



CreaMED

“Fostering Creativity and Innovation in the Mediterranean Area as key elements for Regional Sustainable Development: CreaMED Alliance”

Deliverable:

”Report on CreaMED Seminar”
Partner: APGICO (Portuguese Association of Creativity and Innovation)
Region: ALGARVE/PORTUGAL



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1. Abstract

In line with CreaMed's purpose of fostering creativity and innovation within the Mediterranean area as key elements for Regional Sustainable Development: CreaMED Alliance, APGICO (Portuguese Association of Creativity and Innovation) organized an opening seminar, aimed at building an innovation project for a private regional museum. Using this approach, 25 managers, artists and technicians, representing several companies, non-profit organizations and state institutions, volunteered to participate in the building of the project during a four-hour session, held in the community-centre of a remote village. A specific method of creative problem-solving was used to draw up an Action-Plan that included all participants.

INCREASED COLLABORATION AND COMMITMENT

The participants filled in two questionnaires - one at the beginning, and one at the end of the session. These were analyzed and the results proved that there was a significant improvement in their capability to tolerate each other's ideas, as well as in the level of commitment they felt towards the Museum's project. Also, their written evaluation of the session revealed that they found the method effective in providing an innovative Action-Plan for the Museum, and in involving them in the project.

BENEFITS FOR MUSEUM AND FUTURE PROJECTS

If carried out successfully, the actions following the project will provide inputs for a project-based model of innovation in the Museum, which will bring significant improvements for the Museum, and can be adapted to other cultural projects. Also, given its success, the people who participated will have a strong drive to find other projects that APGICO can facilitate. So, on top of the project's positive results, in relation to creativity and innovation, the participants came to recognise *the value of collaboration to innovation*.



2. Summary of event's aims and preparatory activities

- Objectives of the seminar
- Constraints and ways to overcome them
- Rationale of the project – the “Museu do Trajo” (Costume Museum)
- Preparatory activities – the “pre-consult”
- Setting up the project team
- Work conditions
- Project application
- Agenda of the meeting
- Overview of the method
- Assessment of the session's effectiveness

Objective

As stated in the CreaMed Project, the opening seminar was aimed at fostering creativity and innovation within the Mediterranean area as key elements for Regional Sustainable Development: CreaMED Alliance.

The aims of the Seminar were:

- to transfer and exchange knowledge among public private bodies, SMEs and various stakeholders devoted to the promotion of creativity and innovation.
- to urge and commit regional stakeholders to generate new ideas and common solutions for improving and consolidating the development of the regional Innovation Systems
- to present the results of the Project



- to gather main conclusions, interventions and lessons learnt in order to publish the CreaMED Open Book. It is foreseen that CreaMED Open Book will be used as a dissemination tool.

Constraints

From previous experiences, we knew that it would be very difficult to get a considerable audience in a region with less than half a million inhabitants and a weak corporate structure, dominated by the hospitality industry. Furthermore, the difficult moment that our economy is enduring turns even more difficult to mobilize people to discuss other thing than how to get money.

Also, even if we would get people interested, the only thing we could achieve with a normal seminar would be participant satisfaction with the presentations, which would not be enough to make changes in the organizations to which they belong, as required by the CreaMed Project. To get changes, we would need several factors together:

- *Get top managers attending the seminar*

Trying to bring ideas to work, or develop important initiatives without the management approval and support, may be an heroic act but not much more than that. To promote organizational innovation, managers must define a general orientation to innovation, agree with the solutions proposed, allocate the necessary resources to the project teams and measure the results in terms of their impact in the company's profits. Moreover, they must be implicated in the innovation projects since the very beginning, so that they may feel the projects as their own. Implicated, here, means agreeing with problems defined and solutions suggested, as well as maintaining a connection with the project's implementation, via the team coordinator.



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And, of course, managers do not show up to work in something else than their own business without being personally invited.

- *Get managers committed to achieve specific results afterwards*

Frequently, people are used to the thought that the idea is the most important thing a group can produce. Lots of brainstorming sessions, under various formats, seek to find the “idea” that will promote some fantastic innovation, or to list possible ways that, if implemented, may solve many problems. But they do not implement the ideas, or start implementing it but give up some time later, for various reasons. And, because everything remains the same, people get even more discouraged than they were before the ideation sessions.

That happens because having an idea that works is much more difficult than to have a bright idea, as the path running between the idea and the corresponding original and profitable innovation, is very hard.

That is why results must be obtained, even if the idea or problem behind are not the best possible. We must remember that real innovation comes from solving many problems during project implementation, which requires persistence, imagination and knowledge and, above all, team and management support. It is the management that, by defining what is important and what is not important in the company, may provide the necessary climate for team work. But this definition must be made out of facts and not on a personal opinion basis. That is why managers must commit to results and not just to ideas.

- *Get everyone to work on a single project, which should be completed within the session*

Concentration is mandatory for solving a problem. If a person can not perform a complex task without devoting attention to it, the same happens with a



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group. Everyone in the room must participate and stay connected on a single project, no matter their responsibilities or knowledge diversity. Here the situation is similar to writing a thesis, which is related to more than one problem: the research either solves none of the problems, or will never come to an end.

So, there is no point just to watch and listen, when the purpose of the session can only be fulfilled by participating.

If the session takes such a long time that people will have to leave and come back again, chances that the majority will show up are very scarce, in a situation like this. That is why the project must be completed within the same session.

- *Get the majority to become implicated with the project's execution and continuation*

Everyone who attends the session must leave with some task that will maintain the connection to the project. Even though the ones who have the main responsibility of carrying out the project will be those with the heavier tasks, there is no reason why the rest of the participants cannot stay connected, when they accepted the invitation to be present and participate in the project.

Of course, some will complain of the lack of time and opportunity, but even the busiest manager can find time to talk to someone in order to have a certain task executed or, at least, stay as an external consultant for certain tasks.

- *Get a sound diversity of organizations and specialists, so that innovation could surface from different knowledge and creativity capabilities*

The “secret” for innovation lies in the mix of knowledge that may be put together to achieve a specific end. If those amounts of knowledge are too far apart, like raising chickens and drawing geographical maps, for example, and



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a communication path cannot be established and understood by both parties, the experience might be frustrating. But, on the other hand, if that path is found, the resulting concept might be really innovative (e.g. a map of chicken variety within a territory, which can turn business more profitable). That is why a problem solving method is necessary.

