual material production or consultation services;
- They wanted to improve communication with their own stakeholders;
- They were aware Fifth Planet Productions CIC's position within their market;
- And they held the same view on digital marketing.

Specific cases that demonstrated extreme or deviant cases and were particularly instrumental in developing the methods of audiovisual elicitation were selected. This system of focusing on cases that are special or unusual, 'typically in the sense that the cases highlight notable outcomes, failures or successes' is commonly referred to as 'extreme (or deviant) case sampling' (Laerd Dissertation, 2012). Extreme (or deviant) case sampling is a form of purposive sampling; 'the deliberate choice of an informant due to the qualities the informant possesses' (Tongco, 2007, p. 1). Purposive sampling is a tool for informant selection based on specific purposes associated with answering a research study's questions (Teddie and Yu, 2007). Limitations of purposive sampling have been identified, since 'non-probability methods are not free from bias' (Tongco, 2007, p. 1), but this is openly acknowledged, and part 2 addresses any issues related to bias. Shields and Rangarajan said in 2013, 'exploration generally occurs with a context of a case... and the goal is to support... certain expectations about the case' (p. 110). Extreme (or deviant) purposive case sampling is an ideal approach to identify extreme (or deviant) cases that support the overall findings.

There are of course ethical issues with this approach but materials were developed to ensure the consent of all participants (see Appendix E). Materials were also produced to ensure participants were aware of the full extent of their assistance (see Appendix D).

### *3.6.3. The research setting*

The research setting in part 1 can be considered to be the locations where interpersonal correspondence with clients took place. These included the various locations where the clients operated; relaxed environments, where participants felt comfortable to provide accurate responses.

### *3.6.4. Action research.*

As Shani and Pasmore described in 2010, 'action research may be defined as an emergent inquiry process in which applied behavioural science knowledge is integrated with existing organisational knowledge and applied to solve real organisational problems' (p. 439). It is normally associated with 'hands-on, small-scale research projects' (Denscombe, 2014, p. 122) and has 'clear defining characteristics' (p. 131).

The project starts by 'conceptualising and particularising the problem and moving through several interventions and evaluations to solve a particular problem and to produce guidelines for best practice' (Denscombe, 2014, p. 6). This is observed in this study through various meetings and interviews. At each stage of the process, an understanding of the problem was developed and plans were made for some form of interventionary strategy (French and Bell, 1999), again held through further audiovisual elicitation interviews. Observations were collected, new interventional strategies were carried out, and the cyclic process repeated until the problem was clearly understood (Elliot, 1991). This approach was also in line with hermeneutical research, which is characteristic to a constructivist methodology, where 'actions lead to collection of data, which leads to interpretation of data which spurs action based on data' (Lincoln, Lytham and Guba, 2011, p. 105). The cyclic

nature of action research suggests there is not necessarily an end to the research, and there is always room for further investigation.

### *3.6.5. The participants*

Four cases were selected to represent defining points within the development of the audiovisual elicitation. Each of these cases depicted interactions with different organisations. Table 3.1 shows the organisations used for detailed observation, descriptions of their organisation and the projects ultimately produced by Fifth Planet Productions CIC. Individual organisational members' names were omitted to preserve their identities.

Table 3.1. Client organisations involved in part 1 of the research

<b>Description of organisation</b>	<b>Project</b>
Membership organisation	Motion graphics animation
Higher education institution	Motion graphics animation
Voluntary rescue organisation	Infomercial
Product design company	Motion graphics animation

### *3.6.6. Recording data*

A journal was kept throughout the process to document all relevant communication. Supervision meetings, feedback and thoughts about the interviews and discussions with friends and family were included in this diary. In 1991, Collins defined critical reflection as 'people's ability to put aside the natural attitude of their everyday life-world' (p. 94). Self-reflection is important because it enables researchers to critique 'taken-for-granted assumptions' (Gray, 2007, p. 496) and be more receptive to how they reason and behave (Raelin, 2001). Keeping a journal of the 'developmental turning points' (Skovholt and McCarthy, 1988, p. 69) also enabled the researcher to trigger deep introspection for learning (Gray, 2007). Table 3.2 exemplifies one of these 'critical incidents' (Flanagan,

1954); a conversation with a client organisation about some of their basic project requirements.

Table 3.2: Example journal extract

'I've just got back from a meeting with Woodhead Mountain Rescue Team about the video they want producing. I cannot wait to get started with this project! The team seem really keen to get started and they have some really great ideas about what can be done. They specifically mentioned how they would be interested in a video similar to the army recruitment adverts. They pointed out that they like the fast-paced feel and high energy music.'

These notes made it was possible to keep a record of the researcher's thoughts processes and conversations that affected key decisions in the research.

### 3.7. Research Design of Part 2

Once an effective methodology had been developed; determined through practical examination of the success of each project across a duration 52 weeks, the methodology could be tested using more scientific methods. The study could explore specifically why audiovisual elicitation worked and what other applications the methods could have.

#### *3.7.1. The sample*

25 respondents were selected to test the audiovisual elicitation technique. Homogeneous purposive sampling was adopted for the selection of participants in part 2. Homogeneous sampling is used when the research question is specific to the characteristics of the particular group of interest (Laerd Dissertation, 2012). As with any sampling method, homogeneous sampling does have its limitations. The sample was extremely limited, resulting in a uniform set of results. But while the focus was on a specific group of

organisational members, they came from a diverse range of industries and various stages of professional development.

### *3.7.2. Participants*

In order to simulate the settings and environment of the technique within its intended context, the participants had to meet certain criteria. They needed to: be part of a wider organisation; and be in a position of responsibility. In 2002, Johnson and Weller suggested that, in order for informants to be able to comment on their enterprise with any authority, 'the person(s) identified for interviewing should have at least a year of more of full-time experience... and the more experience the better' (p. 496).

Table 3.3 shows the participants' pseudonyms in relation to the types of organisations and industries they are affiliated with. This table demonstrates the wide diversity of the selected sample, showing in particular the broad range of industries included in the study. Participants' names and names of their organisations were omitted to preserve their anonymity.

Table 3.3. Participants involved in part 2 of the research

<b>Pseudonym</b>	<b>Type of organisation / industry</b>
Entrepreneur A	Web-design
Entrepreneur B	Travel
Entrepreneur C	Fashion
Entrepreneur D	Marketing
Entrepreneur E	Events
Entrepreneur F	Video production
Entrepreneur G	Cosmetics
Entrepreneur H	Branding
Entrepreneur I	Video production
Entrepreneur J	Travel
Entrepreneur K	Music
Entrepreneur L	Public relations
Entrepreneur M	Product manufacturing
Entrepreneur N	Performing arts
Entrepreneur O	Business advice
Entrepreneur P	Software development
Entrepreneur Q	Branding
Entrepreneur R	Video production
Entrepreneur S	Graphic design
Entrepreneur T	Audio production
Entrepreneur U	e-Commerce
Entrepreneur V	Illustration
Entrepreneur W	Multimedia production
Entrepreneur X	Sportswear
Entrepreneur Y	Social enterprise

### *3.7.3. The research setting*

The majority of research in both parts of the research took place in a business incubation environment in a major UK University: The Duke of York Young Entrepreneur Centre (DOYYEC), 3M Buckley Innovation Centre on Firth Street, Huddersfield. The DOYYEC provides free hot-desk office facilities for students and recent graduates. The setting is an open-plan office with additional private space 'pods'; private and confidential spaces, ideally suited for interviews (see Appendix F).

Being located within a University helped in many respects. As students and recent graduates, participants were familiar with organisational research processes, which made it much easier to identify an enthusiastic sample.

### *3.7.4. Stimulus material*

Apple's 1984 Superbowl spot can be considered as a commercial that changed the course advertising forever (Smith, 2012). Despite being aired once, mainly due to the costs required to produce and air the ad (Smith, 2012), it is now widely considered to be the greatest commercial of all time (Mac Daily News, 2007), and Apple is now the world's largest company by market capitalisation (Higgins, Ciolli and Bost, 2014). This was one of the reasons why it was selected to act as stimulus for part 2 of the research. This particular advert was ground-breaking for its time and was one of the first to merge commercial advertising with blockbuster cinema techniques (St John, 2014). The advertisement has since been analysed in great depth (Moriarty and Sayre, 1991; Berger, 2011). The advert was selected as stimulus because of its clear intertextual references. A range of characters are also featured in the advertisement, which is important when analysing the parasocial relations respondents create with those characters (Sayre, 2006).



### *3.7.5. Audiovisual elicitation interviewing*

Once participants were introduced to the topic, informed how the research was to be conducted and what was expected of them in their role as informant, the process of audiovisual elicitation could begin. Each participant was shown the Apple 1984 advert one time with no direction about what they are supposed to be looking for. This encouraged participants to view the advert passively, replicating the intended mode of consumption. Participants were then asked about how the advert made them feel and questions were asked about which characters they identified with and why. From this point, participants were given full control of the stimulus material so they could interactively audition certain sections and form accurate responses to each question.

Questions were about the brand and the intended messages, encouraging participants to screen the media causally (Chion and Gorbman, 1994), provoking thought about what the intentions of the advertisement might have been. Questions also related to technical production of the advertisement to make participants think specifically about how it was produced, and potentially what it meant for Apple's brand. Questions could then be directed at participants' own enterprises encouraging them to think about their own activities including personal and business inspirations, motivations, goals and previous examples of success and failure. Finally, participants were asked a range of questions to encourage them to reflect on the audiovisual elicitation process, specifically noting any areas where they felt the methods could have been improved. Participants were encouraged to use the laptop to illustrate their points and interpretations of the questions through hypertextual links (Genette, 1997) in internet searches.

### *3.7.6. Recording the interviews*

Recording interviews is essential to data collection (Patton, 1990). This research employed the use of audio recordings to observe situated activity. Due to the open-ended nature of

the interviews, it was important that participants had the researcher's utmost attention in order to tailor questions to the participant's rhetoric. The use of a tape-recorder allows the interview to focus more on the responses of the participant (Patton, 1990). By creating an audio recording of the interviews it enabled the possibility for later analysis. One downside of the tape-recorder however, is that participants can appropriate their answers based on the knowledge that they are being recorded and the recording device can act as a distraction. McPhee (2014) discusses the distractive nature of recording devices:

In the way that a documentary-film crew can, by its very presence, alter a scene it is filming, a tape recorder can affect the milieu of an interview. Some interviewees will shift their gaze and talk to the recorder rather than to you (McPhee, 2014)

It was important that participants were aware of the function of the recording (Poland, 2002); it was being used, not to catch them out, but to create a record for later analysis, ultimately for the benefit of the research.

### 3.8. Data Analysis

All interview recordings were transcribed straight away. With such a large quantity of responses and over 15 hours of interview audio, it was decided that unclear passages and extensive uses of expressions that added no value or intended meaning were discarded. Examples included: 'err'; 'umm'; 'like'; 'kind of'; and 'sort of'. These expressions were only included in the transcription where they exemplified significance to the intended meaning. These transcriptions were numbered by line and read repeatedly in order to identify the main themes for analysis.

Table 3.4 presents a transcribed example section of a conversation with Entrepreneur M talking about his personal motivations and why he decided to start his own business.

Table 3.4. Example transcript

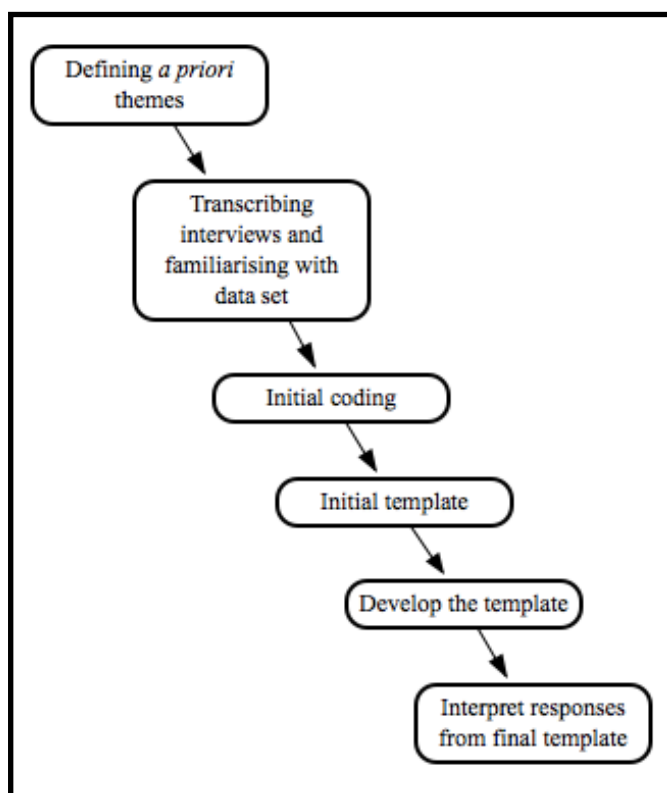
#	Dialogue
48	P: I've always wanted to a director. I went through a bit of a phase of wanting to be a
49	rockstar, [sighing] but I do love my films!
50	I: Right, so what has inspired you to start your own business then?
51	P: It was either start my own business or work for some other production company and
52	start right from the bottom. I really want to be more hands-on coz I have so many
53	ideas and I just thought... "I might as well do it while I can!"
54	I: So, what gets you up in the morning?
55	P: I try and watch a different film every day, so that's always the highlight of my day
56	really. That by itself makes my whole day unique!
57	I: What's the most important thing you have learnt about running your own business?
58	P: I <i>love</i> the freedom to be able to work on my personal projects whenever I like.
59	[laughing] I just don't think I would be able to do that if I worked for someone else!

### 3.8.1. Template analysis

Template analysis is a technique used to categorise participants' responses into a number of topics to deal with vast data in a more manageable way. In 2012 King noted, 'template analysis has become a widely used technique for the thematic analysis of qualitative data' (p. 447) and the techniques have been embraced in organisational research (Kenny and Briner, 2007). Essentially, it involves the development of a coding template used to identify the themes in a specific data set and the organisation of those themes (King, 2012).

Template analysis was used to analyse the data by identifying the most salient topics and organising codes and themes of participants' responses. Table 3.5 outlines the process used to identify the final template for analysis.

Table 3.5. Steps of template analysis



The analysis of transcriptions commenced by identifying *a priori* codes, 'which identify themes strongly expected to be relevant to the analysis' (King, 2014). All interview recordings were transcribed and the transcriptions were read thoroughly to ensure familiarity with the content. The initial coding could then commence by identifying themes relevant to the research questions. Gradually, more levels of coding were developed to group the data. These codes could then be grouped in high-order codes, which described the broader themes within the data. Eventually, once each interview had been coded and applied to the full data set, the final template was produced to be interpreted to form the main basis of the writing (see Appendix I).

### *3.8.2. Discourse analysis*

Discourse analysis provides the researcher with the tools to investigate interaction; the study of 'structures of meaning, expressions, themes, routine ways of talking and rhetorical devices used in constructing reality' (Cunliffe, 2008, p. 81). Discourse can be described as 'groups of statements which structure the way a thing is thought, and the way we act on the basis of that thinking' (Rose, 2001, p. 136), or simply as 'a process of meaning making through talk and text' (Oswick, 2012, p. 473)

There has been considerable opposition when agreeing on a definition for discourse analysis and in 2012, Oswick suggested how it is not a single technique, more a 'bundle of methods that can be used to analyse talk and text' (p. 473). Unlike 'content analysis' and 'corpus linguistics', discourse is not concerned with the use of specific words or the frequency that words are used, rather it focuses on strings of 'words that convey meaning' (Oswick, 2012, p. 474). Additionally, discourse analysis goes beyond the text itself and can be regarded as a means to arrive at specified research ends. Discourse analysis is used in the research as a means to better understand organisational phenomena as it is particularly 'suited to research that is critically orientated, that draws attention to the contested nature of meaning and the discursive exercise of power' (Oswick, 2012, p. 477)

Discourse analysis was employed to investigate responses and explore how participants communicated meaning in audiovisual elicitation interviews. Developed by Bakhtin (1981; 1986), an intertextual analytical approach to discourse was adopted (Fairclough, 1995) which 'shows how texts selectively draw upon orders of discourse – the particular configurations of conventionalised practices' (p. 188).

