

# MANAGEMENT OF INNOVATION AND CO-CREATION

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Managing Temporary Communities of  
Creation in The Cultural Industries



THE CASE OF  
COPENHAGEN DISTORTION  
By Jens Moesgaard Kring



**Innovation and Co-creation in The Cultural Industries**  
**Managing Temporary Communities of Creation, the case of Copenhagen Distortion**

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## Abstract

**Purpose** - The paper aims to analyse and discuss innovation and co-creation in the cultural industries focusing on the challenges that are created, when managing communities of creation in a temporary organisational setting.

**Methodology** - The paper applies a qualitative method in the form of five semi-structured interviews drawing on insights from an in-depth case-study research of the street- and culture-festival Copenhagen Distortion.

**Findings** - In the temporary organisation studied, the network has a profound role relative to the role of the individuals. For the top management of Distortion, is it paramount to predefine the tasks of the members of the network and to minimise disturbance from the environment. Management of distributed innovation emphasise an open and democratic perspective.

**Limitations** – Given that the conclusions are based on a single Danish festival the paper recommends that similar studies be carried out in other festivals or in other cultural industries.

**Originality/value** – The paper extends the framework of communities of creation beyond the boundaries of stable organisations by analysing and discussing communities of creation within a temporary organisation where organisational structures and boundaries are much less prevalent compared to permanent organisations. The paper introduces the concept of *The Temporary Community of Creation* and identifies four challenges; *Coordination of Activities*, *Dispersing of Power*, *Level of Control* and *Evolvement of the Community*.

**Keywords** – Innovation, co-creation, temporary organisations, communities of creation, Copenhagen Distortion, festivals, Denmark.



## Table of content

Abstract.....	3
List of figures.....	6
List of tables .....	6
<b>1.0 Introduction.....</b>	<b>7</b>
1.1. The cultural industries.....	7
1.2. Innovation within the cultural industries.....	9
1.3. Research field .....	11
1.4. The case of Copenhagen Distortion.....	11
1.5. Problem statement and research questions.....	12
1.5.1. Problem statement.....	12
1.5.2. Research questions.....	13
1.6. Central concepts.....	14
1.7. Outline of the paper .....	14
<b>2.0 Methodology .....</b>	<b>16</b>
2.1. Relationship between theory and data .....	16
2.2. Epistemological and ontological considerations .....	18
2.3. Research design .....	19
2.4. Research strategy .....	20
2.4.1. Secondary data.....	21
2.4.2. Primary data .....	22
2.4.3. Data analysis.....	23
2.5. Analytical levels and theoretical approaches .....	25
2.5.1. Analytical level.....	25
2.5.2. Theoretical approach.....	26
2.6. Delimitations and limitations .....	26
<b>3.0 Theoretical framework and literary review .....</b>	<b>28</b>
3.1. First operational level.....	28
3.1.1. A Theory of the Temporary Organisation.....	29
3.2. Second operational level .....	30
3.2.1. Innovation through network .....	31
3.2.2. Open Innovation .....	32



3.2.3.	From Communities of Practice to Communities of Creation.....	34
3.2.4.	Communities of Innovation.....	35
3.2.5.	Communities of Creation .....	35
3.3.	Illustration of the applied theoretical framework .....	37
<b>4.0</b>	<b>Case presentation .....</b>	<b>38</b>
4.1.	Background and history of Copenhagen Distortion .....	38
<b>5.0</b>	<b>Analysis.....</b>	<b>41</b>
5.1.	Distortion as a temporary organisation .....	41
5.1.1.	Basic concepts .....	42
5.1.2.	Sequencing concepts.....	47
5.2.	Key points.....	50
5.3.	Distortion as a community of creation.....	50
5.3.1.	Governance of distributed innovation.....	51
5.3.2.	Shifting the locus of innovation to the community .....	52
5.3.3.	Maintaining balance between order and chaos.....	55
5.4.	Key points.....	57
<b>6.0</b>	<b>Discussion .....</b>	<b>58</b>
6.1.	Coordination of activities .....	59
6.2.	Dispersing of power.....	61
6.3.	Level of control.....	63
6.4.	Evolution of the community .....	64
6.5.	Key points.....	65
6.5.1.	Challenges .....	65
6.5.2.	Recommendations.....	66
<b>7.0</b>	<b>Conclusion .....</b>	<b>69</b>
<b>8.0</b>	<b>Perspectives .....</b>	<b>71</b>
8.1.	Implications for the future management of CoCs.....	71
8.1.1.	Open on the inside - closed on the outside.....	71
8.1.2.	Ownership - and the lack of it .....	72
<b>9.0</b>	<b>Future research .....</b>	<b>74</b>
<b>10.0</b>	<b>References.....</b>	<b>75</b>
<b>11.0</b>	<b>List of appendices .....</b>	<b>80</b>