As a rule of thumb, all those who can **block, support or be affected** by a decision, should take part in it. If not everyone, at least a representative. When the majority of the project collaborators work within the same organization, it is easier to maintain the normal contribution of **supplier-company-client**, but when only a few people belong to the organization, the challenge of knowing who should be included is a difficult one. That is why the discussion of who must be part of the project team is so important. And, together with variety, the **group dimension** is also another factor to be considered. Even though the ideal group must stay somewhere between 5 and 10 team members, the circumstances might advise for larger groups, as long as the possibility of getting skilled facilitators for each small group remains possible.

- *Create a project that may give rise to other projects, so that the amount of companies required by CreaMed (ten) may be attained in a short period*

From experience and research we know that the tendency is that the initial project aims at increasing internal efficiency, followed by further projects more focused on external effectiveness. In general, it has not to do with management orientation but with the learning that external orientation provides the same efficiency but with a stronger market-oriented purpose. If the first project is successful, companies are likely to suggest a second and a third, so that the system becomes imbibed into the organization, towards a



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culture where innovation and change is a normal activity – the ultimate purpose of any organizational innovation initiative.

Also, from a first project, other projects may derive, in a sort of snow ball effect, as a single project team is not enough to make the necessary changes and need to expand to further teams.

Even though this sequence happens, normally, inside the same organization, we trust that a similar effect may occur in this case.

- *Get people interested in bringing in more people to attend future creativity and innovation seminars organized by Apgico*

If someone starts working under a method that is recognized as improving some aspects of the individual creativity, it is likely that the person becomes more interested in this subject and in meeting more people related with the issue. It may happen with creativity as it happens with no matter the subject that the person becomes interested.

- *Get the proper environment in order to bring the best conditions for creative work*

Trying to concentrate while being constantly interrupted is almost impossible. If it is true for individuals working in tasks that require all of their attention, it is even more true for a group of people highly focused on solving a problem. That is why it is better, sometimes, to move away from company facilities, where managers can easily fall into the “emergency trap”, than to stay inside the company and risk the team stability.

Also, the place where the meeting takes place, must offer some symbolic meaning, to remind team members that there are more important things than company problems (e.g. social care center).



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And last, but not least, the catering must be, whenever possible, simple but of high quality, so that people may find pleasure in chatting and appreciate the good things of life.

- *Use a group method that may get work done in a very short time but, even so, increase the commitment towards the project and initiate creative development, in terms of divergent thinking*

We will speak about this issue while describing “Problemaction” method

- *Stay focused on the problem defined throughout project implementation*

It may seem trivial to remind people to stay focused on the problem defined. It is not! As the action plan lists tasks to be executed by different sub-teams, it is easy for people to concentrate in the tasks and forget the problem that they are trying to solve. Like a researcher who concentrates so much in statistical calculations that forgets the research question, the team member is likely to do the same, wasting efforts to do something to an extent that makes the initial problem irrelevant.

- *Write down as much as possible about all the steps carried out to execute the project, so that tacit knowledge may become explicit for other people in future projects*

That is why we are writing this report with such detail, trying to make a triangulation among research literature, qualitative information and quantitative results.

Rationale – the “Museu do Trajo (Costume Museum)”

Following these premises, we decided to choose an organization that could make easier to bring managers and creative people to volunteer to work in the project. The



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answer was the Costume Museum (Museu do Trajo), in the city of Saint Bras of Alportel (<http://www.museu-sbras.com/>), which is an example of creative work around regional culture, but that, despite a good management, faces serious difficulties as the only private museum of the Algarve.

The S. Brás de Alportel's Museum of Costume

The process of systematic collection started in 1980 with Father José da Cunha Duarte, who gave rise to the actual structure. The integration of the museum in the Santa Casa da Misericórdia of S. Brás de Alportel, undertaken in 1987, immediately allocated to its own space, allowed for the beginning of some, still somewhat shy, museum functions. The institution began its new service with two main documents: the *Integration Protocol* and an *Internal Regulation Procedures*. The cooperation of experts and institutions with the museum realm was determinant to implement the adequate procedures and work methods. Locally, the population joined the project with enthusiasm. However it did not prevent the disastrous condition in which the building was and the housing settings. Exposure and conservation were also far from desired. The period running until the year of 1992 was marked by the lonely persistence facing the indifference of the public entities, who saw it as an fleeting idea doomed to failure.

In 1993, the official position changed. The discourse turning to the asymmetries and depopulation of the interior of the Algarve seemed to have come to help a Cultural Centre that, in spite of all, was imposing itself. The financial aid began, and for about a decade, the buildings, and the surrounding spaces, suffered successive restoration campaigns. Despite the reduced spaces and conditions, the museum activities never stopped and it kept the doors open at all times. In 2003, the buildings and the facilities in general presented satisfactory conditions for exhibition and conservation. The exhibition activities, since the year 2004, showed



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a remarkable improvement in quality. The exchange with other museums became a common practice and the museographic options changed.

Warden and sustainability

Currently, the Santa Casa da Misericórdia of St. Brás de Alportel owns the property and is the warden of the Culture House and Museum. Being an institution with an eminently social vocation, the emergence of a cultural component has pulled the institution to an unknown area. The type of collection is not quite the one it should be expected in a typical museum of a Santa Casa da Misericórdia. In a sensible attitude, the Administrative Board of the Misericórdia grants a wide autonomy to the cultural management, while engaging itself in the conditions of improvement, investing and following intensively its successes and failures.

Following its commitments, the warden guarantees the minimum services, which refer mainly to maintaining an office during opening hours and some cultural promotion activities in the municipality. The board manages the museum available resources in a rational way, trying to monitor them through a diverse range of devices, such as volunteering, support of government officials, the patronage, sponsorship, revenue from tickets, the store and providing services to external entities.

Options, trends and guiding principles

It seemed early on that the museum's areas of expertise should be delimited and, if possible, restricted to a single and well defined one. However, in a small, rural community, as S. Brás de Alportel, specialization has never been a need. The populations, understandingly, have assimilated the idea that ethnographic museums are natural elements of the countryside, while the specialized museums are seen as an urban phenomenon. For this reason, the ethnographic component



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was taken as an early response to the general expectations of existence of a space-keeper of the local collective memory. That is why, at present, the museum assume its double-headed condition, as a compromise between multiple interests, traditions, collections, expectations, available resources and individual sensitivities.

With the same purpose of adapting to the environment, the museum knows at present a new development: the extension of its traditional areas of intervention, with new activities, and the enhancement of the recreational and social components, towards a model generally known as a cultural centre. This phenomenon results mainly from the recent demographic evolution, bringing to the Museum area, a multinational and multicultural community estimated around 20% of the population of St. Brás. Such evolution is caused mainly by the active and direct intervention of these citizens in the museum's activities.