Intertextual discourse analysis is conducted at: the micro-level (Oswick, 2012), in focusing on the actual content of the text itself; and at the meso-level, in focusing on the 'interpenetration and / or interrelationship of [the] text' (Oswick, 2012, p. 481). In 1995

Fairclough pointed out, 'intertextual analysis crucially mediates the connection between language and social context, and facilitates more satisfactory bridging of the gap between texts and contexts' (p. 189). In this study, intertextual discourse analysis was incorporated using two forms: firstly by using 'overt intertextuality', through investigation of 'the actual presence of one text within another' (Genette, 1997, pp. 1-2); and secondly, using forms of 'covert intertextuality' to focus on the 'more implicit connections or resonances with other texts' (Oswick, 2012, p. 482). These forms of 'covert intertextuality' could be investigated in the audiovisual elicitation interview to compare the entrepreneurs' goals with the goals and mission statements of other enterprises.

It was also possible to identify how participants recognised the various types of transtextuality (Genette, 1997) and what it suggested about each participant: the original context of the clip (the intertext); the subject of allusion (metatext); the way that a text is presented (paratext) the genre or temporal situation of the clip (architext); and that did not explicitly comment on style but were able to recognise the clip's intentions, and could place within a broader field of corporate communication (hypertext).

Table 3.6 presents an extract from an interview analysed using intertextual discourse analysis.

Table 3.6. Intertextual discourse analysis example

#	Speaker	Dialogue	Type of Intertextuality
1	I	What do you think about the people chasing her?	
2	P	They are the baddies who are trying to silence her. They kind of remind me of storm troopers or something.	Covert reference to metatext: Star Wars, also demonstrating recognition of the broader architext of the science fiction genre.
3	I	And what do you think about the environment?	
4	P	It's obviously set in the future and it's really sterile.	Recognition of the video being set in the future indicates hypertextual reference.
5	I	What genre or style would you say this advert falls under?	
6	P	I would say it's science fiction as it's set in the future.	Recognition of architext of science fiction conventions.
7	I	Why do you say this?	
8	P	It really reminds me of some other science fiction movies of the time like... Dune and Terminator. There are definitely some similar themes here and [it] kind of sounds the same if you know what I mean?	Identification of architext by identifying genre conventions. Metatextual references to other science fiction films. Paratextual reference to similar production; how the clip is presented.

### 3.9. Ethical Considerations

Ethical considerations, 'understanding how research effects and affects those it touches, and attending to the right and wrong of this influence and the possible harms or benefits that might accrue' are important in any research project (Holt, 2012, p. 90). Various approaches have contributed to the production of this research, therefore requiring several ethical considerations to be addressed when dealing with participants from educational and professional contexts. This research is conducted within a higher education institution, so the ethical considerations were adapted to address this position. The research, therefore adheres to the British Educational Research Association (BERA) guidelines published in 2011.

### *3.9.1. Informed consent*

The first guideline addressed in the BERA guidelines is in regard to informed consent. In this study, informed consent refers to the consent of participants who were involved in both parts of the study. Point 11 of the BERA guidelines discusses the importance of making participants aware of what they are providing written consent for; specifically why their participation is required. It was necessary to distribute information to the participants, explaining key information including: what the research process entails, what participants are asked to do, what happens to the information collected, what the risks are to them and what happens with the information recorded as part of this study. All participants read, signed and returned a consent form (see Appendix E).

Respondents were made aware of their right to withdraw from the research early on due to the delicate nature of so much of the acquired data. In 2010 King stated, 'participants must be made fully aware of this right from the start of data collection' (p. 112) to give participants an idea of the timescale involved with the research and the consequences of their withdrawal. Point 15 of the BERA guidelines states, 'in most cases the appropriate course of action will be for the researchers to accept the participants' decision to withdraw'. This right was respected and explicated verbally, within the consent form (see Appendix F) and information documents (see Appendix D and G). Participants were also made aware that their withdrawal would not have any negative repercussions for them or for their enterprise.

### *3.9.2. Confidentiality*

In any research, a dilemma exists where there is 'conflict between conveying detailed, accurate accounts of the social world while simultaneously protecting the identities of the individuals who live in that particular social world' (Kaiser, 2009, p. 1639). It was important to ensure data would not be public, and access to the resource would be restricted to a limited number of researchers and academics who are confidentially obliged. As point 28 in



the BERA guidelines states, 'researchers must ensure that data is kept securely'. The research was also to be presented in a password-protected format in order to ensure security of data and there were no breaches of confidentiality.

### *3.9.3. Anonymity*

Anonymity is an important aspect to consider, particularly for this research setting because it dealt specifically with start-up companies, and could potentially have negative effects on the reputation of their enterprise. If identification of the participant occurs, it could potentially lead to prejudice and reprisal to the participant or their wider social group (Richards and Schwartz, 2002). The early stages are incredibly important for start-up enterprises and in many respects, obscurity is vital. It was important to respect the respondents' privacy. In some cases, names and company functions had to be altered to avoid identifying participants. Point 25 in the BERA guidelines addresses participants' right to anonymity.

### *3.9.4. Accuracy*

The research addressed some difficult and complex concepts that incorporated several exploratory research designs where responses could easily have been erroneously interpreted. Each respondent was given the opportunity to review the research findings in order to verify the validity of those responses. Point 27 in the BERA guidelines state that the 'Data Protection Act... confers the right to private citizens to have access to any personal data that is stored in relation to them'. This also proved a useful method of verifying validity of responses to provide more accurate accounts of the research findings. BERA guidelines 'consider it good practice to debrief participants at the conclusion of research', as mentioned in point 31.

### *3.9.5. Reflexivity*

This research adopts an ethnographic lens in the sense that the researcher considers the cultural practices and traditions of the research sample consisting of entrepreneurs,

business owners and other project managers. It was important to be aware of the interpretive element of the research (Haynes, 2012), specifically how the research is influenced by the assumptions of the researcher doing the research: 'their values, political position, use of language' (p. 73). Yanow, Ybema and van Hulst (2012) discuss reflexivity and positionality of the researcher working in close proximity with participants in ethnographic research, and note that care needs to be taken to avoid being 'drawn into a particular perspective' (p. 343). There is a danger of becoming over familiar with participants, leading to the researcher losing the 'outsider' status that is so required when viewing the research objectively. In 2012, Duberley, Johnson and Cassell explained, qualitative researchers should 'attempt to remove themselves from the process, presenting instead an objective picture, free from the potential taint of their assumptions and values' (p. 20).

Participants in this research were made explicitly aware that any information provided could be in relation to their organisation and fellow colleagues. Most participants, particularly in part 2, had what BERA refer to as 'dual roles', generally as students and business owners so it was important they were aware of the wider implications their responses could have on their organisation and other colleagues. This aspect is addressed in point 12 of the BERA guidelines. In these circumstances, the interviewer or researcher must also go into the interview completely unbiased and must eradicate any hunches since they could be 'incorrect or incomplete' (Schensul and LeCompte, 2013, p. 6).

### 3.10. Conclusion

An interpretivist methodology was ideally suited to revealing participant's responses to the developed methods since access to reality is only given in 'social constructions such as language, consciousness, shared meanings, and instruments' (Myers, 2008, p.38). Case study was selected as the method to conduct research since it was ideally suited to

capturing data over a long period of time (Simons, 2009) using a variety of research methods (Denzin, 1970). Dividing the research into two parts enabled deeper inquiry (Denzin & Lincoln, 2009) to test the developed methods and establish precisely what the benefits were for the parties involved.

Part 1 adopted an exploratory research strategy to reflect the undetermined focus of the study (Shields and Rangarajan, 2013). Action research enabled the use of an interventionary strategy to tailor the methods based on the findings and the data collected (Elliot, 1991). The research was conducted in the professional setting, and participants were Fifth Planet Productions CIC's clients; using extreme (or deviant) sampling methods to identify cases for closer analysis (Tongco, 2007). All data was collected using a research journal to document critical incidents of turning points (Skovholt and McCarthy, 1988) that affected the audiovisual elicitation process. In part 2, audiovisual elicitation interviews were conducted with participants to discuss topics that were mentioned in elicitation interviews within the professional context. Participants were selected using homogeneous purposive sampling techniques (Laerd Dissertation, 2012), which meant entrepreneurs and business owners were specifically selected as they were ideally suited to talk about subjects that audiovisual elicitation interviews ultimately seek to address in the genuine context. Audiovisual elicitation interviews were conducted by screening stimulus video (1984 Apple advert) and encouraging participants to comment on themes and characters within the clip. This was followed by several open-questions (Patton, 1990) that related to their enterprise, future goals and inspirations. Audio recordings were used to document these interactions, which were transcribed for data analysis.

Transcriptions were numbered by line and coded using a technique of template analysis (King, 2012) to identify main areas for discussion, this helped to develop a focus for interpretation. Intertextual discourse analysis (Oswick, 2012) was used to determine how

participants were influenced by existing texts and what that said about their language in relation to their social context (Fairclough, 1995).

Consideration of issues such as informed consent, confidentiality, accuracy and reflexivity were important in ensuring the study was ethically sound and maintained rigour throughout. This methodology dealt with some sensitive topics that could be potentially damaging for participants if made public knowledge and it was important that participants' individual wishes were granted regarding confidentiality of their responses and their right to remain anonymous.

## **4. Developing Audiovisual Elicitation**

### 4.1. Introduction

The following chapter explores how the audiovisual elicitation technique was developed into a practical solution for client communication and for discovering project requirements. A chronological progression is presented; firstly demonstrating the methods of communication Fifth Planet Productions CIC employed, and how project requirements were gathered in the early stages of the enterprise. The development of the technique is shown through a growth over time; how the methods were flexibly adapted to take into account relevant research and personal experiences that informed the techniques. Specific projects that incorporated audiovisual elicitation techniques in its various stages are presented as cases, outlining: who the client was; what materials were produced; situational factors that affected production; challenges; and the outcomes of each episode. Here, the focus was on the tension of balancing business and client interests, and various cases are presented to exemplify this challenge. Each case is evaluated to show what was learnt, and how knowledge could ultimately be applied to improving audiovisual elicitation. Notable personal episodes that contributed to the development, where they have affected the technique or the focus of research, are also discussed. Finally, a “successful” model of audiovisual elicitation is presented and identified for further study.

### 4.2. Fifth Planet Productions CIC

The product owner’s job is to maintain a precarious balancing act, between keeping stakeholders happy and producing portfolio-worthy work, whilst ensuring a consistent return on investment. The main variable in this balance is communication and interpretation of those creative ideas between the product owner and stakeholders so the requirements can be accurately relayed to the rest of the development team.

Managers of smaller businesses have to handle all the challenges of selling, delivering, financing and managing, whilst maintaining constant growth (Burns, 2001). Where larger companies have the resources to hire more staff for specific tasks, managers in smaller companies have to complete the collective jobs of several people. While this does increase the workload of the small business owner, 'in very small organisations, the influence of all supervisory employees upon the operative employees may be direct' (Simon, 1947, p. 2), and can have positive effect of managing tasks at ground level.

It is entirely up to the product owner to ensure the requirements of each project are elicited and interpreted accurately. Fifth Planet Productions CIC learnt the importance of effective communication by making a few understandable mistakes in one of their first major projects. The following case presents how this situation transpired, and what it ultimately meant for the enterprise.

#### 4.3. Case 1

Client: Membership organisation

Project: Motion graphics animation

Situation: The organisation commissioned Fifth Planet Productions CIC to produce a 90-150 second motion graphics animation to be used on their website to introduce a new campaign focusing on empowering its members. Reference materials were provided in addition to the organisation's brand guidelines, which formed the visual design of the animation. The client had also specified their requirement for a professional voiceover production and bespoke music composition to accompany the video project.

Challenges: The team only had one month to complete the entire project (in contrast to two three months, as standard), which meant the requisite time would not be able to be assigned for pre-production and research phases. To handle this timescale, there was an

identified requirement to recruit new staff, which brought associated training needs; to train the staff in company procedures and workflow. This reduced timeframe limited meetings to correspondence via email and telephone. It was also Fifth Planet Productions CIC's most ambitious project to date, meaning there was a lot at stake for the team, which increased the feeling of pressure to perform.

Actions: Additional staff were employed to assist with animation, music composition and sound design tasks but they had to be trained in company procedures and workflow, which took up a lot of production time. The majority of the correspondence with clients was conducted via email and every aspect of the project was determined prior to commencing production. From this correspondence, a list of deliverables could be developed to highlight specifically what would be completed at each stage of production and when it should be expected.

Project outcomes: Communication gradually broke down with the main contact and eventually the project became backlogged with tasks not being signed off according to the devised schedule. This led to having less much time to progress on each stage before the final hand-in. The team took the initiative to progress with the next stages of production without the client's given consent to attempt to keep to the devised list of deliverables. A version of the project was handed-in on the final submission date but the client's feedback was not positive and they provided a long list of changes. Fifth Planet Productions CIC were given one additional week to fix any problems before release, which resulted in the project taking a new undesirable creative direction in order to meet the deadline.

#### *4.3.1. Commentary on Case 1*

In 1997, Shenhar, Levy and Dvir asserted that the success of any project can be assessed along four dimensions: project efficiency, impact on the customer, direct and business success and preparing for the future. Case 1 represents an unsuccessful experience in all

dimensions: the job took a lot longer than planned and ended up costing Fifth Planet Productions CIC to hire and train new staff; the customer was unable to release when they had initially planned; and the project was not produced to its full potential because of the time restrictions. Validated learning enables entrepreneurs to critically reflect on the success of a project and evaluate how it can be improved at the next iteration (Ries, 2011). By reflecting on the success and failures of the project, it was possible to apply acquired knowledge to future projects.

#### 4.4. Critical Incident 1

A journal was kept throughout the research process to document all relevant communication. Table 4.1 presents an extract from the research journal demonstrating a 'critical incident' (Flanagan, 1954); a conversation with a family member that significantly affected the development of the audiovisual elicitation technique.



Table 4.1. Critical incident 1

'It was during this low-point that I decided to visit my Dad. We hadn't seen each other in a while so decided it would be good to have a catch up. Now my Dad is like me; he is not the biggest talker in the world. It is only if you get him onto a conversation about something that he is passionate about that he will really open up. It wasn't until I showed my Dad my audiovisual work that the conversation turned. I showed him a video I was analysing for some research I was working on at the time. It was an advertisement for Apple computers from 1984. This was when I noticed him really begin to open up. He began telling me about what he was doing at the time the advert was released and he was telling me about things I had not ever heard before. We sat for the rest of that afternoon discussing different adverts that have been throughout the years. I learnt a lot about my Dad that afternoon, and I have to say I don't think I ever would have learned if I had not shown him that video.'

This experience showed it was possible to learn a lot about individuals' 'multiple layers of consciousness, thoughts, feeling and beliefs' (Boyle and Parry, 2007, p. 186) from their responses to the stimulus material. Considering benefits afforded by both visual and auditory research methods (Harper, 2002; Allet, 2010), and how elicitation can be applied in organisational contexts (Coulter, 1994), the techniques could be integrated in Fifth Planet Productions CIC's project workflow. The following case shows how Fifth Planet Productions CIC started using audiovisual elicitation as a method for requirements gathering.

#### 4.5. Case 2

Client: Higher education institution

Project: Motion graphics animation

Situation: A higher education institution approached Fifth Planet Productions CIC to produce a 2-minute character-based animation, highlighting the advantages of using a new IT solution. There were no existing brand guidelines in place for the resource; there were only guidelines in place for the institution itself, so the remit additionally required the team to develop an entirely new brand. The client had also specified that they required a professional voiceover production and bespoke music composition to accompany the visuals.

Challenges: The project had to be approached with little creative direction since no reference material had been provided, which meant prior research also had to be conducted simply to understand the basic functionality of the product. The animation also required the implementation of several previously unexplored character animation techniques.

Actions: Audiovisual elicitation was used in a group setting to ascertain the requirements of the client's staff members involved with the production of the promotional material. Examples of effective audiovisual materials were presented to the individuals and they were encouraged to comment on a variety of factors and point out specifically which aspects they wanted replicated in the commission. From this, the team could produce a list of specified requirements and deliverables for tasks to be achieved.

Project outcomes: The elicitation technique produced a variety of responses, but at times the process felt unstructured with certain members of the group competing to assert their opinions. This broad range of requirements led to some confusion, and the process became delayed at several stages due to the differing of opinions between stakeholders. At one stage, the script altered quite dramatically, resulting in the team having to go back and revisit previously completed sections.

#### *4.5.1. Commentary on Case 2*

Testing audiovisual elicitation in the practical environment proved to be an effective approach of establishing how the methods could have been improved. The client sent a written brief prior to the meeting so time could be spent identifying potential materials to serve as stimulus for the audiovisual elicitation interview. Several existing materials were identified that represented desired aspects the client's animation should contain. These included art/animation-style, voiceover, music and sound design. These stimulus videos were played to the client to get their opinion on which aspects they would like featured in their own corporate communication.