## List of figures

Figure 1: Innovation along the cultural industries' value chain.....	9
Figure 2: Difference between inductive and deductive reasoning.....	16
Figure 3: This paper's case study design .....	19
Figure 4: Interview guide with three part structure .....	23
Figure 5: Component parts and the components following from selective coding .....	24
Figure 6: The model of closed innovation.....	32
Figure 7: The model of open innovation.....	32
Figure 8: The four basic phases of temporary organisations.....	47
Figure 9: Actors involved in the creation of the festival.....	51

## List of tables

Table 1: Interview participants .....	22
Table 2: Illustration of the applied theoretical framework.....	37
Table 3: Unique and repetitive tasks.....	43



## 1.0 Introduction

This paper revolves around *Innovation* and *Co-creation*. These are concepts and topics which are put into play in what is formally known as the “cultural” or “creative” industry.

This introduction will provide general insights into the cultural industries as well as insights into innovation within the cultural industries. The introduction will define the research field and the problem statement that the paper will seek to answer. Central concepts and an outline of the paper is also a part of the introduction.

### 1.1. The cultural industries

The cultural industry includes book and magazine publishing, the visual arts (painting, sculpture), the performing arts (theatre, opera, concerts, dance), sound recordings, cinema, and TV films, even fashion, toys and games (Caves, 2000; Hesmondhalgh, 2007; Throsby, 2008). These industries deeply rely on ideas and creativity as the raw material in the production of innovative output (Cummings and Oldham, 1997). Before Richard E. Caves' book, “Creative Industries – contracts between art and commerce” from 2000, it was an industry that had largely been missed in economic literature when studying sectors for their special and distinctive features (Caves, 2000; Handke, 2005, Brandellero and Kloosterman, 2010). Strangely enough, when thinking about the influence creative and cultural products have on our lives:

*“They contribute strongly to our sense of who we are, of what it means to be a woman or a man, an African or an Arab, a Canadian or a New Yorker, straight or gay. For these reasons alone, the products of the cultural industries are more than just a way of passing time – a mere diversion from other, more important things. All the same, the sheer amount that we spend experiencing texts [cultural products, red.], however distractedly we might do so, in itself makes the cultural industries a powerful factor in our lives.” (Hesmondhalgh, 2007:3)*



The lack of comprehensive attempts to study cultural industries<sup>1</sup> on the basis of economic theories is unfortunate as the cultural industries provide important cases for the study of innovation. The intuition is that cultural industries are hotbeds for new ideas and their commercialisation and that in these industries R&D is the main activity, while production is secondary (Handke, 2005, Brandellero and Kloosterman, 2010). Also, the recognition of the cultural industries as an engine of growth (Caves, 2000; Hesmondhalgh, 2007; Handke, 2005; Brandellero and Kloosterman, 2010) has made scholars and practitioners aware of the need to study the cultural industries' special and distinctive features. The fact is that the cultural industries have moved closer to the centre of economic action in many countries around the world. This is based on a transformation of the cultural industries that has brought some major changes with it:

- Ownership of the cultural industries has changed radically, and large companies no longer specialise in a particular cultural industry, such as film, publishing, television or recording; they now operate across a number of varying cultural industries.
- The companies are to a much larger degree connected with each other in a complex web of alliances, partnerships and joint venture.
- More and more small- and medium-sized companies emerge and there are increasingly complex relationships between large, medium and small cultural companies.
- The way the cultural industries conceive their audience has changed, and there is a greater emphasis on audience research, marketing and addressing 'niche' audience (Hesmondhalgh, 2007:2).

The increasing importance of the cultural industries as a significant economic industry combined with changed dynamics of interaction and interconnection have intensified the competition as companies compete with each other for the same resources; a limited pool of disposable consumer income, a limited pool of advertising revenue, a limited amount of consumption time and a limited pool of skilled creative and technical labour (Caves, 2000; Hesmondhalgh, 2007). As a result academics have identified novel and interesting topics for research in the cultural industries: *Art policy* (see Wyszomirsky, 2004; Canoy, Ours and Ploeg,

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<sup>1</sup> A terminology debate is still going on, and covers whether it is called the "creative" or the "cultural" industries. For international organisations such as the UNESCO and GATT, cultural industries are sometimes also called creative industries (cultureactionaurope.org, 2012). This paper will not go deeper into the terminology debate and will, for the sake of consistency, use the term "cultural industries".



2005), *entrepreneurship* (see Menger, 1999; Chiu, Mol, and Wijnberg, 2007) and *management* (see Dunham and Freeman, 2000; Cohendet and Simon, 2007). Yet, few studies deal with innovation in the cultural industries (Miles and Green, 2008; Brandellero and Kloosterman, 2010).