Identity

The situation of the Museum of the Misericórdia has always been discussed, having the integration in the local governance been several times assessed. Today, the subject seems closed. The association with the institution has proven a clear supremacy of the advantages over the disadvantages.

The integration in the Misericórdia requires a social involvement and the assumption of its major principles. To be a part of a solid institution, based on a unique philosophy and on multi-secular principles, provides a stable environment, favourable to the implementation of long-term projects. It enables the accomplishment of life projects, resulting in high personal commitment. It retrieves causes, ideology, social consciousness and citizenship, broadening the range of implications that can be sloshing through ecology, heritage conservation, integrated development and others. It returns to the experts the responsibility for creation, implementation and development of cultural projects without the



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interference of the political parties. As a private entity, financial management and the consequent rationalization of resources is assumed as a prerequisite. The permanence in the real world, where different variants are integrated, requires a financial balance. The need to generate funds, as a condition of survival, allows a smooth social integration. The independence from institutionalized powers allows freedom, distance, authority and the opportunity to express publicly its critical thinking, prerequisite to the performance and production of culture.

Human resources and space management

The Museum's staff consists of three people (a director, a receptionist and a polyvalent employee), delivering a set of services in a total space of 5000 m², 875m² of which for the exhibitions An auditorium of 110m², 380m² for technical deposits, and 350m² for services and 2000 m² for the garden.

The Friends of the Museum, with a total of 260 contributing members, also include elements developing effective collaboration, sometimes in specialized areas through responsible volunteering. The Institute for the Employment, through the various occupational programs, is an important resource, sometimes providing specialized workers. The same goes for different types of internships and programs of the Portuguese Youth Institute.

The main exhibitions are often commissioned by personalities outside the Museum, invited free of charge or paid, as for the Museum uses volunteers and the good will of its versatile employees. The training and the various regular activities involve a group of eight trainers / teachers, who in a self-sustaining system, provide a service to the community and generate resources for the Museum.

A Regulation for the use of space, mainly directed towards the external entities, provides a fair system of concessions of the facilities to non-profit



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organizations. On the other hand, the use of the Museum's facilities and technical resources by companies or individuals, reverts in favour of the museum.

The Collections

The collection of costume and textiles consists in about 20,000 objects, organized by typologies, the oldest being an artifact of the XVIII century. There are still the core associated with the costume accessories, millinery, footwear, jewellery, weaving, the tailoring, the fashion designer/seamstress and also the lace and embroidery. This collection has an inventory rate of 60%, but is poorly studied.

The collection consists of the ethnographic core of cork, agricultural implements, animal-drawn vehicles, clays and from imaginary of popular religion. Approximately 8000 objects have an inventory rate of around 40%, although it was not possible to study them seriously until now.

The conservation of the collection meets the generally recommended conditions in terms of preventive conservation, concerning light, humidity, temperature and pests. The Museum does not have a conservator, but uses frequently the expertise of consultants.

Activity

The Museum is assumed as the central structure that warrants by its diffusion activities - exhibition and publication - a schedule of opening hours, in which the heritage segment of dress and fashion is seen as the means chosen to address the regional historical, geographical, social and cultural contexts. The main exhibitions follow a bi-annual period while the smaller displays may vary from a trimester to a year. The art exhibitions, in the Gallery of the patents Museum, have an average duration of 45 days.



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The diffusion of information through publication is also one of the functions undertaken by the Museum. At the rate of approximately one publication per year, the thematic criteria focus on the areas of expertise, exhibitions catalogues and, at large, on local and regional studies.

Time and circumstances allowed the birth of the Friends of the Museum. The group plays an important role in cultural promotion that recovers the concept of House of Culture figuring in the founding documents. Their activities do not obey any restrictive criteria. They seek rather to respond positively to any desires or expectations of the general population. Areas as diverse as archaeology or history in general, fine arts, crafts, ethnomusicology, photography, music, Portuguese language for foreigners, yoga, maintaining gymnastics, Chi Qung, literature, Tai Chi, dancing, lecture cycles, thematic discussion groups, etc., are part of the recent programming. Activities are mostly paid, but the Friends benefit from privileges expressed in the regulation. The Friends of the Museum are still a permanent feature of the Museum for fundraising, organizing events and manpower.

The educational department has a discontinuous existence, due to staff availability, although the visits are usually monitored and animated by the museum staff.

Future

Currently, S. Brás de Alportel Museum of Costume has no educational services, the collections are poorly studied, the computer supported inventory has barely begun and the reserves need to restructure and be technically monitored.

Despite the shortcoming, it is a museum that has walked its path seeking to establish its priorities in a systematic manner, avoiding to put at risk the perishable goods under its responsibility. Aware that its characteristics



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go beyond the mainstream, it will not be surprising that the same happens to the solutions.

The Museum pursues a financial balance, by providing a set of cultural services, making it possible to present a cultural program of quality, promotes research, studies, makes the inventory of the collections and improves their storage conditions.

Preparatory activities – the “pre-consult”

The “pre-consult” is a preparatory activity in which the administration is interviewed in order to draw the objective of the intervention, as well as defining further conditions for its success. It consists of:

- An initial presentation of the Apgico’s portfolio, together with the explanation of the aims, method and structure of the intervention
- The “mapping” of the objectives, i.e. the design of a strategic map of objectives and its implications, so that a coherent picture of the organization’s aims appears before the interviewees.
- The choice of the objective for the intervention, among the mapped list
- The definition of the project team, according with the indications given further in this report
- The setting of the possible dates for the initial session, so that the management and the team may work together
- Administrative arrangements of the place and materials
- The existence of HR policies that may hinder team work and turn almost impossible to provide the necessary trust climate for organizational innovation (e.g. significant individual money awards; autocratic or centralized leadership style from management; existence