A meeting was arranged between two representatives from Fifth Planet Productions CIC and three members of staff from the client organisation. Each of these members had different roles with varying levels of responsibility. The elicitation interview was held at their office for their own convenience. The process went well, and a lot was learnt about the individual members: what their professional roles entailed; their attitudes and beliefs; and their experience of using online video marketing. More importantly, the meeting revealed insights into why the team had decided to use video to communicate with their audience.

Overall, the client was impressed with the example stimulus material, which demonstrated, at least, that both parties were in agreement. Unfortunately, though, the process lacked discipline. There were several occasions when too many people were speaking at the same time, leading to several members in the meeting to become frustrated that they could not express their ideas coherently. There were too many people in the room, each trying to express their opinions, which led to vocal disagreements between the client's representatives. These disagreements continued throughout the production process and, at times, there was much confusion about what was required.

Many of the problems could have been avoided by spending more time identifying who the primary stakeholders were and, ultimately, whose opinion was relevant. This led to research into stakeholder analysis and the importance that it has on the elicitation process. Business analysis is an area that encourages thorough stakeholder analysis prior to requirements elicitation and provides ideas about how to establish which stakeholders should be responsible, accountable, consulted or informed (RACI). Business analysis provides many useful ideas about project management with a particular focus on requirements gathering and analysis. By conducting a thorough analysis and following many of the processes as outlined in the Business Analysis Body of Knowledge (IIBA, 2009), it was possible to gain insights about the organisational structure and make decisions about their requirements based on the primary stakeholders' responses.

#### 4.6. Case 3

Client: Voluntary rescue organisation

Project. Promotional infomercial (online)

Situation: A major UK-based voluntary rescue organisation commissioned Fifth Planet Productions CIC to produce a 4-5 minute infomercial video including 'vox pop' interviews to raise awareness about their cause and ultimately increase donations. This work was provided on a *pro bono* basis as part of Fifth Planet Productions CIC's social remit.

Challenges: The video had to capture the wide range of activities the organisation performed. Many of the shots had to be captured outdoors, in difficult conditions, for example in bad weather and steep terrain. The shots were planned prior to seeing the locations, which made it difficult to ensure the correct shots were captured. The project was also completely different to what the team had worked on previously.

Actions: An initial meeting was held with the client in their headquarters prior to production so that relevant stakeholder analysis could be conducted. A shot-by-shot plan of the whole video and a full list of deliverables was produced from the data collected in the interview.

Project findings: Elicitation and stakeholder analysis helped to provide clear direction for each aspect of the project so the team was able to focus on meeting the requirements of those relevant stakeholders. Detailed pre-production enabled the entire project to be filmed within one day. The project was, however, delivered slightly later than planned due to extensive unanticipated editing.

#### *4.6.1. Commentary on Case 3*

Every subsequent project incorporated elements of stakeholder analysis to ascertain the requirements of the individuals whose opinions were considered relevant. Better relationships were created with clients and they were generally happier with the final delivered audiovisual products. By engaging with the clients on a more personal level, they were more willing to open up and reveal insights about their backgrounds, which eventually helped in deciding which creative direction the project would take.

The organisation approached Fifth Planet Productions CIC to help them produce a promotional infomercial, to drive donations and create awareness about the work their volunteers do. As part of stakeholder analysis it was important to get to know the main contact and primary stakeholder for the project to find out a bit about why he volunteered. The discussion moved to his career and it became apparent he had served for many years in the military. By talking about his past, he provided an insight into his ideology and beliefs, and it dictated some of the decisions that contributed to creative direction. From this information, the team were able to look at communication materials used in military recruitment. Elicitation interviews were conducted with the client, using the army recruitment advertisements as audiovisual stimulus.

The client explained that he enjoyed the fast-pace, high energy feel in the advertisements and concluded that the style was exactly what he had in mind. He then took the lead in showing other materials he had seen in the past that used techniques he would like replicated in this project. From this, a specific set of requirements could be gathered.

When it came to production, the team knew exactly what had to be captured and in what order the filming would be approached. The team were able to shoot everything within one day because of such extensive planning. Unfortunately, the video was not delivered until a lot later than initially planned. The client was extremely happy and grateful for the work, but it was determined that the process could have been smoother with better project management systems in place.

#### 4.7. Critical Incident 2

Table 4.2 illustrates another 'critical incident' (Flanagan, 1954), this time with a software developer friend; yet another encounter that affected how Fifth Planet Productions CIC conducted subsequent audiovisual elicitation interviews.

Table 4.2. Critical incident 2

It was not until I was discussing this project, that I became to realise the error of our ways. My friend works in software development, a field that drives innovation and processes related to development methods. He was discussing some of the processes that they adopt in their office during project management and dealing with client requirements. He introduced me to the idea of Scrum, an agile development framework for managing product development. It is an approach that challenges the traditional, sequential approach to product development, and enables teams to self-organise by encouraging collaboration with all team members. Projects are developed using a method of time-boxing jobs to a specific duration, known as 'sprints'; working as a unit to reach a common goal. The priority in each sprint is to quickly develop working software, (or within our context, videos), whilst anticipating changing requirements. While the work is intense, there is much less pressure on product owners.'

While Fifth Planet Productions CIC were employing many techniques as outlined in the agile manifesto (dealing with customers face-to-face, focusing on the final product by collaborating with stakeholders and flexibly responding to changes), the team did not have systems in place for interpreting responses and applying them to the development of products.

Many of the product management systems in 'Scrum', are suited to software development, and in reality, it is more difficult to flexibly adjust aspects of video production at later stages in development than written code (Smith, 2007). There were however many approaches, native to Scrum that could be applied to Fifth Planet Productions CIC's workflow. Previously, the team had employed a Waterfall process model (Wiegiers and Beatty, 2013), where a 'product is viewed as progressing linearly from conception, through requirements, design, code, and test' (Laplante and Neill, 2004, p. 10). In a Waterfall process model,

'requirements seldom change after specification because users are not involved in the development' (Laplante and Neill, 2004, p. 10). Scrum introduced the team to other agile development methods (Beck et al., 2001) that could be appropriated for Fifth Planet Productions CIC's development process.

#### 4.8. Case 4

Client: Product design company

Topic: Motion graphics animation.

Situation: A product design enterprise commissioned Fifth Planet Productions CIC to produce a 120-second motion graphics animation to advertise their new product range. The animation would be used online and at product fairs to increase sales and find potential retailers who might be interested in selling the product. The client had previous experience of working in a software development environment and was familiar with agile development. The client had a clear idea of what they wanted to produce and provided examples of animations in similar styles.

Challenges: The product, which was fairly inanimate, had to be promoted in a fun and engaging way whilst accurately demonstrating its usability. The video also had to integrate elements of live-action footage with minimal character animation.

Actions: The client was interviewed, using audiovisual material as stimulus. The business was reviewed to highlight which areas required particular focus. Requirements were verified immediately after the interview, sprints were planned and the client was informed of scheduled progress checks.

Results: The animation was produced in an iterative fashion that anticipated changing requirements. The animation was submitted before the planned deadline and the project



improved at each iteration. The client was happy with the final submission and stated their interest in future work with Fifth Planet Productions CIC.

#### *4.8.1 Commentary on Case 4*

Fortunately, this client was familiar with agile development and was able to provide guidance about agile processes. This was one of the smoothest and most successful jobs that Fifth Planet Productions CIC had completed to date. Similar methods were also tested on consequent projects and similar results emerged with a variety of client organisations. Eventually, after implementing the techniques into practice, several patterns emerged and it was possible to develop a framework for managing future projects (see Appendix L).

#### 4.9. Conclusion

This chapter presents part 1 of the study where a new system of client communication was developed that suited Fifth Planet Productions CIC's needs. Audiovisual elicitation was developed using an iterative process where the success of the technique was determined by clients' verbal or written expressions of satisfaction; continued communication with clients; referrals or recommendations from those clients; and a desire to learn more about the methods to adopt in their own practice. Key turning points and critical incidents that affected the audiovisual elicitation interview process were presented as cases. These were used to address the main research question; "How can audiovisual stimulus be used during requirements elicitation to benefit a creative enterprise?"

The research addressed which additional kinds of information are afforded through requirement elicitation. Audiovisual elicitation interviews enabled participants to speak openly, not only about the stimulus material; they also revealed personal information that provided insights about social identity, which fed directly into decisions about creative projects. Audiovisual elicitation helped in stakeholder analysis to determine organisational

structure and specifically who should be held responsible; accountable; who should be consulted; and who should be informed.

This process revealed how audiovisual elicitation can greatly benefit client organisations. Using audiovisual stimulus in requirements elicitation interviews enabled participants to speak more openly about their motivations and aspirations, enabling them to get their point across in a more relaxed manner. The interactive element, using internet searches, meant participants were able to show their ideas “audiovisually”, using existing online materials to demonstrate their points. Ultimately, this helped to produce a set of requirements, and subsequently a product, that accurately reflected their conscious and subconscious needs. Finally, the fact that audiovisual elicitation interviewing was part of a continuous, flexible approach to product development provided clients with the ability to alter their requirements throughout the process.

This research revealed that audiovisual elicitation interviewing can benefit the creative enterprise in a number of ways, throughout a project, and as part of a wider process. Firstly, defining project requirements early on encourages efficiency, making sure resources are not wasted. The process encourages the collaborative facilitation of ideas where creative decisions are made in agreement with both parties, this means creative enterprises are able to produce work influenced by several perspectives resulting in more well-rounded products. Finally, the techniques help create rapport between the creative enterprise and their clients. Stronger ties resulted in future commissions from repeat customers and more word-of-mouth referrals based on clients’ positive experiences.

The developed technique resulted in Fifth Planet Productions CIC being in a desirable position where clients were happy with the work they had commissioned and were receiving a good return-on-investment; as such, customers were returning and were recommending Fifth Planet Productions CIC’s services to their own contacts. As a result, Fifth Planet

Productions CIC's network and portfolio grew considerably. In a case study, it is important to combine different methods to explore the same case, to add depth to the inquiry (Denzin, 1970). The researcher conducted a series of audiovisual elicitation interviews to determine how else the techniques benefitted the enterprise and their clients, and what other information the technique affords. The following chapter presents the findings from those audiovisual elicitation interviews.

## 5. Testing Audiovisual Elicitation

### 5.1. Introduction

Studies have shown the benefits of using face-to-face interviews to learn more about participants (Daft and Lengel, 1986) and to acquire non-verbal information that cannot be mediated using other forms of communication (Mehrabian, 1971; Knapp, 1980; Stoller, 1989). Many studies have focused on information that can be acquired using elicitation techniques (Allet, 2010; Harper, 2002; Keightley, 2009) but none have focused specifically on the impact that those insights can have in relation to respondents' enterprising activities. While elicitation interviews can provide valuable insights into participants' feelings and personal lives, these insights have considerable value in the context of business relations and client requirements.

Audiovisual elicitation had been explored extensively in the professional context over a period of 12 months, which revealed a working framework for the method (see Appendix L); precisely how the technique can be used in defining requirements of creative projects. It was also necessary to address other research questions to establish: what kinds of information were afforded through audiovisual elicitation interviews and how the technique might benefit client organisations.

25 entrepreneurs and business owners were selected for interviews because they were typical of client organisations in the genuine context; one of Fifth Planet Productions CIC's key target markets is start-up enterprises (see Appendix A). These entrepreneurs were ideally suited because they represented their individual organisations and could discuss its basic motivations, future plans and structure of their organisation from a position of responsibility. In the genuine context, data gathered in audiovisual elicitation interviews would be analysed to define the requirements of creative multimedia projects that would

communicate their key messages. The individuals could be studied using audiovisual elicitation interviewing to determine how they might benefit from Fifth Planet Productions CIC's services, however, the research was not focused on the individuals; the aim here was to determine what data the techniques revealed.

The process involved screening a 60 second video; an advert for Apple Macintosh from 1984 (<https://www.youtube.com/watch?v=jEI4XRfHSJo>). Participants commented on a number of aspects related to the advertisement including characters, technical production and its intentions (see Appendix H). Participants were encouraged to comment on the audiovisual elicitation technique to establish whether it might be something they may consider adopting in their own professional practice, and how they felt the methods could have been improved.

Participants' responses were analysed using a process of thematic coding and intertextual discourse analysis. Several broad themes emerged, which could be separated into: indications of knowledge, through what was discussed in relation to technical, professional or educational background; indications related to their enterprise, including organisational structure; and indications of character, related to participants' inspirations, personal goals and personality. The following sections present the key findings from the thematic and intertextual discourse analysis.

## 5.2. Indications of Knowledge

Making wrong assumptions in the professional environment can be damaging and potentially costly. If it is assumed participants are familiar with specific terminology, they might not really understand what it is they are being asked, resulting in inaccurately interpreted results. Orwell (1946) wrote, in his argument for simplicity and clarity, technical words 'dress up a simple statement and give an air of scientific impartiality to biased

judgements' (p. 131). Participants may be more technically proficient than originally anticipated, and they may feel patronised by over-simplified language (Butler, 1999). This study is about calibration of participants' knowledge and it is important to get an idea of the client's subject-specific knowledge as early as possible within the professional relationship. Thematic analysis revealed a number of responses that gave indications about participants' knowledge and contributed to building a bigger picture about how audiovisual elicitation interviewing can be used to learn about participants.

### *5.2.1. Knowledge about the original context*

Selection of audiovisual content to act as stimulus for audiovisual elicitation interviews was important. The stimulus 1984 Apple advert contained many references to a variety of existing texts including: the original 1948 novel by George Orwell; specific references to popular film culture; and genre conventions from that era. Recognition of the original context became a prominent theme during analysis of the responses with participants discussing the novel itself, film adaptations of the novel, other works by the director of the advert and parodies of the advert. The research employed an intertextual discourse analysis approach to establish which participants recognised intertextual references, what type of references they were, and what the recognition revealed.

After watching the Apple advert, Entrepreneur R said, 'ah I love that advert. It was the Superbowl advert in 1984, directed by Ridley Scott'. He continued, 'it's trying to make a comparison between Microsoft and the ominous big brother figure in "1984"', and 'obviously it's quite visually similar to the version of the film starring John Hurt but clearly it takes influence from George Orwell's novel'. By observing this recognition, it is possible to build a picture about Entrepreneur R's existing knowledge of the original context, which revealed a lot about their interests. Entrepreneur P interpreted the stimulus by creating a link to material parodying the advert, 'it does also remind me of the Simpsons episode where

comic book guy gets wrestled to the ground after throwing a hammer at Steve Mobs'. This recognition of the original context showed the participant created a connection with the advert and another source which referenced it. This demonstrated Entrepreneur P was a Simpsons fan, which suggested a lot about his sense of humour. In 2006 Gray said, 'behind parody, motoring its comedy and semiotics at a basic, fundamental level is intertextuality' (p. 19), this recognition of the intertextual reference demonstrated Entrepreneur P's awareness of the parody. It was important to recognise that in Entrepreneur P's assessment, the original context had been affected by the parody. Elicitation can draw out associated cultural references, which reveals 'notions of relationality, interconnectedness and interdependence in modern cultural life' (Oswick, 2012, p. 481). It is then possible to learn more about participants by analysing this recognition of the 'embedded, interwoven, and multivocal nature' (Keenoy and Oswick, 2004, p. 136) of the text.

### *5.2.2. Recognition of other intertextual references*

Some participants, who did not recognise the original context were able to create links to other audiovisual work from that period. Entrepreneur A pointed out 'it really reminds me of some other science fiction movies of the time like Dune and Terminator'. This gave an indication about their interests from their knowledge of film: the fact that the participant made that connection also demonstrated their recognition of the genre and other stylistic features. In 2001, Rose (2001) explained, 'genre is a way of classifying visual images into certain groups' (p. 19), and the same can also be said for sound. This mode of intertextual recognition is what Genette (1997) referred to as the 'architextuality' of the text, 'the entire set of general or transcendent categories — types of discourse, modes of enunciation, literary genres — from which emerges each singular text' (p. 1). Given that individuals, institutions, society and culture is influenced by media (McQuail, 1977), audiovisual

elicitation made it possible to build bigger picture of participants' understandings of the world through recognition of genre.

Other participants were not able to pin point the exact time period, but recognised a definite style and made links with material they had come across previously, as Entrepreneur J pointed out, 'not sure really, I guess it's really 80s. Ah here are some videos that I think are class though'. Entrepreneur J appeared to find it easier expressing ideas and perceptions of good practice, as he went on to show several examples of what he considered effective advertising. It was possible to see what was considered a valuable outcome, which demonstrated why it is a good idea to give participants control of audiovisual playback; it results in a broader progression to further information and aids calibration of knowledge and understanding.