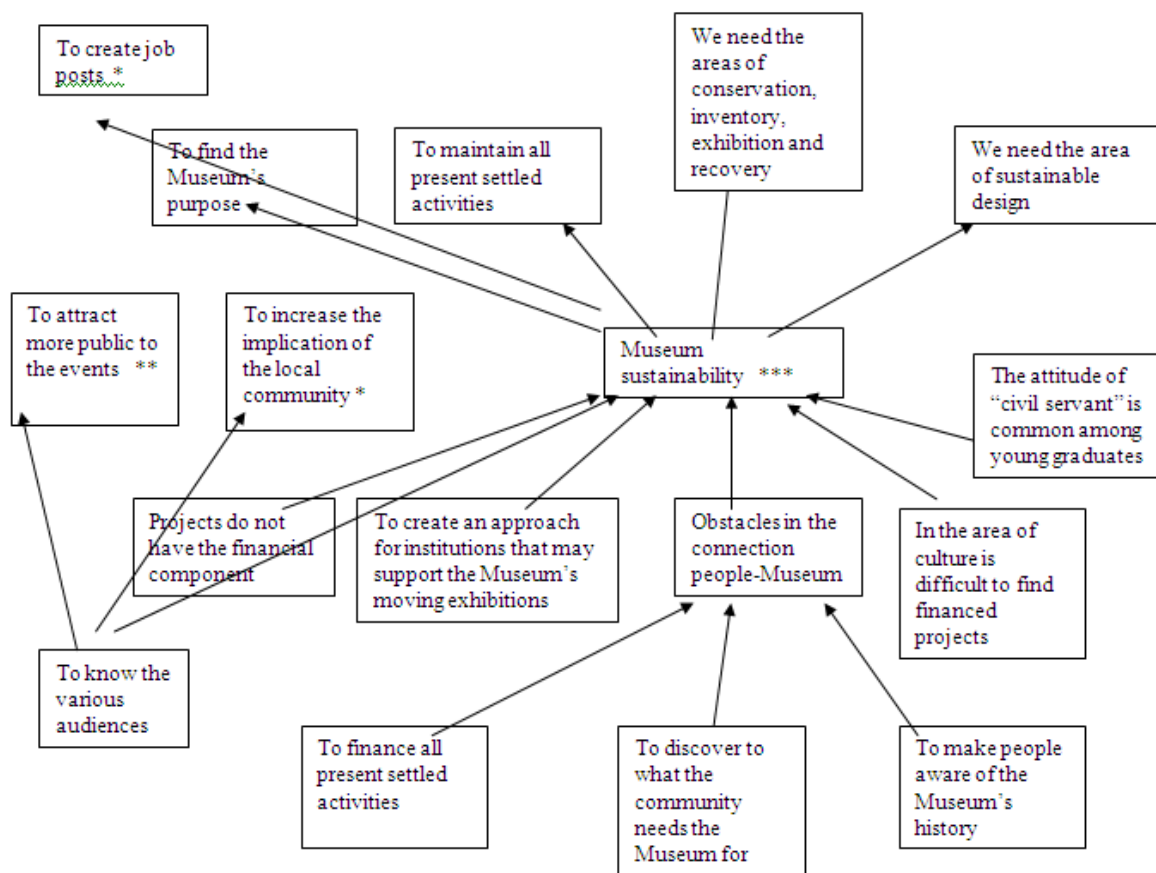


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of a performance evaluation system that encourages individual competition)

The administration accepted the intervention and during the pre-consult, a broad objective was defined (see below) – *How to make out of the Museum a sustainable project.*



(*) Choices of management (each one made two choices)





Setting up the project team

Even though we understand that team members must be specialists in tasks related with the team's objective, a whole lot of details are as important, and can be determinant to the team's output, in terms of innovation. In fact, within this view, innovation does not come from a particular idea the team may come up with at the beginning, due to some miraculous problem solving method, but from team member diversity of knowledge and creative capabilities. Diversity of knowledge, background and interests, commitment and learning capability, during project implementation, are the key characteristics for team innovation and success. Again, creativity and problem solving will apply mostly during project implementation, rather than the building of the initial idea.

Besides these key factors, other details may influence the ability of the group to the project's performance and output.

From literature and experience, we know some general orientations as to **team composition**. Nevertheless, suggestions usually apply to small groups of 5 to 12 people, which allow for good dynamics and total member participation. Nevertheless, this short dimension can be a limitation to the project itself (from research we know that innovation and group dimension correlate), depending on its nature, as it may be important that more people participate. From both perspectives, a solution may be to work with larger groups while keeping the small group rationale, i.e. breaking the large group into smaller teams that work under a method that can make coordination easier – the most difficult challenge as teams get bigger, together with transforming a heterogeneous group of people into a cohesive team.

Besides group dimension, **diversity and market orientation** are the words. We know that the group must have in its composition members who represent the whole chain of suppliers-products/services-clients. Also, those who can block the group's decision, support it or be affected by it, must be represented. Finally, the



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administration must always participate in the decision making process, but by making choices among group proposals, instead of suggesting solutions; here, top management is seen as crucial for objective definition, resource allocation and results control, but not for solution finding and decision implementation.

Above all, every group member must be **willing to participate** in the project on a volunteer basis.

Work conditions

Besides team composition and facilitation, other details can be regarded as important to team work and output – *working site, session management and administrative requirements*.

Besides silence, comfort and work-free constraints (no one will come in or out because of work related emergencies), if the working place has some symbolic value, i.e. it represents something important to people, it may have a positive influence on participants' attitude, especially if it makes people closer to real world problems (e.g. facilities related with social help organizations). No matter the importance and difficulty of the problem to be solved, anything that might remind people of the existence of far more important real world problems, helps in getting an attitude favouring tolerance.

Session management has to do with the way time is handled and optimised. Indeed, time is one of most important resources in problem solving, and a balance between effort and output must be in constant balance. Punctuality, breaks and session structure must be handled with care, as results depend much on the collective effort that the team makes, which cannot be maintained continuously at its peak.

From all administrative requirements none must be considered more important than the catering service during breaks. Food and beverages of quality and taste remind people of the importance of keeping the good things of life, and the respect



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for each other (taste calls for politeness and joy in social relationships), no matter the circumstances.

Project application

With this orientations in mind, the Apgico and the Museum's management came up with a list of personalities related to the four circles identified: immediate geographical community (local, schools and associations, church and city hall authorities), remote geographical community (similar but from other cities), cultural organizations (regional cultural authorities, specialists, artists and galleries/cultural centers), and innovative projects of companies related with the hospitality industry. Choices were made on a personal value basis rather than as representatives of their organizations, but the majority were the managers in charge.

And, surprisingly, from around 27 people contacted, 22 accepted and agreed with the date, local and time. Afterwards more people volunteered, but from the 27 registered, 25 participated. From the 22 who accepted the first invitation, only one did not show up.

Even though the Museum had a proper space for the seminar, it was decided to choose a place that could represent the need for development and, even so, could provide the proper conditions. And a small (800 people) beautiful village of the inner Algarve was chosen (see the photos of the village of Tôr). The village had a community center with good facilities (e.g. auditorium, gymnasium and catering possibilities), and the local management were glad to host the seminar for a small fee (donation).



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The programme was drawn (see below) and everyone received photos as well as articles describing the Museum, one week before the session.

CreaMed SEMINAR: 'SUSTAINABLE CULTURE'

- 01 OBJECTIVE
- 02 PROBLEM
- 03 ACTION-PLAN
- 04. ACTIONS

TÔR's COMMUNITY CENTRE
6th June 2011 – 14h -18h

Objective: Foster S. Brás (Costume) Museum sustainability

AGENDA

Timetable	Title	What is it about?
14h00	Presentation of the project and methodology	Mutual presentation of the identity, occupation and expectations for the session. The objectives, methodology and CreaMed project will be presented
14h30	Problem definition	The teams will work separately, in order to list the main problems related with the objective and choose one problem to work on.
15h30	Break	Coffee Break served by Tôr's Community Centre
16h00	Plan of action	Once the problem is defined, the teams will define the tasks, order them and establish acceptance plans, quality standards and a communication plan.
17h30	Debriefing	The participants will share the knowledge gained during the session and discuss the expected results from the project.
18h00	Final	



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FACILITATORS:

Fernando Cardoso de Sousa – President of the board of Apgico, the Portuguese Creativity and Innovation Association. Holds a PhD in Organizational Psychology by the ISCTE. Author and presenter, is an associate professor of the Institute Dom Afonso III, in Loulé. Founder and President of GAIM – Marketing and Research Unit, and member of the Centre for Spatial and Organizational Dynamics - CIEO/Ualg. cardoso_sousa@hotmail.com

Ileana Pardal Monteiro – Member of the board of Apgico. Holds a PhD in Organizational Psychology by the University of the Algarve. Senior lecturer at the School of Management, Hospitality and Tourism, of the University of the Algarve. Author of various publications in the area of organizational behaviour, has worked as a Human Resources expert in the Portuguese Public Administration. Member of the Centre for Spatial and Organizational Dynamics - CIEO/Ualg. ileanamonteiro@hotmail.com

PARTNER ORGANIZATIONS:

Apgico – Portuguese Creativity and Innovation Association – www.apgico.pt

The non-profit association APGICO was created in 2007, to develop, spread and promote knowledge and experience in the area of creativity and innovation management in organizations, helping to create conditions for improving the competitiveness of companies and efficiency within organizations. Apgico is organizing the 12th European Conference of Creativity and Innovation – ECCI XII, 14 – 17 September 2011, in the University of the Algarve.

<http://www.apgico.pt>

CreaMed

The CreaMed project is aimed at *fostering Creativity & Innovation in all Mediterranean regions* at both public and private level, for ensuring regional Sustainable Development. The CreaMED project, integrated in the MED program, is co-financed by the European Fund for Regional Development (ERDF). Official Website: <http://www.creativity4med.eu>



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Working-method

As it was important to develop a specific project, the facilitators used a problem solving method designated “Problemaction”, developed by Apgico.

This method allows for cutting time in team meetings, making it possible to run a single four-hour session or less, in order to draw an action plan, and focuses the team on the action plan, which includes reflexion on how to develop the execution, its different steps and goals, management control measures, acceptance and communication tasks. This approach provides an initial structuring of the group, during the listing of problems included in the objective, followed by an emotional linkage between members, during the convergent phase of problem definition. Then, another structuring step - action planning - where team creativity expresses itself during the "how to" develop each planned task, including its acceptance by external people and factors.

The cycle of diverge-converge is still maintained during both steps: in the first step, the team enumerates all possible problems that may occur when trying to reach the objective and, then, selects a final problem definition to work with, described by a question beginning by “*What are the steps necessary to?*”. In the second step – action planning – the team starts by enumerating all possible actions (tasks) needed to solve the problem; then puts them by order of execution and, for each task, the “how to” is defined (including the tasks derived from the acceptance plan for the task at hand, if appropriate). Each task is attributed to a sub-team, which defines the exact deadline and, finally the person or organism responsible for evaluating the quality of task accomplishment (if pertinent), and the management control measures that will be associated to the task, especially the financial ones.



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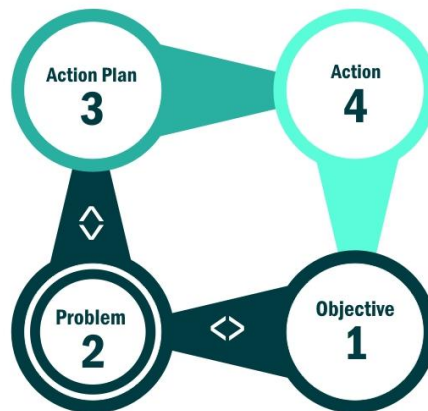


Figure. The *Problemaction* method

PROBLEMACTION method still reinforces task accomplishment through the follow up procedures of in-between one to two-hour meetings, scheduled before the project deadline and aimed at co-ordinating team performance, developing team commitment, and redefining the problem and the action planning. This way the team learns more about the initial objective and develops creative ways to achieve it by balancing problem definition with task implementation, learning by doing in a sort of trial and error approach. Even though any project team is supposed to follow a similar process, PROBLEMACTION method allows for a better balance between structure, planning, improvisation, knowledge management and organizational commitment. Here the problem solving process loses importance to the development of the project, as it is during the action step that real problems are solved and creative solutions may arise. The “Aha!” may not occur during the meetings but many “Ahas!” will happen during plan implementation.



Effectiveness assessment

In order to collect quantitative and qualitative measures, two questionnaires were used, as well as an evaluation sheet, were participants were supposed to write their impressions of the seminar.

A 14-item questionnaire, adapted from Basadur, Pringle, Speranzini, & Bacot (2000), addressing the participant's preference for avoiding premature closure and deferring judgement, was administered twice, before and after the one or two 4-hour creative problem solving session. Each item had a 5 point scale (1 *totally disagree* to 5 *totally agree*) and the closer to 5, the closer to divergent think preference. The effects of the method (X) were tested comparing the gains from O_1 (observation before) to O_2 (observation after). Both questionnaires were submitted to statistical analysis with SPSS software (version 18), enabling to assess the respondents' attitude evolution. A 14-item project commitment questionnaire, adapted to the Portuguese population by Almeida, Faisca, & Jesus (2007), from the original Meyer & Allen (1997), containing three subscales: *affective*, *normative* and *instrumental*, was also administered together with the previous questionnaire. Each item had a 7 point scale (1 *totally disagree* to 7 *totally agree*), and the closer to 7, the closer to team commitment.

3. Results

- Problems listed by group 1
- Problems listed by group 2
- Definition of challenges
- Challenge chosen
- List of tasks to execute
- Action-Plan



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- Divergent-thinking evaluation
- Project-commitment evaluation
- Participants' evaluation

After a welcome presentation by the Museum's manager, CreaMed project was introduced and explained, so that everyone became totally aware of its purpose and scope. Next, the problem solving session started, under the general objective – *To ensure the sustainability of the Costume Museum.*

The list is obtained by asking people to enumerate problems that they think might turn difficult to achieve the objective. The facilitator(s) take care in preventing the natural tendency of newcomers to make speeches, disagree with other team members, or to converge prematurely into possible solutions for the objective. Even though some of the participants might get a bit frustrated, because of not being able to resume an extensive concept into a short sentence, everyone adapts easily to the method's norms.