### *5.2.3. Technical production*

It was possible to learn about participants' prior knowledge and interests through their comments regarding technical production of the stimulus material. Entrepreneur T noted, 'the sound design gives you the impression the setting is really vast but cold and sterile. There's nothing happy about that place. When the woman throws the hammer the sound world changes completely!'. Through the language used, by mentioning the 'sound design' and 'sound world', it was clear that the participant had an interest in sound and film. While the language may not have always been technical, other participants did notice aspects about the sound that largely remain unspoken in other interviews, as Entrepreneur K pointed out, 'I don't think throwing a hammer at a TV screen would have that effect but then if it was realistic we probably wouldn't be sat talking about it now would we?' (See fig. 5.1). In this instance, the participant used their language to show an exceptional depth of awareness of sound production. Expressing ideas verbally accesses higher mental



development (Vygotsky, 1980), showing how the process of elicitation has facilitated knowledge sharing about participants' individual interpretations; revealing a deeper reflection as a result of that discourse.

Fig. 5.1. Character throwing hammer at screen in the Apple 1984 advert



#### *5.2.4. Knowledge about educational and professional background*

Participants explicitly revealed aspects about their education that, in the genuine context, gives indicators of how to identify and facilitate clients' needs; Entrepreneur F pointed out 'I studied television production but I also have a degree in pharmacy that got me absolutely nowhere!'. It was possible to use this knowledge to prompt further questions about how that led to what they were doing now. Entrepreneur D revealed, 'I really wanted to be a fashion designer! I pursued it for a while and even moved to London but eventually I realised it wasn't the right path for me'. This demonstrated how audiovisual elicitation interviews can provide an in-depth understanding of the participant's background and how interviews can take different directions depending on these responses.

### 5.3. Indications of Enterprise

The ultimate aim for using audiovisual stimulus within the elicitation interview was to encourage discussion and reflection based on participants' observations. It was important to identify when participants were making statements referring to their enterprise and how they could be interpreted. It was also possible to find out about business inspiration; the individual's perception of the company; and the organisational structure, which is useful in stakeholder analysis. The collection of this data was organic because the information was revealed spontaneously and questions were intentionally open-ended to encourage multi-layered responses.

#### *5.3.1. Enterprise exhibited in the formation of a company*

Participants were asked questions related to why they started their business. As organisations are social entities (Cooley, 1956), constituted by organisational members, understanding the reasons why founding members started their companies in the first place was valuable in understanding how they operate. This is key in the genuine context when deciding on a marketing strategy to adopt in order to communicate with stakeholders. Entrepreneur Y explained: 'my parents have always ran their own businesses so they have always been a really big inspiration to me', showing how the idea of starting a business was a fairly normal concept. Entrepreneur I made the point that they started their enterprise because they wanted to be their own boss, 'I knew I didn't want to work for anyone else, I wanted to use the skills I'd learnt to make something I wanted, not what someone else wanted', which showed Entrepreneur I's value and pride over their professional work. Entrepreneur K's reasons related to personal necessity: 'If I didn't have this business keeping me going, I would have gone mad by now!' This demonstrated how there is a wide

range of values and investments that lead individuals to starting businesses, audiovisual elicitation was central in enabling participants to speak openly about this topic.

### *5.3.2. Perception of company*

Another method of establishing entrepreneurs' perception of their enterprise was by asking them to compare their enterprise to a brand of car. Whilst deviating from purely audiovisual elicitation methods, asking participants to compare their enterprise to a brand of car was useful because of the 'prominent role that brand positioning and development play in many auto manufacturers' business strategies' (Hirsh, Hedlund and Schweizer, 2003). Entrepreneur U responded to this question by associating their work with a particular status of performance, which showed how they viewed themselves: 'I would say a Porsche because we're a class act!'. From this statement, further investigation was required to establish what the participant thought about the Porsche brand that defined 'class' and how they felt it was reflected in their business. This method of changing the focus by comparing to another brand enabled participants to view their enterprises objectively; their perception could be completely different from reality, but it was useful to understand how they thought they were portrayed. Entrepreneur P showed that innovation was high on the list of priorities for their enterprise, 'probably a Tesla because it's so high tech'. Other respondents were specific in their perceptions and demonstrated their in-depth consideration of the question, Entrepreneur O pointed out, 'oh it would have to be an incredibly eco-friendly electric car. We're a social enterprise and care a lot about the environment and society, so that would have to be reflected in our car choice'. This statement demonstrated what Entrepreneur O valued was important and provided an insight to their personal beliefs and motivations. Whilst this method cannot be considered unique to audiovisual elicitation, the audiovisual stimulus enabled participants to view how companies symbolically portray

themselves, which prompted participants to reflexively view their own enterprise. This shows that audiovisual elicitation does not directly or naturally prompt relevant discussion, and that perhaps other techniques are needed to probe or elicit responses related to other topics.

### *5.3.3. Enterprise role and relationships with organisational structure*

Audiovisual elicitation interviews enabled participants to reveal responses about a wide range of topics related to their enterprise, including how their organisation is structured and who is responsible on professional commissions. Audiovisual elicitation enabled participants to speak openly about organisational structure and their individual roles, which is central in determining the requirements of organisations in the genuine context. Entrepreneur T provided an indication about their role within the enterprise: 'well it was really my business partner's idea but we had collaborated on a few projects in the past and I guess they kind of thought I was trustworthy enough to be part of the team'. It was possible learn that, although they might have been a valued member of the team, Entrepreneur T probably did not have the final say on the strategic direction and leadership within the enterprise. Enterprise T did note, 'I would personally like to have more involvement when talking to clients in the meetings, but I guess too many cooks can spoil the broth'. An observation could be made that there was some tension with individual roles within the enterprise. This demonstrated how it is especially important to be vigilant of power struggles within organisations when deciding whose requirements to fulfil on projects. Other participants made it clear who was in charge, as Entrepreneur N said 'well I kept closer tabs on that member of staff from that point'. It could be determined that Entrepreneur N had power over other co-workers. These responses revealed how audiovisual elicitation interviews are valuable in learning about client organisations, in the genuine context it is important for Fifth Planet Productions CIC when making creative decisions about multimedia projects.

#### *5.3.4. Future plans*

Audiovisual elicitation interviews enabled participants to reflect on the audiovisual stimulus and turn critique to their own company. This enabled them to consider plans for the future including: whether they would hire more staff, potential target markets, changes of location and adoption of new technologies. Certain plans were extremely broad, as in Entrepreneur Q's case: 'it would be nice to see some of our systems being widely used', while some were very precise, including details of specific projects. When discussing future plans, participants also demonstrated their knowledge about their enterprise, which gave an indication of their commitment to their organisation. Entrepreneur T stated 'we want to have increased turnover by 75% this year, which we're on track for by the way', which showed they had taken the time to assess the enterprise's performance and actively identified how they wanted to progress. Other participants discussed how they would like adopt new systems within their business, which showed a willingness to adapt to innovation, Entrepreneur H discussed his plans, 'we want to turn over £50k this year and start using bitcoin (an online payment system) for more of our transactions'. It is worth noting, however, that some participants did show a reluctance to discuss future plans in too great detail and seemed to prefer to focus on the present. Enabling participants to discuss future plans is important in the genuine context of audiovisual elicitation so Fifth Planet Productions CIC can learn how clients hope multimedia projects will help to achieve their goals.

#### 5.4. Indications of Character

Information emerged during audiovisual elicitation interviews related to participants' personalities, inspirations and personal goals. These insights were useful in fulfilling clients' requirements and developing better working relationships since 'good participatory research helps develop relationships of solidarity' (Hadfield and Haw, 2011, p. 89). In the genuine

context, these indications of character are particularly useful when establishing continuing working relationships. Long-term business relationships are built on honesty and trust (Forbes, 2013), therefore, the best way for Fifth Planet Productions CIC to establish trust with their clients is by getting to know them personally.

#### *5.4.1. Identity*

A useful technique for establishing how each participant perceived their own identity, in the audiovisual elicitation setting, was by asking which characters they identified themselves with from the stimulus material, and why. In the interviews, most respondents identified with the female running character (see fig. 5.2) who in 2011, Berger argued, 'calls to mind several different heroic or mythic figures from our collective consciousness' (p. 177). Entrepreneur M was one of these participants, and stated 'she seems like a bit of a rebel to be honest'. Through Entrepreneur M explanation, we could presume that they also saw themselves as a 'bit of a rebel'. Entrepreneur A pointed out, 'she doesn't stick to the norm which is cool'. This comment implied Entrepreneur A's affinity with innovation and was an important observation to make with regard to aspects concerning enterprise development and their relationship with technology. Several participants discussed how they identified with the Big Brother character, Entrepreneur J stated, 'he is confident and is a clear leader. I like that'. This was a unique response since so many participants had interpreted this character to be a fascist dictator antagonist (see fig 5.3). Berger (2011), in his analysis, identified this character to be 'bland, unanimated, and without much in the way of personality' (p. 175). Through further interviewing, it was possible to investigate Entrepreneur J's response in greater detail; it later emerged that he valued good leadership skills, and having control over his enterprise was high on his agenda. This showed how, through audiovisual elicitation, it was possible to establish who participants felt they

identified with. Through further probing, it was also possible to establish why they felt that way. This was useful in revealing how participants thought they portrayed themselves.

Fig. 5.2. The female protagonist in the Apple 1984 advert



Fig. 5.3. The male antagonist in the Apple 1984 advert



#### 5.4.2. Personal inspirations

Audiovisual elicitation interviews reveal participants' personal motivations by understanding the influence of role models. After viewing the 1984 advert, Entrepreneur H observed the qualities that he admires in Steve Jobs: 'Steve Jobs was a boss. I think not many people

can compare to the things he achieved'. Entrepreneur H's response led to deeper probing to determine why he considered Steve Jobs to be a role model, and more importantly how Entrepreneur H chose to take inspiration from him in his professional endeavours.

Other respondents expressed that their inspiration came from a bit closer to home, Entrepreneur L stated, 'I won't be able to do it by myself. It's going to rely heavily on the support of my brilliant friends and family'. From Entrepreneur L's comment, it was clear to see her motivations by gaining an insight into her support network. Entrepreneur G also mentioned the important influence of her father and demonstrated her family values, 'my father is my biggest inspiration. He is the one that got me into bee keeping and I love it'. This was a central finding that clearly demonstrated how audiovisual elicitation interviews enable participants to speak openly about personal topics, which have particular benefit to Fifth Planet Productions CIC in the genuine context when trying to learn more about their clients.

#### *5.4.3. Formality*

There could have been a number of reasons that could have suggested why certain participants preferred to keep their responses brief, for instance: they might have felt uncomfortable or shy in the research setting; perhaps they were naturally introverted; they may not have had a particular opinion on the topic in question; or English may not have been their first language. As Entrepreneur G, who was not a native speaker of English, pointed out, 'it is sometimes difficult to get my point across to people'. Another participant, Entrepreneur X, expressed, 'I am not from the UK so I have had to work very hard to learn my English in addition to everything for my course and the business'. In the analysis it was important to consider how there might have been issues related to comprehension and difficulties in expressing opinions coherently. It was also possible that participants chose to



keep their responses brief in order to maintain the business-like formality within the process. Again, in this instance, it was important to tailor the methods of communication to the individual participant, demonstrating a benefit of a more unstructured approach to interviewing.

#### *5.4.4. Informality*

The participants were made to feel comfortable in order to encourage honest and open responses as Entrepreneur W stated 'it felt more like a conversation than an interview'. Most participants responded with integrity while a few trivialised certain questions. When asked how the interview could have been improved, Entrepreneur K responded, 'a brew'. An anthropological perspective can be taken to observe how this may have been disguising unease associated with the context of the personal or professional relationship with the researcher. Participants could have also been indicating that they felt that their time could have been rewarded in some way. This clearly demonstrated how conducting audiovisual elicitation interviews in the genuine context, where participants have something at stake is very different to conducting interviews with participants where there is no obvious incentive.

#### 5.5. Perspectives on Audiovisual Elicitation

It was possible to gain insights about how each participant valued audiovisual elicitation interviews; indicating how the methods were received. It was possible to learn about: the format of the interview; choice of audiovisual stimulus; types of questions asked; relevance of questions; length of process; and whether participants might consider adopting similar methods in their own organisation.

It is not a problem if participants do not understand the purpose of the audiovisual elicitation interview, as long as requirements are clearly defined. A successful example of elicitation in the genuine context is when rich data is collected and the interviewer leaves with a better

understanding about the informant and their enterprise. Even the negative comments were relevant to this study because they demonstrated how audiovisual elicitation interviews do not suit every individual. In the professional context, if a client had shown these signs, impatience would suggest that an alternative strategy needed to be employed to define the requirements of that individual.

Several participants demonstrated ambivalence toward the methods and appeared to be keen to get the process over with as soon as possible. Entrepreneur K expressed, 'at times I felt like I was repeating myself' and Entrepreneur U complained, 'it felt a little bit long to be honest', other negative feedback referred to the repetitive nature of questions or the lengthy interview process.

Other participants demonstrated a clear understanding of the advantages of adopting audiovisual elicitation methods, as Entrepreneur T noted, 'I really liked the way you interviewed, I might have to start using a similar technique when finding out what our clients want from us'. Participants could also provide critical feedback about how the process could be improved, which was a useful aspect about their understanding of the objectives of the methods. Entrepreneur T continued, 'I think the only thing that could have possibly improved it would be a few other people in the room. I quite like having a conversation where the pressure isn't completely on me. Sometimes it's good to bounce ideas off other people'. This particular criticism was one of the primary disadvantages of the individual nature of the developed system of elicitation; demonstrating implications for further research to discover how audiovisual elicitation interviewing might function in a collaborative setting.

Several participants also noted how the process allowed time for reflection, Entrepreneur H explained, 'this has been good to talk to someone else about what we're up to. Sometimes

you're just so busy with what you're doing that you just don't have time to reflect'. This demonstrated a clear benefit of the process for client organisations in the genuine context. Other participants did not explicitly express enthusiasm but did reflect on previous experiences, as Entrepreneur D stated, 'communication could have been better from the outset. We should have realised that it was never going to work out and cut our losses earlier'. This reflection also demonstrated participants' receptivity and respect for the communication process, enabling future communication to be tailored to this feedback.

One of the main benefits of engaging in conversations with participants who are in similar position is that it is possible to trade knowledge and experiences to develop better processes of communication and systems of practice. As a software developer, Entrepreneur P was able to provide useful insights into methods of communication he previously used within his company, 'we learnt all about agile development which I think is a great way to talk to customers. It's all about dealing with them face-to-face and stuff'. Other participants noted the importance of face-to-face communication for service providing enterprises, as Entrepreneur L stated, 'my clients buy into me as a service so it's important I get to know them face-to-face'. In this scenario, it was possible to learn through the participant's experiences. In the genuine context, this is a clear benefit for Fifth Planet Productions CIC and their professional clients. Discussing previous work effectively enables organisations to learn together from past experiences.

## 5.6. Conclusion

Audiovisual elicitation interviews revealed how the methods could provide detailed insights into the participants' knowledge, their character, enterprise and organisational structure. Establishing rapport with respondents, can enable participants to speak openly about a variety of topics related to both their personal and professional lives, and this process has

proved how discussing audiovisual stimulus helps to accomplish that. Each response was loaded with information that provided insights of their personality and knowledge about a range of topics. Analysis of the responses led to a comprehensive understanding of each participant's enterprise, organisational structure and future goals, which in the genuine context, has particular benefit to Fifth Planet Productions CIC in defining creative project requirements. The technique also had particular benefit to the entrepreneurs and organisational members where it enabled them to critically reflect on their own professional practice, and assess their own enterprising activity. This shows how the technique benefits other organisations and how Fifth Planet Productions CIC could use audiovisual elicitation interviews in consultations to help organisations reflexively consider how they operate. All feedback, whether positive or negative, was useful to continue improving the audiovisual elicitation method for future application.

## 6. Conclusion

### 6.1. Introduction

The following chapter reviews the theoretical priorities guiding this research and how they have framed an investigation of the use of audiovisual elicitation techniques to improve organisational communication for Fifth Planet Productions CIC. This is followed by a summary of the research methodology: its strengths and limitations, and a summary of the main research findings. The implications for creative enterprise, wider practice, and further research are also discussed; finally providing an account of the researcher's own personal reflections surrounding the research journey.