Care must be taken in order to maintain the momentum, include everyone in the listing task, and provide problems (i.e. short questions with a verb and an object, without negatives, “and”, “or”, if possible) instead of solutions. This is not always easy to achieve, and that is why the session must be carried out by skilled facilitators.

As the whole group was too big to allow for full participation, members were split in two halves, and each one went to a separate room. The following list of problems resulted from the initial work:

Problems listed by group 1

Need-income ;

Excess-costs;

Need-communication with the outside;



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Need-involvement of the school community;
Need-based social and support local (domestic and foreign);
Need development of partnerships in promoting events;
Need to link more closely with the primary sector;
Need survey of resources in the region;
Need to integrate networks of museums nationally and internationally;
Cost of entry;
Accessibility for people with disabilities;
Lack of human resources;
Suitability of the nature of the institution;
Model Management;
Need to link with nature / ecology ...;
Increased use of technology
Need to sell products;
Generate revenue with products of the Museum;
Maintenance of space;
Maintenance of accesses;
Need to fight strategic public institutions;
Greater disclosure;
Hospitality museum;
Facilities to promote community initiatives;
Quality of supply;
Difference in the offer;
Need not to abuse of rhetoric;
Complementarity of the offer;
Not to be competitive;
Explore the advantages of the institution;
Need recovery Tourism (traditional uses and customs);



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*More than foreign nationals;
Ditto on the events;
Need to attract tourist trade;
Positioning of the Museum;
Specialization of the museum;*

Problems listed by Group 2

Financial

Human Resources

Do not drop down

Bring public

Involve the community

Innovate

Being helpful

Public get tired

Continuity

Disclosure

Self Motivation-employee

USP Unique Selling Proposition

Study the local situation

Identity/mission Museum

Create partnerships

Inter-generation (bring young people)

Fill people needs

Streamline

Positioning

Making sustainable facilities

Use the space



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Monetizing the valences
Energy-Sustainability
Participation and volunteering
Apathy
Go with the people's interests
Institution/corporation
Character-teaching / educational
Citizenship
Hierarchies
And politics (un) suitable
Accessibility
Costs associated with exposure
Diversify the ways of communicating
Understanding publics
Enhance dialogue
Combating elitism

In each group, members were asked to make two choices amongst the list that they considered more important and within the group's ability to carry out a possible solution. After each member justified the choices, the facilitators came out with 2-3 possibilities (starting with the expression "What are the steps need to..."), and the whole group gathered again in the same room, under the following challenges:

Definition of Challenges

WHAT ARE THE STEPS NEEDED TO:

- Bring in people;
- Define the management model;
- Generate revenue;



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- Involve the Community;

After a short discussion, the manager (client) was asked to choose one

Challenge Chosen

- *What are the steps needed to define the management model of the Museum?*

=== COFFEE BREAK =====

The session continued after a half-an-hour break, where everybody had the chance of tasting first class cookies and natural refreshments made by local people, which put them in an appropriate mood for the rest of the work.

The second half dealt with the action plan, which consists of: *defining the tasks to be executed; ordering the tasks by sequence; suggesting ways to execute each task (including eventual additional tasks in order to overcome possible resistances); define a sub-team responsible for the task; setting up a deadline for task accomplishment; suggesting someone outside the group to evaluate the standard achieved (task must be carried out to a professional standard, no matter initial member's expertise). Additionally management control measures must be settled* in order to evaluate and focus the group on the defined problem.

The result was the following action plan

Action-Plan

TASKS

2 - Set goals;

2 - Define mission / vision;

1 - SWOT Analysis;



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- 1-Set Features;
- 4 - Set up monitoring;
- 3-Set consolidated partnerships and dependencies;
- 3 - Definition of content / products;
- 1 - Know the users;
- 3 - Define Stakeholders;
- 1 - Benchmarking;
- 3 - Operating strategy;
- 3 - Communication Plan;
- 3 - Objectives of Sales;
- 3 - Positioning;
- 2 - Structure / team;

TASK	HOW	WHO	WHEN	QUALITY STANDART
1 SWOT; Resources; Benchmarking; Users	Team within a team out + 1; Work + off; Analysis of existing in the Museum; Ask public visits other experiences	Rui Parreira; Louisa Martins; Carla Sousa; Ana Bela;	July 1	Adrian comp.
2 Objectives / mission and vision;	Structure; Discussion and debate with friends of the museum; Maintain comprehensive definition; Analysis of existence in the Museum; Ask public Visit other experiences;	Vanya, Cliff; Dahlia; Abilio B; Delgado; A. Morgado	July 18	S. Bras City Hall Administration



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3 Common strategy, positioning partnerships + Sales team	Compromise between detail and action; Tourism	Sofia, Marlene, Ana Bela, Peter, Anthony P; Antonio Ferreira;	September 16	Duarte Padinha/TA
4 Monitoring	Indicator measured after project	Fatima, Vânia; Custody	September 26	João Amaro/CRIA

Coordination tasks must also be defined, namely the *designation of a group coordinator, an internal and external communication system, and the date and place of the next meeting*, at the end of the Project.

The definitions were:

Group's next meeting and debriefing - Sept. 30, 2011

The final debriefing is a formal meeting, organized by the group's coordinator, and must reflect all the work done, in terms of:

- Task accomplishment evaluation;
- Management control, measures of the performance;
- Main innovations and competitive advantages attained;
- Project re-definition for the next period

Group's Co-ordinator- Ana Bela Lourenço

The person in charge of the group must be chosen by the administration and well accepted by the group as someone who is able to show a supportive approach to leadership, as well as a good balance between team members and management requirements. The coordinator's tasks are aimed at facilitating the project's accomplishment, and perhaps more than 50% of the project's success may be due to



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his or her actions. The person is also responsible for preparing in-between reports and for the final debriefing.

Team Communication - Antonio Pires, Vânia, Ana Bela, Marlene, Rui Parreira

A permanent communication must be maintained, so that every member of the group knows what is being done without the need of further meetings. Besides the group, the project must be known either within as outside the organization, so that each task’s implications to external members might appear easier to handle (to reduce the “not invented here” syndrome), and group members feel responsible for accomplishing the tasks before a wider audience

Divergent-thinking evaluation

As it can be seen on Table 1, the method was effective in changing the subjects’ perspectives as to divergent thinking. In fact, a significant difference occurs in the first factor - *Deferral of judgment*, meaning that team members improved their tolerance to the others’ ideas, resisting more to make premature judgments. This attitude is essential for showing consideration for the others’ ideas and, at the same time, to view the problems from a different angle.

As to self-censorship, there was no difference, perhaps because the feeling that the little time spent in the session does not allow for ideas that are not feasible or interesting, thus avoiding telling the first thing that comes to one’s mind.

Table 1 – Mean differences and its significance level, before and after the session, in the factors “Avoiding concentrating only in idea quality”, and “Deferral of judgement”

Condition	Moment	N	Divergent thinking factors	
			Deferral of judgement	Avoiding concentrating only in idea quality
	Before the sessions		2.18	3.80
	After the sessions	21	2.40	3.82



Sig.	.00	.81
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Project-commitment evaluation

As to project commitment, Table 2 shows an improvement in the three factors: emotional (“I like to be with this group”), normative (“I should stay with this group”), and instrumental (“It is useful for me to stay with this group”). Therefore, the session was mandatory in increasing the group’s commitment towards the project, which is mandantory for project execution.

Table 2 - Mean differences and its significance level, before and after the session, in the factors “Affective commitment”, “Normative commitment” and “Instrumental commitment”

Condition	Moment	N	Commitment factors		
			Affective commitment	Normative commitment	Instrumental commitment
	Before the sessions		4.28	4.56	3.36
	After the sessions	21	4.56	5.00	3.77
	Sig.		.00	.01	.01

Session-evaluation by the participants

Finally, all participant evaluations made were positive (5 participants did not write their evaluation. All evaluations were signed):

- *A pragmatic way to develop regional projects*
- *A different way to give rise to sustainable tourism*
- *A new way to approach problems and a new way to discuss ideas (more work)*
- *It was an inspiring way to make a practical approach to a museum*



- *A good discussion exercise and reflexion about subjects of great importance*
- *A good meeting and important to S. Bras Museum*
- *An inspiring experience that demonstrates the innovation capability of patrimony*
- *Learning and sharing*
- *An important step in knowledge to the future of the Museum*
- *A good exercise towards innovation*
- *A nicely spent afternoon, with reflexion and idea sharing, and also with compromise for the future*
- *An added value in the development of an organization*
- *A way to develop regional resources in a shared and participated work*
- *A rich opportunity of a new way to approach complex problems*
- *An excellent way to participate in the future of our Museum*
- *It was very interesting and represented the possibility of participating in a project in a sharing way. Congratulations!*

4. Conclusions

- **C & I IN ALGARVE COMPANIES WILL SPREAD** Having executed the CreaMed project this way seems to have provided good expectations among ourselves as to the possibility that Creativity and Innovation in companies will actually happen in the Algarve, in the near future. This remains to be confirmed throughout the process
- **MANAGER 'SNOWBALL' STRATEGY** Also, adapting a 'snowball' strategy (getting more companies involved in the project by having their



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managers working in previous projects), may prove to be an good tactic but that also remains to be proved.

- **MEDIA INVOLVEMENT VITAL** Capturing the interest of the Media seems to be of utmost importance and we will dedicate efforts to that purpose. So, instead of advertising an event only, we will be able, in time, to show results.
- **STEP-BY-STEP RESULTS** Results will take time to show themselves (1-3 months), so each project, in each company, is just a first step. From our experience, the first project has always an internal drive (efficiency), while the second or third are aimed externally (effectiveness), e.g. the client. This is what we expect to happen with the Museum project. Innovations do not appear instantly; they take time to happen, and to stay in place - as a culture.
- **CRITICAL LEADERSHIP ISSUE** As with many other things, one of the most important factors in Creativity and Innovation development, at company level, is a participative leadership-style from management, which is very difficult to find. We think that - given the type and dimension of company (we need a company to have more than 30 employees) - this will be our biggest challenge. For this reason, only managers who adopt a **collaborative innovation approach**, will be able to suggest to other managers, who might be tempted to use the same approach, that they should get involved.
- **FIRST FOCUS ON NON-PROFITS AND BUILDING REPUTATION.** Normally, for-profit companies will be harder to convince to use a collaborative approach than other types of organization, like Non-profits or



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the Creative Industries. This is why we must ‘start low and aim high’, and only after having first earned a reputation.

Continued....

- **SIGNIFICANT IMPACT ON REGIONAL INNOVATION.** In time, this approach can produce good results in terms of regional innovation, by combining the efforts of companies, non-profit organizations, and state institutions. The CreaMed project will, then, retain most of the credit for the initiative.

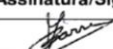



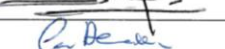

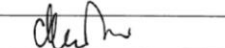



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ANNEX I - List of participants



Seminário CreaMed /CreaMed Seminar
Cultura Sustentável /Sustainable Culture
6 de Junho de 2011, 14.00 – 18.00 h/ 6th of ~~July~~^{JUNE} 2011, 14.00 -18.00 h
Centro Comunitário da Tôr, Algarve, Portugal

Nº	Nome/Name	Entidade/Entity	E-mail	Assinatura/Signature
1	Abílio Barros	Provedor Misericórdia	ajmebarros@gmail.com	
2	Agostinho Morgado	INUAF / Filósofo e animador cultural	ago.rosamor@gmail.com	
3	Ana Maria Abrão	INUAF	ana.abrao@gmail.com	
4	Anabela Lourenço	Museu	anabelalourenco@museu-sbras.com	
5	António Almeida Pires	Director do Turismo do Algarve	almeida.pires@turismoalgarve.pt	
6	Carla Sousa	Univ. do Algarve / Antropóloga / museu	casousa@ualg.pt	
7	Carlos Matos	Padre freguesia da Tôr	c07.carlos@gmail.com	
8	Cliff Newton	Amigos do Museu	clnph@gmail.com	
•9	Cristel Guerreiro	Antropólogo / Junta Freguesia Tôr	cssgue7@gmail.com•	

Organização/Organization:



Apoios/Support:



1



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Nº	Nome/Name	Entidade/Entity	E-mail	Assinatura/Signature
10	Custódia Reis	Câmara Municipal São Brás / cultura	custodia.reis@cm-sbras.pt	
11	Dália Paulo	Dir Reg Cult - Diretora	dpaulo@cultaalg.pt	
12	Emanuel Sancho	Museu	emanuel@museu-sbras.com	
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18	João Viegas	Arquitecto com ligação ao Tur.Algarve	viegasbuilding@live.com.pt	
19	Jorge Renda	Presid Centro Cívico da Tôr	jorge.renda@gmail.com	
20	José Cunha Duarte	Padre, fundador Museu, Miser	jcunha.duarte@sapo.pt	
21	José Delgado Martins	Advogado, responsável pela Casa das Artes	martadelgado@clix.pt	
22	Lourenço Ribeiro	Director-Geral dos Hotéis Real-Algarve	lribeiro@hoteisreal.com	