### 6.2. Theoretical Context

A discussion of prior research, underpins the research that has been undertaken. The research was framed by a number of fields including: organisational communication (Weick, 1979; McPhee & Zaug, 2000; Putnam and Nicotera, 2010); corporate communication (Freeman, 2010; Cornelissen, 2011; Argenti, 1996); business analysis (IIBA, 2009; Cadle, Paul and Turner, 2010); product development (Beck et al., 2001; Laplante and Neill, 2004; Smith, 2007); social science (Harper, 2002; Sayre, 2006; Allet, 2010); marketing (Zaltman, 1998; Coulter, 2007); and sociocultural theory (Vygotsky, 1980; Wertsch, 1994; Mercer and Littleton, 2007).

A sociological framing of the organisation (Cooley, 1956) and the prioritisation of the constitutive role of communication in organisations (McPhee & Zaug, 2000) was useful in this research as it highlighted the significance that discourse (Oswick, 2012) and corporate communication (Cornelissen, 2011) has in indicating how organisations operate. This research analysed organisational members' discourse to determine how organisations are socially constructed, which showed how wider social and cultural factors are significant (John-Steiner and Mahn, 1996) in defining aspects about their organisation.

Research about creativity in organisations demonstrated how difficult to define the phenomenon is, and that collective sensemaking of creative ideas can be a complex process (Choo, 1996) that is not restricted to individual “creatives” (Burnard, 2012). Creativity is a process affected by multiple fields and domains, which demonstrates how it is heavily dependent on face-to-face social interaction (Csikszentmihalyi and Sawyer, 1995). Audiovisual elicitation, therefore, attempted to facilitate inter-organisational creativity across multiple domains in face-to-face settings to gain multiple individual, social and cultural perspectives to ultimately constitute a creative outcome.

Elicitation is an effective method of gathering tacit information (Johnson and Weller, 2002), specifically about participants ‘beliefs, attitudes, perceptions, judgments, emotions, feelings and decisions’ (p. 492) by using a form of stimulus to generate deeper discussion. This data can then be used in organisational contexts to define client requirements (Kotonya and Sommerville, 1998). This information is useful to attain since organisations are socially constructed (Cooley, 1956), but often, this information cannot be represented through talk, which is also why non-verbal signals are important in conveying meaning (Patton, 1990). Various forms of stimulus have been employed by using a variety of tools to access many-layered responses (Harper, 2002; Sayre, 2006; Allet, 2010); introducing different forms of sensory experience into the qualitative interview, but still, participants are expected to communicate their thoughts verbally. Elicitation that relies on participatory methods (Pink, 2007) enable respondents to express themselves creatively (Coulter, 2007). Elicitation in this research encourages respondents to express their ideas through existing texts, which ‘mediates the connection between language and social context, and facilitates more satisfactory bridging of the gap between texts and contexts’ (Fairclough, 1995, p. 189).

The fact that stimulus in this research is audiovisual adds another sensory experience (Crittenden, 1995) to elicitation; gratifying multiple senses. Audiovisual stimulus is not

restricted or prioritised to the visual or auditory senses (Cubitt, 2002). This ‘trans-sensoriality’ (Birtwistle, 2010), adds another dimension to stimulus material and is therefore ideally suited to eliciting rich data in the qualitative interview.

### 6.3. Research Methodology

The interpretivist research was presented to ‘develop more complex and context-sensitive understandings of the episodes of discourse’ (Oswick, 2012, p. 478) when investigating the requirements of Fifth Planet Productions CIC’s clients. The methods adopted relativist ontological (Rossman and Rallis, 2011) and subjectivist epistemological (Lincoln, Lynham and Guba, 2011) stances, which relied on the assumption that all text implicates other texts (Allen, 2010). This provided the researcher with the means to analyse how knowledge and reality is socially constructed (Burr, 2003) and meaning is communicated through discursive construction (Fairclough, 1995).

#### 6.3.1. *Research Approach*

A case study approach was useful in studying the audiovisual elicitation interviewing technique from multiple perspectives. It was possible to study the technique in its natural context over a long period of time (Simons, 2009), and was ideally suited since there was no pre-defined focus or scope at the beginning of the study (Buchanan, 2012). The research was split into two parts which enabled the researcher to, firstly, develop the audiovisual elicitation technique in situation, where decisions about the technique were influenced by real-life interactions, and secondly to test the developed technique on a sample of 25 entrepreneurs and business owners. This added depth to the inquiry by enabling the researcher to assess what information the technique can afford and how it can potentially benefit creative enterprises.

### *6.3.2. Data Collection*

An exploratory approach was embraced in part 1 because it enabled the identification of new knowledge, new insights, new understandings, and new meanings (Brink & Wood, 1997). This made it possible to explore the audiovisual elicitation technique without any pre-defined knowledge and was also ideally suited to the research occurring in its natural setting (Uys and Basson, 1985). An action research design was embraced since it provided an effective way to solve organisational problems, specifically in the breakdown of communication with project stakeholders. Action research was ideal for this study because it was hands-on and the findings were fed back into improving the methods each time, performing research in a cyclical process (Denscombe, 2014). All findings were recorded in a research journal, which made it easy to refer back to previous incidents and improve methods at each stage (Gray, 2007). Extreme purposive sampling was employed for the selection of participants, where individuals were selected based on their experience and prior knowledge of a specific issue (Tongco, 2007). The selection of extreme cases helped to develop richer, more in-depth, understandings of the phenomenon and lent credibility to the research account.

Part 2 presented the developed model of audiovisual elicitation interviews. The method was tested on a sample of 25 entrepreneurs and business owners to accurately simulate the conditions of genuine audiovisual elicitation interviews. Homogeneous purposive sampling was adopted, which was useful in selecting participants that matched the characteristics of the particular group of interest (Laerd Dissertation, 2012). The Duke of York Young Entrepreneur Centre, was selected as the research setting for the study, which proved to be an ideal location to conduct the research. It was located within a higher education institution and there was a choice of areas available that suited varying levels of formal discussion. Audiovisual elicitation interviews used an unstructured open-ended interviewing technique (Patton, 2002), which proved to be an effective research instrument to make participants



feel comfortable and explore and understand perceptions, feelings, emotions, behaviour, stories and events. Each interview began by screening the audiovisual stimulus and questions were asked about a number of topics related to the stimulus material and participants' personal motivations and future goals. Using a prompt as a basis for the interview questions was useful at defining the structure and ensuring key subjects were not left out. Audio recordings were used to capture responses in the audiovisual elicitation interviews. The audio recorder allowed for an accurate record of the conversation to be captured, and the responses were transcribed for data analysis.

### *6.3.3. Data Analysis*

Template analysis proved to be an effective method of identifying relevant topics for discussion. The approach was employed to identify themes that were relevant to analysis: from conducting the interviews; listening back to the interviews; transcribing the interviews using pseudonyms; and then coding the transcripts using a series of open, secondary and higher order coding as outlined by King (2014). The use of NVivo coding software was effective at completing the thematic coding of research data.

Intertextual discourse analysis, which focused on identifying references to intertextual references in participants' discourse (Fairclough, 1995), was embraced to investigate responses and explore how participants communicated meaning in audiovisual elicitation interviews. Responses were analysed at: the micro-level (Oswick, 2012), in focusing on the actual content of the text itself; and at the meso-level, in focusing on the interpenetration and interrelationship of the text (Oswick, 2012). Forms of covert intertextuality could be investigated in the audiovisual elicitation interview to compare the entrepreneurs' goals with the goals and mission statements of other enterprises.

#### *6.3.4. Ethical considerations*

It was important to consider the ethical considerations during the course of the study. Ethical considerations were concerned with issues of: informed consent; confidentiality; anonymity; and reflexivity of the researcher. These considerations drew from large body of literature, and since the research was conducted within a higher education institution, conformed to the British Educational Research Association [BERA] guidelines published in 2011. The ethical considerations not only ensured the research was ethically sound, they ensured rigour throughout the entire research process.

#### 6.4. Strengths and Limitations

Qualitative methods promoted greater reflexivity and enabled the researcher to objectively view the actions of Fifth Planet Productions CIC. There are, of course, limitations within the methodology related to a variety of aspects. A number of authors (Rubin and Rubin, 2011; Cassell, 2009; Saunders, 2012) have discussed the limited nature of qualitative research, where sample sizes are relatively small in comparison to quantitative methods. The research was naturally limited due to a relatively small number of participants. To quantitative researchers, a small sample might be regarded as non-representational or lacking rigour. However, this research was not intended to be representative of a larger demographic, rather the aim was to collect data about a specific social group to learn how they responded to the audiovisual elicitation technique.

Another issue was in self-selection of the research sample. Selecting entrepreneurs from one familiar environment, could lead to bias; the study could be influenced by the researcher's previous knowledge of the participants and their enterprises. Similarly, participants' responses could have been influenced by familiarity with the researcher, their enterprise, and the overall objectives of the research.

Certain limitations related specifically to the use of elicitation interviewing. Some participants found it difficult to express what they felt about the stimulus material through words alone. Others simply demonstrated ambivalence towards the elicitation material, resulting in the elicitation having no effect on those individuals.

### 6.5. Implications for Practice

This research was conducted with the aim to improve professional practice for Fifth Planet Productions CIC. The research revealed unexpected aspects about audiovisual elicitation interviews and exposed substantial rich data about participants. These findings were separated into: indications related to knowledge, indications related to the participants' enterprises, and indications of character. Other episodes revealed how respondents felt the methods of inquiry could have been improved. All findings were discussed in relation to how they affected practice for Fifth Planet Productions CIC.

An understanding of participants' knowledge was crucial to the development of professional relationships. Responses within audiovisual elicitation interviews were interpreted to provide indications of the participants' knowledge in a number of ways. By using existing stimulus for elicitation, it was possible to identify which participants recognised: the original context of the clip (intertext); the subject of allusion (metatext); the genre or temporal situation of the clip (architext); and which participants did not explicitly comment on style but were able to recognise the clip's intentions, and could place them within a broader field of communications (hypertext).

A lot could be learnt about participants' education through the comments made regarding technical production of the stimulus material. By identifying the participants who audio-viewed the media in the 'causal mode' (Chion and Gorbman, 1994), consuming media in order to gather information about its cause, it was clear participants had an interest in sound and film.

Audiovisual elicitation interviews also revealed insights into the participants' previous educational and professional endeavours, which was key information to attain when building a bigger picture of the participant's background.

One of the main aims of audiovisual elicitation interviews was to extract information from participants about their enterprise, and its mission, without being too conspicuous. By using stimulus audiovisual material, the focus was taken away from the participant, and the interview was intended to feel less like an interrogation, and more like a discussion of good practice. The audiovisual elicitation interview encouraged participants to reflect on their own practice, providing valuable insights.

Insights related to the motivation that drove enterprises were extremely valuable. It was possible to learn what led to the enterprise's formation and how that motivation was reflected in the enterprise's work. These insights were particularly useful when assessing which approach to take in communicating the background of the enterprise.

Audiovisual elicitation enabled participants to objectively view their enterprise and assess how they perceived their brand in relation to other products or services. Identifying how participants perceive their brand was important when deciding how to communicate with their audiences.

Stakeholder analysis was a key part of the audiovisual elicitation interview process and was particularly useful in determining the roles of stakeholders within organisations. The audiovisual elicitation interview provided many insights about the entrepreneurs' role, in addition to tensions and power struggles within their enterprise. Collecting data about organisational structure is important when deciding which stakeholders' requirements to fulfil in the genuine context; establishing who is responsible, accountable, who should be consulted and who should be informed during production of creative projects.

One of the main aims of elicitation interviews was to determine the clients' requirements in order to fulfil their future plans. Participants also demonstrated their knowledge about their enterprise and current trends. Audiovisual elicitation interviews enabled participants to reflect on the audiovisual stimulus and critically evaluate the actions of their own enterprise; enabling them to consider their own plans for the future.

Audiovisual elicitation interviews encouraged respondents to reveal which characters they identified with from the stimulus material; revealing parasocial relationships (Sayre, 2006). In many cases, the audiovisual elicitation interview helped to reveal participants' personal motivations, and by discovering who each participant considered role models, it was possible to understand more about their personal aspirations. Aspects of the participants' personal lives could be determined, establishing how they felt they compared to those role models, and what they were doing to be more like them.

Audiovisual elicitation interviews received a mixed response from participants and their reflections demonstrated a deeper consideration of the process. Several participants readily demonstrated their enthusiasm while others demonstrated ambivalence. This showed how audiovisual elicitation interviews did not suit every individual and other strategies may need to be employed to generate discussion.

There were several characteristics of talk that suggested formality within the audiovisual elicitation process including brevity of responses and choice of language. This could be attributed to a number of reasons. In each instance, once this formality had been established, it was possible to tailor consequent communication and interview questions.

Most participants valued the significance of the questions being asked, whilst a minority trivialised questions, responding with facetious remarks. These responses were seen frequently and were incredibly useful at demonstrating the participant's character and sense of humour and indicating whether alternative methods might be required.

Participants were keen to reflect on their own practice and offer various solutions to problems they had encountered. They were also keen to reflect on the audiovisual elicitation process and suggested different ways that the process could be improved. One of the more valuable aspects of this kind of study was that it was a constantly improving process where there was no right or wrong answer, the methods could only be improved through repeat experimentation and learning from those mistakes.

#### 6.6. Implications for Future Research

One potential further area of research could be in investigating how participants, specifically clients, respond to alternative audiovisual stimuli to understand not only what it affords, but their perspective on the methods it from a client's perspective. This study only used one clip as stimulus but it would be interesting to compare materials from a variety of genres to explore participants varying responses. Finally, it would be interesting to explore how the methods could be effectively applied within a group scenario.

#### 6.7. Reflections on the Researcher's Personal Journey

In the process of developing this method, I have been able to understand how a wide variety of individuals communicate, which has enabled me to reflect critically on my own communication skills. Through talking about the communication process, I have been able to discover where my weaknesses lie. If anything, as the research has advanced, I found it progressively easier to probe respondents to get to the bottom of their own difficulties. Eventually, I found it rewarding helping others to identify their own weaknesses related to communication.

#### 6.8. Conclusion

Part 1 used various experimental methods to develop a new elicitation technique for defining the project requirements for Fifth Planet Productions CIC's clients. Participants

helped formulate the audiovisual elicitation technique through the experiences that were encountered. The processes were then supported by related theoretical research from a number of fields. Though it could be considered the approaches that led to the formation of the audiovisual elicitation techniques were cumbersome, a lot was learnt during the 12 months of running the new enterprise. Part 2 tested the developed methods further using scientific methods to formulate an understanding about how Fifth Planet Productions CIC achieved success. Hopefully, readers, do not simply view this text as blueprint for using a specific methodology as the methods may not work for every organisation; the results will most certainly vary depending on who the participants are. Organisational members reading this text should, however, consider the approach to improving a particular system as good organisational practice: a problem was identified; steps were taken to understand the root of the problem; a solution was developed using a method of communicating with stakeholders; and once a solution had been identified, the technique was tested further using qualitative methods. The findings from part 2 of the study provided significant insights about information that can be acquired when using audiovisual stimulus in the qualitative interview; offering scope for further research and development of practice in the use of audiovisual methods in other fields of qualitative inquiry.

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## Appendices

### Appendix A Business Plan



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### **Fifth Planet Productions C.I.C.**

*Committed to supporting social enterprise and charities, we promote creativity to engage and inspire.*

## **Business Plan**

Prepared April 2015

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## Executive Summary

### Who We Are

Fifth Planet Productions C.I.C is a multimedia production social enterprise dedicated to consistently providing high customer satisfaction by rendering excellent service, using the latest technology to create high-quality video and animation productions.

Fifth Planet Productions is also a community interest company, limited by guarantee, whose primary interests are to increase employability for students and recent graduates and supporting young enterprise in the United Kingdom. These social aims are currently achieved by creating a bridge between creative young people and UK charities and providing paid working for these individuals.

Our commercial services are geared towards several markets, including higher education institutions/organisations, small and medium-sized enterprises, and start-up enterprises. We will initially continue our current trend of targeting UK higher education institutions whom we have already established several strategic alliances with over the past year and will establish further connections with businesses linked with those institutions. Eventually, we will attract more private-sector clients so we can showcase a broad portfolio of work.

We have already achieved a turn-over of £26,056 in our first year and believe that we can earn £35,175 in our second year (FY2016), rising to £47,487 in our third year

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(FY2017) and £64,108 in our fourth (FY2018). Our market strategy will be to advertise and capitalise on the services that our competitors do not offer.

There are several companies with whom we will be competing. We have a competitive advantage, however, as we are able to provide a wide variety of services in-house, without the need for sub-contracting services

With a growing portfolio of clients around the UK, Fifth Planet Productions seeks to eventually expand its operations to a dedicated studio in West Yorkshire.

## **What We Sell**

Fifth Planet Productions specialise in the provision of high quality marketing solutions in the form of multimedia. This includes video production, animation / motion graphics and photographic services primarily for web-use. Fifth Planet also offer a range of consultation services, and use business analysis techniques, to offer accurate advice in a number of areas including online-marketing, technological integration and project management.

## **Who We Sell To**

Fifth Planet Productions sells its services to a range of commercial clients mainly based in the private and public sectors seeking to promote their own products and services.



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As a social enterprise, Fifth Planet reinvests its profits back into the company, which enables them to achieve their social aims by the working with start-ups and third sector organisations. Consultancy is offered to these groups on a pro bono basis to help them determine which marketing strategies are appropriate for their organisations.

## **Financial Summary**

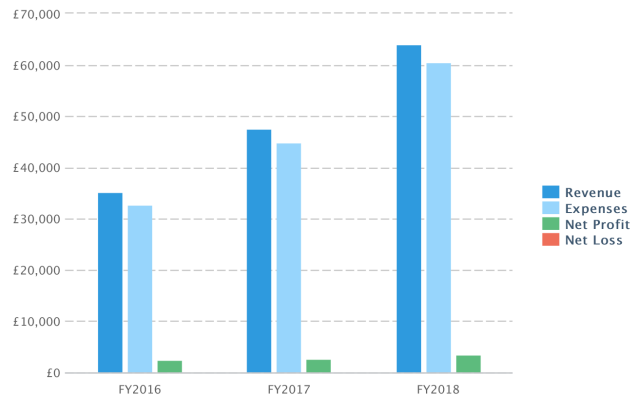
### **Financial Highlights**

The financial plan of the business requires growth financed by positive cash flows from operations. Additional outside investment or owner investment is not necessary. The current business line is not capital-intensive, but fixed costs of the business will increase due to the remuneration of new employees which must be covered almost immediately by additional revenues from video production sales. This is feasible because it is expected that at least five current clients will continue to use our services as they move into the next academic year

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**Financial Highlights by Year**



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## Company

### Company Overview

Fifth Planet Productions is a community interest company that was incorporated in September 2013. It provides its customers with a range of multimedia services including:

- Corporate video
- Animation and motion graphics
- Events videography / photography
- Soundtrack production
- Illustration and graphics design

The company is currently managed and directed by the three founding members: Nicholas Flatt; Stacey Powers and Sam Craggs. Flatt serves as the company's managing director, Powers as the company's creative director, and Craggs as audio director. Fifth Planet Productions is established as a limited liability community interest company, limited by guarantee. The directors share in management responsibilities with final decisions falling to a majority vote where there are differences of opinion.

Fifth Planet Productions C.I.C.

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## **Company History**

Founded in September 2013 by three graduates who met during their time studying music together at University, Fifth Planet Productions has already made notable achievements in their first year of incorporation. The team was initially assembled in 2011 when the University's marketing department ran a competition; the task was to produce two videos about different aspects that represented student-life in Huddersfield. The team were awarded first place in the competition and the process demonstrated their ability to collaborate.

Following the success of the competition, Fifth Planet decided to collaborate in producing voluntary work for a number of charitable organisations. This proved an effective way to develop their skills in production and dealing with clients, whilst expanding their all-important portfolios. Eventually, Fifth Planet were soon being approached with commercial commissions and it became necessary to establish a legal entity.

With support and funding from the University of Huddersfield Enterprise Team and UnLtd, Fifth Planet Productions became incorporated, adopting the legal model of a community interest company, limited by guarantee. As part of this funding, Fifth Planet were also given access to office space within the Duke of York Young Entrepreneur Centre, located within the 3M Buckley Innovation Centre. This enabled them to grow their client-base and establish themselves as a serious competitor within their particular industry.

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## Management Team

The initial management team consists of:

**Nicholas Flatt, Managing Director.** The Managing Director was appointed at the time of incorporation. Responsibilities include but are not limited to:

- Advising the board and carrying out tasks assigned by the board
- Overseeing daily operations
- Personnel management (recruitment, hiring, training, evaluation and termination of staff)
- Acting as a main contact for clients
- Managing animation and motion graphic projects
- Supervision of artistic staff
- Overseeing the preparation of the annual report of activities as well as fiscal reports
- Developing a network of support within the arts community

Nicholas has recently completed a Masters of Enterprise degree, focusing on a process of defining clients' requirements in the creative process.

**Stacey Powers - Creative Director.** The Creative Director was also appointed at the time of incorporation. Responsibilities include but are not limited to:

- Overseeing pre-production of each project: primary research and storyboarding
- Creative direction
- Managing photography projects

#### Fifth Planet Productions C.I.C.

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- Building a sub-brand that focuses on events photography and videography
- Procurement of technical equipment
- Updating web-platforms
- Managing social media

Stacey has previous experience of working in digital marketing, she uses this experience to develop marketing strategies for Fifth Planet Productions.

**Sam Craggs - Audio Director.** The Audio Director was appointed at the time of incorporation. Responsibilities include but are not limited to:

- Overseeing audio direction of creative projects
- Bespoke music composition and production
- Audio recording on location
- Post-production mixing and mastering

Sam has previous experience music industry experience and also runs his own music label. He uses this knowledge of the creative arts in his approach to dealing directly with clients on audio related matters.

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## Products and Services

### Products and Services

Fifth Planet Productions provide the following products and services:

**Video Production** - The team produce high quality video, using industry-leading equipment. They perform each stage of the service in-house including: initial consultation and requirements elicitation, pre-production research; scripts/storyboards writing; filming / capturing footage and audio, including voiceover recording; editing; soundtrack composition; and audiovisual post production, including colour correction and audio mixing / mastering. Fifth Planet produce a variety of different types of video not limited to:

- Corporate Video - intended for a specific purpose in a corporate or B2B environment and viewed only by a limited or targeted audience
- Marketing Video - to promote an organisation or specific product and create awareness among consumers
- Event Video - to document corporate, sporting, school, stage, wedding, church, and similar events
- Explainer Video - to give the viewer a better understanding of the concept of product or service and the message being presented
- Education video - specifically for use in on-line education
- Training Video - to promote or make changes within an organisation

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The majority of Fifth Planet's video projects are intended for web-use, although, the team are always happy to deliver bespoke projects to meet the client specification.

**Animation** - Each of the above types of video incorporate elements of animation and motion graphics. Fifth Planet believe that animation adds another dimension to live action footage and is extremely effective at explaining concepts in a visually engaging way. Other clients may choose to use purely animation to communicate with their audience; but that is entirely dependent on the product or service. Again, each stage of development is performed in-house, with additional stages for: design and illustration of assets; pre-visualisation; rigging; texturing; animation; and rendering. Sound design (foley, sound effects) is also used to compliment the visual aspects of productions. Fifth Planet use a mix of 2D and 3D digital techniques to produce a variety of animation styles including:

- Vector animation
- Motion graphics
- Kinetic typography
- Character animation
- VFX

**Photography** - In addition to video production, Fifth Planet offer a wide range of photography services that cater for a variety of clients' needs. Photography services that Fifth Planet provide include:

- Timelapse



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- Events
- Products
- Fashion
- Portraiture

**Consultation** - Fifth Planet Productions consider themselves to be a digital company with a human focus, that prides itself on delivering a personal service, and values the importance of interpersonal (face-to-face) communication. Each of Fifth Planet's products, come with a free consultation services that involves meeting with clients in person, and eliciting the organisation's specific requirements. Fifth Planet are able to provide advice and support in a number of areas including:

- Marketing
- Social media
- Technological integration

## Competitors

Multimedia production is a highly saturated market and Fifth Planet has a lot of competitors in the local area that operate in a similar way. There is also a lot of competition from creative freelancers, who to some clients, the ease and efficiency of working with a freelancer is more appropriate for them. Their main local competitors are:

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## Target Market

### Market Overview

**Higher education institutions and organisations:** Fifth Planet's main customer-base consists of marketing departments in the higher education sector. Both Universities and Students' Unions use Fifth Planet's services, and we have gained clients nationwide as a result of recommendations between institutions. There was a sudden rush for recruitment drives for under-performing subject areas. Fifth Planet have seen a rise of clients from specific schools within universities, who have demonstrated a need to promote their courses with engaging video content; something to stand out from the normal printed prospectus.

**Small and medium-sized private sector businesses:** Fifth Planet's income will be generated by the work they do for small and medium-sized enterprises. For these companies, the promotion of their products and services as a tool to enable growth is absolutely essential.

**Start-up enterprises:** Fifth Planet support entrepreneurship in the UK, they will attract start-up enterprises early-on so they can work to help them grow. The work that Fifth Planet do with these enterprises is seen as a longer term investment, that enables Fifth Planet to grow with them.

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**Third sector organisations:** Fifth Planet offer support to third sector organisations at a reduced cost and clients usually find them through online searches for support or through networking events and personal contacts. Fifth Planet recognise the challenges facing organisations, and are able to offer practical advice on how to progress and grow using digital marketing. Many charities cannot afford high quality marketing or think it is unnecessary, Fifth Planet offer advice and affordable marketing solutions to these organisations.

## Market Needs

Charities and small start-ups require effective but low cost marketing solutions. Fifth Planet offer high quality productions but for a lower cost through collaborating with students and recent graduates. Under instruction from the management team at Fifth Planet, students can work on live projects and gain valuable experience in their area whilst earning a fair wage for their skills. Clients will receive high quality products for an affordable price knowing they have supported their local community.

Clients from the higher education sector need to work with a company that understands their main client, students. With their vast experience of working in the higher education sector, the management team at Fifth Planet know the higher education industry extremely well, and are able to work quickly and efficiently on creative projects. Through employing students and recent graduates on a freelance basis, they are also in touch with current University trends and can actively advise on how to target particular campaigns.

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## **Strategy and Implementation**

### **Marketing Plan**

#### **Overview**

Fifth Planet Productions' marketing strategy is a simple one: satisfied customers are the best marketing tool. For their first year of trade, Fifth Planet's client-base developed organically through word of mouth and networking events.

Online marketing has proven to be successful at developing interest about Fifth Planet's brand outside the local area and as such, has led to a diverse portfolio with clients from around the country. Fifth Planet will now develop a more detailed marketing strategy, which will involve improving Search Engine Optimisation to appear attract even more clients.

Fifth Planet will also actively seek business networking events to create more local partnerships with organisations in the local area.

#### **Positioning**

Fifth Planet Productions are a multimedia production community interest company, committed to driving social change by encouraging creativity.

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### **Pricing**

Pricing is determined on an individual project basis depending on the scope of the project. In each project, Fifth Planet estimate how long various tasks will take and how many people need to be involved. Optional extras such as choice of voiceover artist and bespoke music also give clients more control over costing.

### **Promotion**

Fifth Planet's products are their best advertising tool since their products are showcased online, in the public arena. Clients searching for multimedia production companies to work with are most likely to make decisions based on the portfolio of the company, so regularly updating the website and sharing these updates via social media platforms is the best way for Fifth Planet to remain at the forefront of their industry.

Fifth Planet will explore new low cost advertising methods including maintaining communication with their existing members through regular email updates to current and previous clients, and anyone who has shown an interest in the company (signed up for email updates/social media etc). This is a great way to summarise their recent work regularly, and share this with the individuals concerned.

Another form of advertising Fifth Planet wish to explore is in producing a promotional video to promote their own services. Although they have a varied portfolio, a video

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specifically about the company itself makes sense and will make a personal connection between the management team and potential clients.

### **Distribution**

Distribution costs for Fifth Planet are extremely low. As an online company they distribute their products online using free data transfer services. In rarer cases where clients specify a requirement for a physical product, for example in the form of DVD or printed photography, these are sent via Royal Mail or delivered in person.

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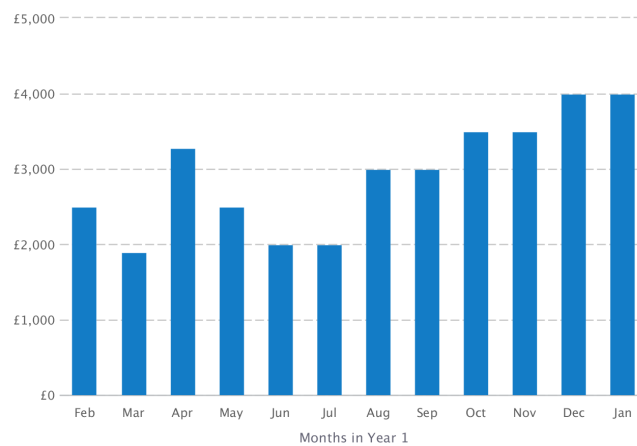
## Financial Plan

### Revenue Forecast

#### Revenue Forecast

	FY2016	FY2017	FY2018
Total Revenue	£35,175	£47,487	£64,108
Total Direct Cost	£2,400	£10,000	£20,000
Gross Margin	£32,775	£37,487	£44,108
Gross Margin %	93%	79%	69%

#### Revenue by Month





Fifth Planet Productions C.I.C.

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### **About the Revenue Forecast**

The revenue forecast represents the enterprise scaling up sales quickly in the second year as the online community begins to recognise the high quality of Fifth Planet's products.

Sales of video productions services will be the greatest driver of sales growth and represents the best margins for the business, with at least a 100% markup over cost. Animations are more expensive to produce, but will provide a vital line of business that will encourage higher-paying and higher-profile customers to Fifth Planet's services. There is 35% growth predicted for the second and third years of sales driven by awareness and rise in commercial sales.

Products and services sold to third sector organisations will be sold at lower rates, but costs will also be reduced through bulk ordering and the ease of working with organisations in an ongoing way. The increased online presence of Fifth Planet's work and use of their brand name, particularly with regard to its ethical stance, will allow organisations to proudly advertise the fact that they use Fifth Planet's services.

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## Personnel Plan

### Personnel Table

	FY2016	FY2017	FY2018
Managing Director	£9,600	£11,520	£13,824
Creative Director	£9,600	£11,520	£13,824
Audio Director	£3,600	£4,320	£5,184
<b>Total</b>	<b>£22,800</b>	<b>£27,360</b>	<b>£32,832</b>

### About the Personnel Plan

The managing director and creative director have a salary as they work on every project and manage the day to day running of the company. As a social enterprise they take the minimum required for living costs. The rest of the profit is then invested back into the company. The audio director does not have a salary as he is paid for work on separate projects.

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## Budget

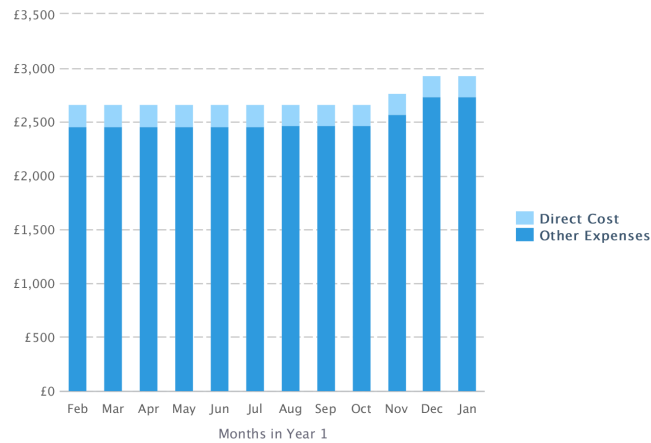
### Budget Table

	FY2016	FY2017	FY2018
<b>Operating Expenses</b>			
Salary	£22,800	£27,360	£32,832
Employee Related Expenses	£0	£0	£0
Insurance	£504	£504	£504
Repairs and maintenance	£424	£424	£424
Printing, postage and stationery	£667	£667	£667
Telephone	£563	£563	£563
Computer costs	£270	£270	£270
Vimeo Subscription	£190	£190	£190
Travelling expenses	£784	£784	£784
Accountancy	£2,400	£2,400	£2,400
Bank charges	£6	£6	£6
General expenses	£14	£14	£14
Depreciation on fixtures and equipment	£977	£977	£977
<b>Total Operating Expenses</b>	<b>£29,599</b>	<b>£34,159</b>	<b>£39,631</b>

Fifth Planet Productions C.I.C.

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**Expenses by Month**



**About the Budget**

Marketing expenses will be higher in the first year to increase the enterprise's online presence and will drop after that. Depreciation will be for the existing specialist technical equipment such as cameras and other recording and editing apparatus.

Fifth Planet Productions C.I.C.