Organização/Organization:



Apoios/Support:

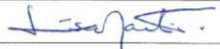

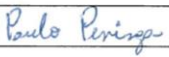









2



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Nº	Nome/Name	Entidade/Entity	E-mail	Assinatura/Signature
23	Lúisa Martins	Sind. Loulé Câmara Municipal de Loulé	luisa.martins@cm-loule.pt	
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25	Marlene Guerreiro	Câmara Municipal de São Brás vereadora	marlene.guerreiro@cm-sbras.pt	
26	Orlando Silva	Comunidade São Brás		
27	Paulo Penisga	Professor S. Brás	paulo.penisga@gmail.com	
28	Pedro Nascimento	Dir Reg Cult - Design/ Comunic	pedro.nascivi@gmail.com	
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30	Rui Parreira	Dir Reg Cult - arqueólogo	rparreira@cultalg.pt	
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32	Vânia Mendonça	Amigos do Museu	admin@amigos-museu-sbras.org	
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34	SOFIA CARVALHO	ROTA DA CORTIÇA	info@rotadacortica.pt	
35	António Ferreira	Aldeia do Pedralves	antonio@aldeiapedralves.com	

Organização/Organization:



Apoios/Support:



3



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ANNEX II

Program of the Regional Seminar held in Tôr, Algarve



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Seminário CreaMed

CULTURA SUSTENTÁVEL



CENTRO COMUNITÁRIO DA TÔR
6 DE JUNHO 2011 - 14H00 ÀS 18H00

OBJECTIVO

Garantir a sustentabilidade do Museu de S. Brás

Organização:



Apoios:



TURISMO DE
PORTUGAL



algarve



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AGENDA

Horário	Título	Consta de quê?
14:00	Apresentação e metodologia de trabalho	Apresentação mútua sobre a identidade, ocupação e expectativas quanto à sessão. Serão apresentados os objectivos, a metodologia e o enquadramento no projecto CreaMed
14:30	Definição do problema	Far-se-á uma enumeração dos problemas principais que se incluem no objectivo, seguindo-se a escolha do problema de trabalho. Os sub-grupos trabalharão em paralelo
15:30	Intervalo	Coffee Break a cargo do Centro Comunitário da Tôr
16:00	Plano de acção	Face ao problema definido, os sub-grupos estabelecerão as tarefas, ordenando-as, definindo conteúdos e prazos, estabelecendo planos de aceitação, standards de qualidade e plano de comunicação
17:30	Debriefing	O grupo discutirá os ensinamentos obtidos e os possíveis resultados do projecto.
18:00	Final	

FACILITAÇÃO A CARGO DE:

Fernando Cardoso de Sousa – Presidente da Direcção da APGICO, é Doutor em Psicologia Organizacional, pelo ISCTE. É docente no Instituto Superior Dom Afonso III, em Loulé. Conferencista, autor e consultor, fundou o GAIM – Gabinete Académico de Investigação e Marketing, do qual é presidente da direcção, assim como da APGICO – Associação Portuguesa de Criatividade e Inovação. É membro do Centro de Investigação sobre o Espaço e as Organizações-CIEO/UAlg. cardoso_sousa@hotmail.com

Ileana Pardal Monteiro – Vogal da Direcção da APGICO. É Doutora em Psicologia das Organizações, é professora-adjunta da Escola de Gestão, Hotelaria e Turismo, da Universidade do Algarve. Autora de publicações na área do Comportamento Organizacional, foi técnica de gestão de recursos humanos da Direcção-Geral da Administração Pública. É membro do Centro de Investigação sobre o Espaço e as Organizações-CIEO/UAlg. ileanamonteiro@hotmail.com



Apgico

Associação Portuguesa de Criatividade e Inovação - www.apgico.pt

Criada em 2007, a entidade sem fins lucrativos, *Associação Portuguesa de Criatividade e Inovação*, destina-se a desenvolver, divulgar e promover conhecimentos e experiências na área da gestão da criatividade e da inovação, ajudando a criar condições para a competitividade das empresas e eficácia das organizações. É a entidade organizadora da 12ª Conferência Europeia de Criatividade e Inovação – ECCI XII, de 14a17 de Setembro, 2011, na Universidade do Algarve.



O objectivo do projecto CreaMED é fomentar a Criatividade e a Inovação entre as Regiões do Mediterrâneo, a nível público e privado, como um caminho para o Desenvolvimento Regional Sustentável, incentivando a aprendizagem de políticas mútuas, as sinergias e a cooperação, a fim de fornecer um quadro para o desenvolvimento de políticas regionais de inovação na área MED. O projecto CreaMED, que se enquadra no programa MED, é co-financiado pelo Fundo Europeu de Desenvolvimento Regional (ERDF). <http://www.creativity4med.eu>

ANNEX III

Dissemination Actions

- **Press Releases online:**
 - Diário online <http://www.regiao-sul.pt/noticia.php?refnoticia=116748>
 - Barlavento online <http://www.barlavento.pt/index.php/noticia?id=49955&tnd=5>
 - Imprensa Regional
<http://www.imprensaregional.com.pt/jornalcarteia/pagina/edicao/16/603/noticia/1483>
 - PlanetAlgarve
http://www.planetalgarve.net/index.php?option=com_content&view=article&id=276%3Aator-recebe-seminario-no-ambito-do-programa-creamed&catid=22%3Anoticias&Itemid=66&lang=pt
- **Apgico's Website and Social Networks:**
 - Apgico's Website: <http://www.apgico.pt/>
 - Apgico's Facebook <http://www.facebook.com/apgico>
 - Apgico's Blog <http://apgico.blogspot.com/2011/06/seminario-creamed-6-de-junho-2011-local.html>
 - Apgico's Youtube – CreaMED seminar Video: http://youtu.be/HmmH_jf4NSc



- **INUAF University Website:**
<http://www.inuaf-studia.pt/index.php?mact=News,cntnto1,detail,o&cntnto1articleid=61&cntnto1returnid=151>
<http://www.inuaf-studia.pt/index.php?mact=News,cntnto1,print,o&cntnto1articleid=61&cntnto1showtemplate=false&cntnto1returnid=83>
<http://www.inuaf-studia.pt/uploads/PDF/Programa.pdf>
- **E-mail Dissemination**

ANNEX IV

Pictures from the Regional Event