## Financial Statements

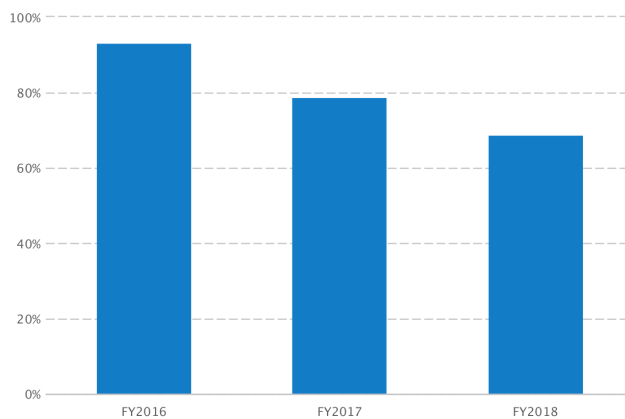
### Profit and Loss Statement

	FY2016	FY2017	FY2018
<b>Revenue</b>	<b>£35,175</b>	<b>£47,487</b>	<b>£64,108</b>
<b>Direct Cost</b>	<b>£2,400</b>	<b>£10,000</b>	<b>£20,000</b>
Gross Margin	£32,775	£37,487	£44,108
<b>Gross Margin %</b>	<b>93%</b>	<b>79%</b>	<b>69%</b>
<b>Operating Expenses</b>			
Salary	£22,800	£27,360	£32,832
Employee Related Expenses	£0	£0	£0
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Bank charges	£6	£6	£6
General expenses	£14	£14	£14
Depreciation on fixtures and equipment	£977	£977	£977
<b>Total Operating Expenses</b>	<b>£29,599</b>	<b>£34,159</b>	<b>£39,631</b>
<b>Operating Income</b>	<b>£3,176</b>	<b>£3,328</b>	<b>£4,477</b>
Income Taxes	£635	£666	£895
<b>Total Expenses</b>	<b>£32,634</b>	<b>£44,825</b>	<b>£60,526</b>
<b>Net Profit</b>	<b>£2,541</b>	<b>£2,662</b>	<b>£3,582</b>
<b>Net Profit / Sales</b>	<b>7%</b>	<b>6%</b>	<b>6%</b>

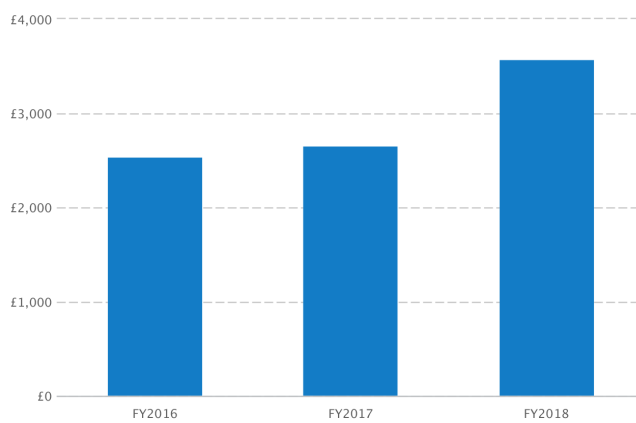
Fifth Planet Productions C.I.C.

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**Gross Margin by Year**



**Net Profit (or Loss) by Year**



Fifth Planet Productions C.I.C.

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### **About the Profit and Loss Statement**

As a community interest company, Fifth Planet Productions are required to demonstrate their profits are being invested back into the company. As such, will be investing £2,400 in FY2016, then rising to £10,000 in FY2017 and £20,000 in FY2018. This is to reflect the increased profit generated from sales.

Direct costs normally consist of large one-time expenses from the purchase of and upgrading of specialist equipment.





Fifth Planet Productions C.I.C.

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	FY2016	FY2017	FY2018
Managing Director	£9,600	£11,520	£13,824
Creative Director	£9,600	£11,520	£13,824
Audio Director	£3,600	£4,320	£5,184
<b>Total</b>	<b>£22,800</b>	<b>£27,360</b>	<b>£32,832</b>

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Fifth Planet Productions C.I.C.

## Budget

### Budget Table (With Monthly Detail)

FY2016	Feb '15	Mar '15	Apr '15	May '15	Jun '15	Jul '15	Aug '15	Sep '15	Oct '15	Nov '15	Dec '15	Jan '16
<b>Operating Expenses</b>												
Salary	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900
Employee Related Expenses	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0
Insurance	£42	£42	£42	£42	£42	£42	£42	£42	£42	£42	£42	£42
Repairs and maintenance	£35	£35	£35	£35	£35	£35	£35	£35	£36	£36	£36	£36
Printing, postage and stationery	£55	£55	£55	£55	£55	£56	£56	£56	£56	£56	£56	£56
Telephone	£46	£47	£47	£47	£47	£47	£47	£47	£47	£47	£47	£47
Computer costs	£22	£22	£22	£22	£22	£22	£23	£23	£23	£23	£23	£23
Vimeo Subscription	£15	£15	£16	£16	£16	£16	£16	£16	£16	£16	£16	£16
Travelling expenses	£65	£65	£65	£65	£65	£65	£65	£65	£66	£66	£66	£66
Accountancy	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200
Bank charges	£0	£0	£0	£0	£0	£0	£1	£1	£1	£1	£1	£1
General expenses	£1	£1	£1	£1	£1	£1	£1	£1	£1	£1	£2	£2
Depreciation on fixtures and equipment	£81	£81	£81	£81	£81	£81	£81	£82	£82	£82	£82	£82
<b>Total Operating Expenses</b>	<b>£2,462</b>	<b>£2,463</b>	<b>£2,464</b>	<b>£2,464</b>	<b>£2,464</b>	<b>£2,465</b>	<b>£2,467</b>	<b>£2,468</b>	<b>£2,470</b>	<b>£2,470</b>	<b>£2,471</b>	<b>£2,471</b>

	FY2016	FY2017	FY2018
<b>Operating Expenses</b>			
Salary	£22,800	£27,360	£32,832
Employee Related Expenses	£0	£0	£0
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Fifth Planet Productions C.I.C.

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Repairs and maintenance	£424	£424	£424
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Bank charges	£6	£6	£6
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<b>Total Operating Expenses</b>	<b>£29,599</b>	<b>£34,159</b>	<b>£39,631</b>

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Fifth Planet Productions C.I.C.

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## **Profit and Loss Statement**

### **Profit and Loss Statement (With Monthly Detail)**

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## Fifth Planet Productions C.I.C.

FY2016	Feb '15	Mar '15	Apr '15	May '15	Jun '15	Jul '15	Aug '15	Sep '15	Oct '15	Nov '15	Dec '15	Jan '16
<b>Revenue</b>	£2,500	£1,900	£3,275	£2,500	£2,000	£2,000	£3,000	£3,000	£3,500	£3,500	£4,000	£4,000
<b>Direct Cost</b>	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200
<b>Gross Margin</b>	£2,300	£1,700	£3,075	£2,300	£1,800	£1,800	£2,800	£2,800	£3,300	£3,300	£3,800	£3,800
<b>Gross Margin %</b>	92%	89%	94%	92%	90%	90%	93%	93%	94%	94%	95%	95%
<b>Operating Expenses</b>												
Salary	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900	£1,900
Employee Related Expenses	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0	£0
Insurance	£42	£42	£42	£42	£42	£42	£42	£42	£42	£42	£42	£42
Repairs and maintenance	£35	£35	£35	£35	£35	£35	£35	£35	£36	£36	£36	£36
Printing, postage and stationery	£55	£55	£55	£55	£55	£56	£56	£56	£56	£56	£56	£56
Telephone	£46	£47	£47	£47	£47	£47	£47	£47	£47	£47	£47	£47
Computer costs	£22	£22	£22	£22	£22	£22	£23	£23	£23	£23	£23	£23
Vimeo Subscription	£15	£15	£16	£16	£16	£16	£16	£16	£16	£16	£16	£16
Travelling expenses	£65	£65	£65	£65	£65	£65	£65	£65	£66	£66	£66	£66
Accountancy	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200	£200
Bank charges	£0	£0	£0	£0	£0	£0	£1	£1	£1	£1	£1	£1
General expenses	£1	£1	£1	£1	£1	£1	£1	£1	£1	£1	£2	£2
Depreciation on fixtures and equipment	£81	£81	£81	£81	£81	£81	£81	£82	£82	£82	£82	£82
<b>Total Operating Expenses</b>	<b>£2,462</b>	<b>£2,463</b>	<b>£2,464</b>	<b>£2,464</b>	<b>£2,464</b>	<b>£2,465</b>	<b>£2,467</b>	<b>£2,468</b>	<b>£2,470</b>	<b>£2,470</b>	<b>£2,471</b>	<b>£2,471</b>

## Fifth Planet Productions C.I.C.

Operating Income	(£162)	(£763)	£611	(£164)	(£664)	(£665)	£333	£332	£830	£830	£1,329	£1,329
Income Taxes	£0	£0	£0	£0	£0	£0	£0	£0	£0	£104	£265	£266
Total Expenses	£2,662	£2,663	£2,664	£2,664	£2,664	£2,665	£2,667	£2,668	£2,670	£2,774	£2,936	£2,937
Net Profit	(£162)	(£763)	£611	(£164)	(£664)	(£665)	£333	£332	£830	£726	£1,064	£1,063
Net Profit / Sales	(6%)	(40%)	19%	(7%)	(33%)	(33%)	11%	11%	24%	21%	27%	27%

	FY2016	FY2017	FY2018
Revenue	£35,175	£47,487	£64,108
Direct Cost	£2,400	£10,000	£20,000
Gross Margin	£32,775	£37,487	£44,108
Gross Margin %	93%	79%	69%
<b>Operating Expenses</b>			
Salary	£22,800	£27,360	£32,832
Employee Related Expenses	£0	£0	£0
Insurance	£504	£504	£504
Repairs and maintenance	£424	£424	£424
Printing, postage and stationery	£667	£667	£667
Telephone	£563	£563	£563
Computer costs	£270	£270	£270
Vimeo Subscription	£190	£190	£190
Travelling expenses	£784	£784	£784
Accountancy	£2,400	£2,400	£2,400
Bank charges	£6	£6	£6
General expenses	£14	£14	£14
Depreciation on fixtures and equipment	£977	£977	£977
<b>Total Operating Expenses</b>	<b>£29,599</b>	<b>£34,159</b>	<b>£39,631</b>
<b>Operating Income</b>	<b>£3,176</b>	<b>£3,328</b>	<b>£4,477</b>
Income Taxes	£635	£666	£895

Fifth Planet Productions C.I.C.

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Total Expenses	£32,634	£44,825	£60,526
Net Profit	£2,541	£2,662	£3,582
Net Profit / Sales	7%	6%	6%

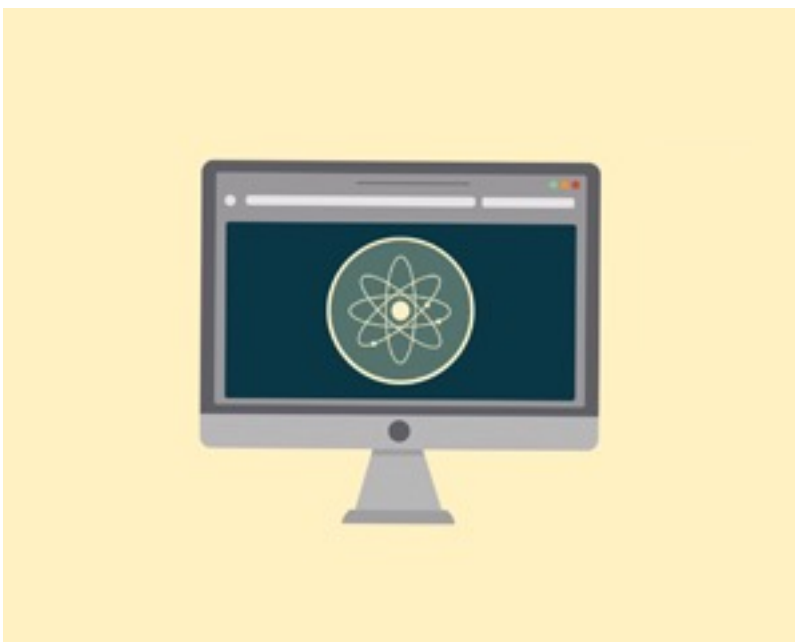
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Appendix B Work Included in the Study

National Union of Students - We Are The Change (<https://vimeo.com/117213093>)



University of Huddersfield - Reading Lists (<https://vimeo.com/117209699>)

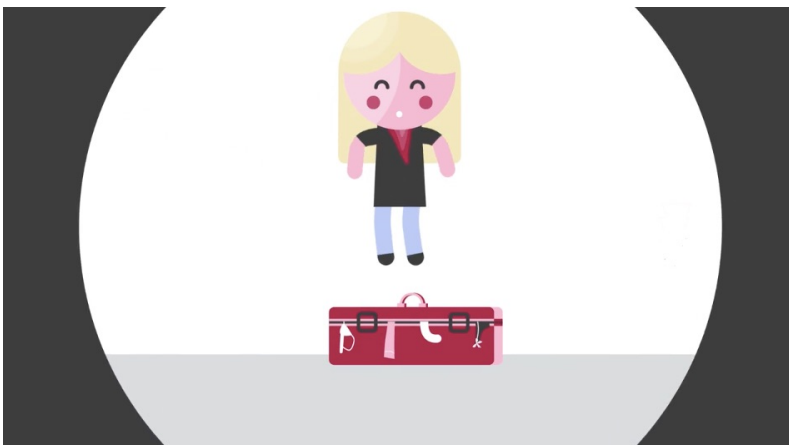




Woodhead Mountain Rescue Team (<https://vimeo.com/117209700>)



Roods and Perches - Dunaway Accessory Hanger (<https://vimeo.com/117208452>)



Appendix C Selected Body of Work

Huddersfield Students' Union - Varsity Promo 2014 (<https://vimeo.com/117212818>)



Sail Week Croatia - Custom Sail Week (<https://vimeo.com/121985156>)



## Appendix D Invitation and Information Sheet for Clients

Hi <insert name>,

As you may know, we at Fifth Planet Productions CIC are continually trying to improve the level of service that we provide to our customers. As such, as managing director of the enterprise I have enrolled on a Masters of Enterprise research programme at the University of Huddersfield and I am emailing to request your assistance with my particular research project.

In short, I would like to use the audiovisual work we produced for <insert organisation> as a case study for the research that demonstrates Fifth Planet Productions CIC's approach to dealing with customers. I have attached a detailed information sheet that outlines specific information regarding the nature of my research and ultimately how your assistance will help. Please read this carefully before you decide whether to take part in the study.

There is no obligation to take part, and should you wish to change your mind later, it will cause no inconvenience.

If you would like to participate, could you please fill out the attached consent form and return it to me as soon as you can.

Please do not hesitate to contact me if you have any questions about this request.

Kind regards,

Nic Flatt

Title: Investigating the use of audiovisual elicitation on the creative enterprise.

Invitation:

My name is Nicholas Flatt and, as you know, I am the Managing Director of Fifth Planet Productions CIC.

The following letter invites you to take part in a research study aiming to improve our communication process and ultimately establish how the techniques we currently employ constitute good practice. Before you decide whether to take part in the study, it is important for you to understand why the research is being done and what it will involve. While the title might make it sound quite complicated, hopefully the subject does make sense to you but please take time to read the following information carefully. Please do not hesitate to contact me if there is anything that is not clear, or if you would like more information, and please take time to decide whether or not you wish to take part.

Purpose of study:

The purpose of this study is to investigate the use of the audiovisual elicitation techniques when defining requirements for creative video and animation projects. Over the last 12 months, I have been developing systems of improving methods eliciting our customers' requirements. I have been using these business interactions as a basis for study to improve methods of elicitation and to ultimately improve the systems of eliciting requirements for start-up enterprises to help them discover how video and/or animation production might be a viable solution for them.

Participation:

The decision to become involved is yours, although you may wish to discuss the information in this letter with other colleagues of your organisation. If you decide to take part

you will be given this information sheet to keep and be asked to sign a consent form. Having decided to take part, you are still free to withdraw at any time and without giving a reason. The following part of the letter may help you to answer some of the questions you have about the research.

What happens if you take part?

All you need to do is provide your consent for me to use your organisation's case or interview responses within my research. I can assure you that any information that is included in the research is not used to the detriment of your organisation and any results included will only be used to provide context to the findings related to Fifth Planet Productions CIC and the specific topic of research.

Confidentiality:

If there is any particular information you would not like included within the study, please specify and I will simply not include it.

Results of the study:

The results of the study will be used in the research project. At a later stage, the results may be published in a research journal. If you would like, a copy of the results, or would like to see a copy of the research related to your organisation prior to submission, these can be forwarded to you upon request.

Contact person for further information:

Nicholas Flatt, Fifth Planet Productions CIC.

telephone: \*\*\*\*\*.

Thank you for taking the time to read this and for taking part.

## Appendix E Consent Form for Participants

**CONSENT FORM**

**Title of Research Project:** Investigating the use of audiovisual elicitation on the creative enterprise

It is important that you read, understand and sign the consent form. Your contribution to this research is entirely voluntary and you are not obliged in any way to participate, if you require any further details please contact your researcher.

I have been fully informed of the nature and aims of this research

I consent to taking part in it

I understand that I have the right to withdraw from the research at any time without giving any reason

I give permission for my words to be quoted (by use of pseudonym)

I understand that the information collected will be kept in secure conditions for a period of five years at the University of Huddersfield

I understand that no person other than the researcher/s and facilitator/s will have access to the information provided.

I understand that my identity will be protected by the use of pseudonym in the report and that no written information that could lead to my being identified will be included in any report.

If you are satisfied that you understand the information and are happy to take part in this project please put a tick in the box aligned to each sentence and print and sign below.

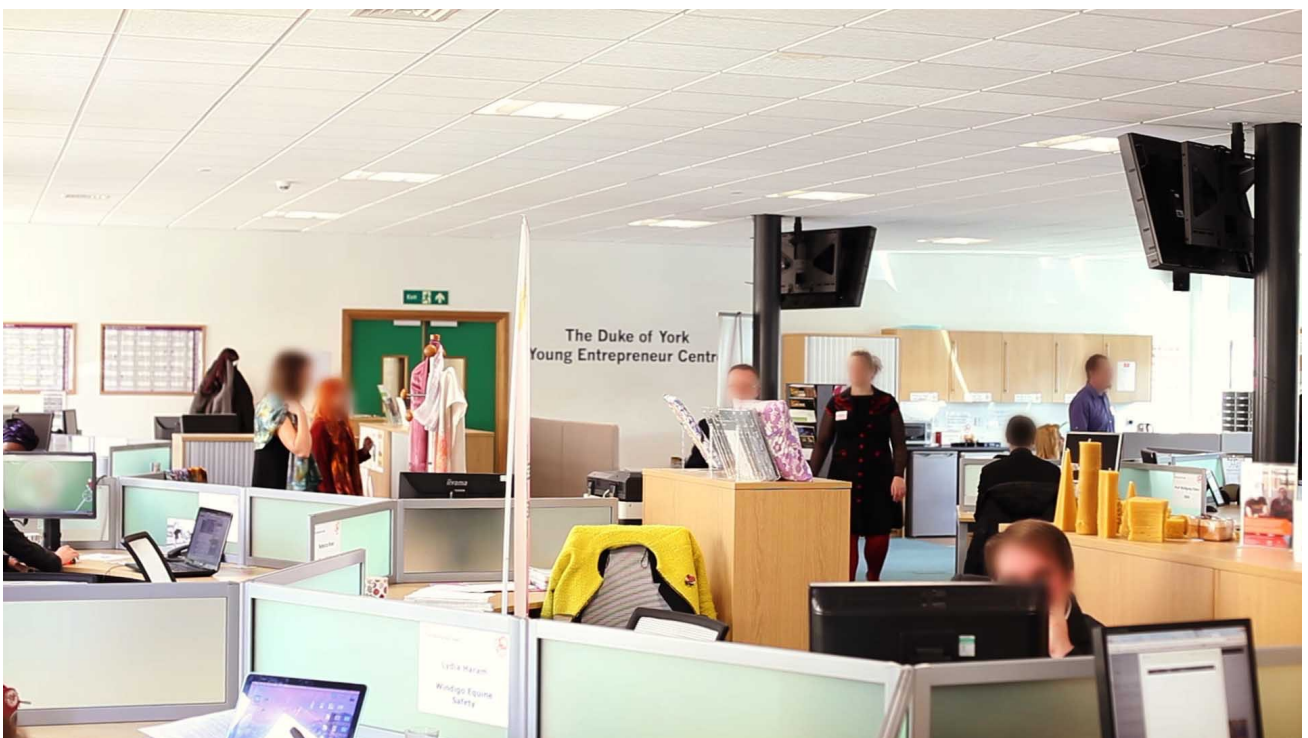
Signature of Participant: _____ Print: _____ Date: _____	Signature of Researcher: _____ Print: _____ Date: _____
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(one copy to be retained by Participant / one copy to be retained by Researcher)

Appendix F The Duke of York Young Entrepreneur Centre







## Appendix G Invitation to Participate in Study for Entrepreneurs

Hi <insert name>,

As you may know, we at Fifth Planet Productions CIC are continually trying to improve the level of service that we provide to our customers. As such, as managing director of the enterprise I have enrolled on a Masters of Enterprise research programme at the University of Huddersfield and I am emailing to request your assistance with my particular research project.

In short, I would like to arrange an interview with yourself to test a new method of 'audiovisual elicitation' that has been developed to improve the communication process with Fifth Planet Productions CIC's clients I have attached a detailed information sheet that outlines specific information regarding the nature of my research and ultimately how your assistance will help. Please read this carefully before you decide whether to take part in the study.

There is no obligation to take part, and should you wish to change your mind later, it will cause no inconvenience.

If you would like to participate, could you please fill out the attached consent form and return it to me as soon as you can.

Please do not hesitate to contact me if you have any questions about this request.

Kind regards,

Nic Flatt

## Appendix H Questions for Audiovisual Elicitation Interviews

**Audiovisual stimulus**

What does this video make you feel?

What do you think the advert is trying to do?

Which character(s) do you identify with?

What do you think about the running character?

What do you think about the people chasing her?

What do you think about the man on the screen?

What do you think about the bald-headed characters?

What do you think about the explosion?

What do you think about the environment?

What genre or style would you say this advert falls under?

Which existing works can you relate this to? Can you show me?

**Enterprise**

If you were to compare your enterprise to a brand of car, what would it be, and why?

What does your enterprise do? Give me your elevator pitch.

Who is your personal role model, and why?

What did you want to be when you were a child?

What has inspired you to start your own business?

What gets you up in the morning?

What's the most important thing you have learnt about running your own business?

How have you got here?

What did you study?

Where do you hope the business will be in 5 years time?

How do you see yourself getting there?

What are your current business targets?

What are your personal goals?

How will you try to achieve them?

### **Audiovisual elicitation process**

How do you normally converse with your clients?

Do you have any specific processes for dealing with new clients?

How do you think you could improve communication with your clients?

Can you provide previous examples of positive interactions with another client?

Why was it a positive experience?

Can you provide previous examples of negative interactions with another client?

Why was it a negative experience?

How could it have been improved?

How do you think our interview went?

How comfortable did you feel in the environment?

What did you think about the questions I asked?

What have you learnt from this interview?

What could have made the interview better for you?

### Appendix I Worked Example of the Thematic Analysis

The following explains how audiovisual elicitation interviews were analysed using template analysis:

#### 1. Conducted interviews

The interviews were conducted at the Duke of York Young Entrepreneur Centre and audio recorded.

#### 2. Listened to the interviews

The recordings were reviewed repeatedly so that the research could become familiar with the participants' responses, taking note of *a priori* themes that emerged at specific points in the interviews.

#### 3. Transcribed the interviews

The audio recordings of the interviews were transcribed, omitting abandoned utterances, garbles and verbal disruptions. All transcripts and recordings were kept in a safe place accessible only to the researcher.

#### 4. Line by line CAQDAS in NVivo

Each line of the transcript was analysed within NVivo software. More nodes of the emerging themes were created as the analysis progressed. The following presents the full template containing the themes and codes that emerged through analysis of the interviews.

**1 ANALYSIS OF ADVERT**

**1.1 Environment**

**1.2 Feelings**

**1.3 Further discussion**

**1.4 Genuine context**

**1.5 Intertextual references**

**1.6 Sounds**

**1.7 Technical production**

**2 BUSINESS**

**2.1 Business goals**

**2.2 Business inspiration**

**2.3 Communication process**

**2.4 Company perception**

**2.5 Current work**

**2.6 Failure**

**2.7 Success**

**2.8 Lessons learned**

2.8.1 Criticism

2.8.2 Customers

2.8.3 Flexibility

2.8.4 Risk taking

2.8.5 Time management

**3 INTERVIEW PROCESS**

**3.1 Collaboration****3.2 Comfort****3.3 Detail**

## 3.3.1 Variety

**3.4 Expectations**

## 3.4.1 Length of interview

**3.4 Facetiousness****3.5 Follow-up****3.6 Honesty****3.7 Reflection**

## 3.7.1 Relevance

## 3.7.2 Misunderstanding

**4 PERSONAL INSIGHT****4.1 Beliefs****4.2 Interests****4.3 Personal background**

## 4.3.1 Age

## 4.3.2 Class

## 4.3.3 Geographical origin

## 4.3.4 Jobs

## 4.3.5 Studies

**4.4 Personal goals****4.5 Personal inspiration**

#### **4.6 Personality & humour**



## Appendix J Agile Manifesto and Principles

**Manifesto for Agile Software Development**

We are uncovering better ways of developing software by doing it and helping others do it.

Through this work we have come to value:

Individuals and interactions over processes and tools

Working software over comprehensive documentation

Customer collaboration over contract negotiation

Responding to change over following a plan

That is, while there is value in the items on the right, we value the items on the left more.

Kent Beck	James Grenning	Robert C. Martin
Mike Beedle	Jim Highsmith	Steve Mellor
van Bennekum	Andrew Hunt	Ken Schwaber
Alistair Cockburn	Ron Jeffries	Jeff Sutherland
Ward Cunningham	Jon Kern	Dave Thomas
Martin Fowler	Brian Marick	

**Principles behind the Agile Manifesto**

We follow these principles:

Our highest priority is to satisfy the customer through early and continuous delivery of valuable software.

Welcome changing requirements, even late in development. Agile processes harness change for the customer's competitive advantage.

Deliver working software frequently, from a couple of weeks to a couple of months, with a preference to the shorter timescale.

Business people and developers must work together daily throughout the project.

Build projects around motivated individuals. Give them the environment and support they need, and trust them to get the job done.

The most efficient and effective method of conveying information to and within a development team is face-to-face conversation.

Working software is the primary measure of progress.

Agile processes promote sustainable development.

The sponsors, developers, and users should be able to maintain a constant pace indefinitely.

Continuous attention to technical excellence and good design enhances agility.

Simplicity - the art of maximizing the amount of work not done is essential.

The best architectures, requirements, and designs emerge from self-organizing teams.

At regular intervals, the team reflects on how to become more effective, then tunes and adjusts its behaviour accordingly.

## Appendix K Steps in the ZMET Interview

Step 1: Storytelling: Participants describe the content of each picture.

Step 2: Missed issues and images: Participants describe the pictures he/she is unable to obtain and explains their relevance.

Step 3: Sorting Task: Participants sort their pictures into meaningful piles.

Step 4: Construct Elicitation. A modified version of the Kelly Repertory Grid and the laddering technique are used to elicit basic constructs and their interrelationships.

Step 5: Most Representative Picture. Participants are asked to select the picture most representative of the brand's image.

Step 6: Opposite Images: Participants describe pictures that represent the opposite of the task, for example, "what is not Nike?"

Step 7: Sensory Images: Participants are asked to use other senses to describe what does and does not represent the concept being explored.

Step 8: The Mental Map: Participants create a map or a causal model using the constructs that have been elicited.

Step 9: The Summary Image: Participants, with assistance from a technician, create a summary image using digital imaging techniques.

Step 10: The Vignette: Researcher creates a map or causal model involving the most important constructs.

(Adapted from Tseng and Tseng, 2012).

## Appendix L Audiovisual Elicitation Framework

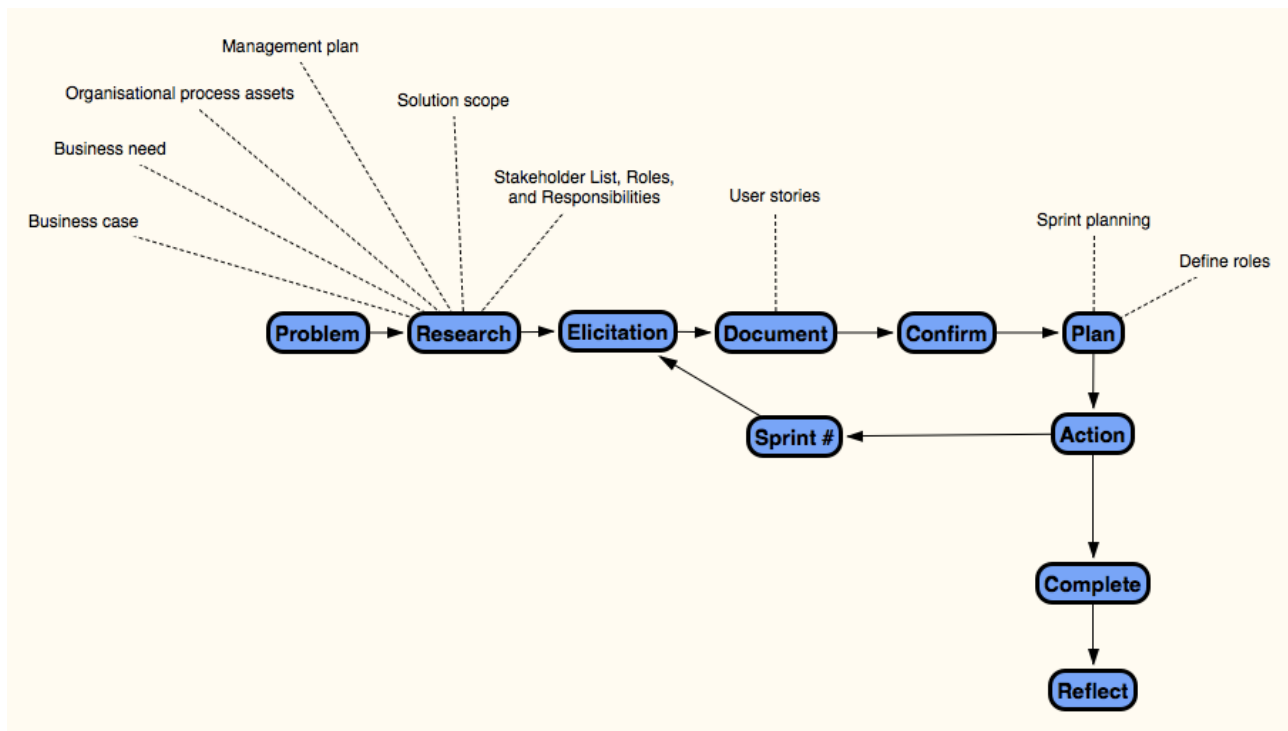


Fig 7.1. Audiovisual elicitation flowchart

Each project would begin with a problem: that problem might be that a particular product is not selling successfully; it might be that a charitable organisation is not receiving enough donations; or that there is something that is hindering internal communication processes within an organisation. Each problem is unique and requires extensive research to get to the root of it.

The research process can be as long or as short as the researcher desires, it is the stage in the process when the organisation is viewed objectively to understand how it functions, who the stakeholders are and the scope of a potential solution. This initial research process is carried out prior to formal meetings to inform the elicitation plan, specifically how requirements will be gathered and which materials will be used as stimulus for elicitation interviews.

Elicitation is held one-to-one in face-to-face settings and brainstorming is employed to test different ideas. The process is recorded using an audio recorder, which is then analysed

using template and intertextual discourse analysis to document the client's requirements. It is also here where further stakeholder analysis takes place to establish the organisation structure: if there are any additional stakeholders; what their involvement is; and who is responsible, accountable, who needs to be consulted, and who needs to be informed (RACI).

Requirements are documented in user-stories, which are then sent to the client to verify their accuracy and ensure they have been interpreted correctly. If there are any discrepancies, these are rectified to ensure that both parties are in agreement about every single requirement. Once agreed, pre-production planning can commence where it is decided: how to approach a creative project; which resources we might need and who will be involved in the development team. From this, it is possible to gain an idea about the timescale of the project and a list of deliverables. Dates for sprints can be produced to give the client an idea about when they might be able to see a working product.

The project is approached in sprints of about 2 weeks (depending on the requirements of the project) and, at each iteration, is sent over to the client for critical feedback. Feedback is usually communicated using computer mediated forms of communication (CMC) but where possible, further audiovisual elicitation interviews are conducted to establish areas for improvement. An average project will normally see about 3-4 iterations and will improve at each cycle. Changing requirements are anticipated throughout the process where the client might come up with a completely new idea, or after seeing an iteration they might decide a change of direction is required. The role of the product owner is to manage those changing requirements whilst being realistic about what the development team can achieve within the given timeframe.

Once the project is deemed complete, the client is given the opportunity to reflect on the success of the project and encouraged to suggest how the process could have been improved.