## 1.2. Innovation within the cultural industries

Much research has already identified innovation as the main driver of economic growth (Drucker, 1988; Thomke, 2001), which means that the questions that are asked in research today no longer revolve around why innovation is important. Instead the focus lies in how to innovate and how innovation can be managed (Fredberg et al., 2008). Management of innovation will also be the focus in this paper. In this respect credit should be given to Brandellero and Kloosterman (2010), who constructed a table identifying the various dimensions of innovation along the cultural industries' value chain.

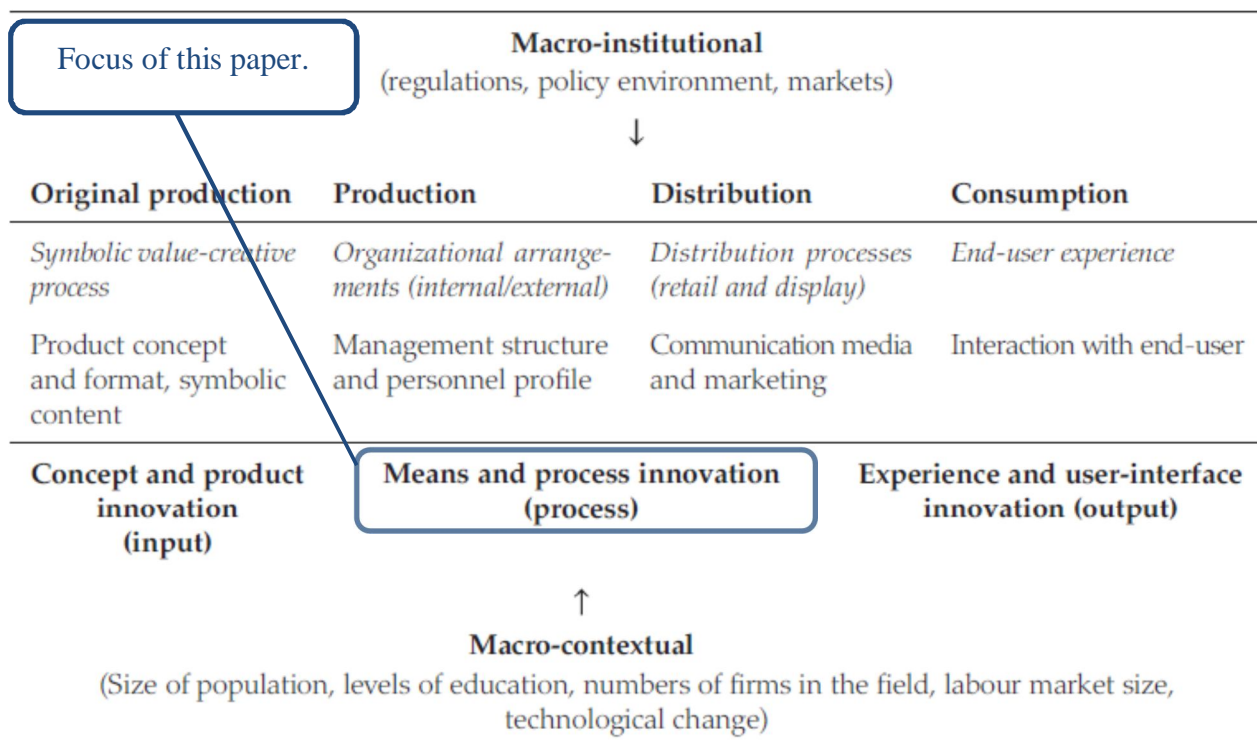


Figure 1: Innovation along the cultural industries' value chain (Brandellero and Kloosterman, 2010:76)

Brandellero and Kloosterman (2010) distinguish between three types of innovation; product innovation, process innovation and experience innovation. The table can be used as a framework to



compare the institutional conditions of innovation in the cultural industries across sectors, countries and through time. The idea is that the cultural industries are associated with “hidden” forms of innovation, innovations that fails to be picked up by traditional measurements and indicators. These innovations include R&D of new prototypes and products, changes to business models and organizational set-ups, the original combination of technologies for new purposes, and on-the-job innovation.

*“Innovation in the cultural industries, although hard to measure or quantify, then, is evidently an intrinsic and important feature. Given the networked ecology of actors involved at all stages of the cultural industries’ value chain, innovation has a serendipitous character, shaped and co-produced through the interaction or reciprocal influence of project teams, communities of practice and consumer base, and set against specific time and place factors. The fortuitousness of such innovation makes it difficult to conceive a level of formalization of innovation itself.”* (Brandellero and Kloosterman, 2010: 67)

Brandellero’s and Kloosterman’s (2010) mentioning of the community of practice as an important feature characterising innovation within the cultural industries, links the issue of innovation to organisational boundaries. The boundaries of a community of practice are permeable, as opposed to a team, where interdependent tasks are performed according to the clear division of labour between the team members (Juriado and Gustafsson, 2007). Brandellero and Kloosterman (2010) thereby expand the analysis of innovation in the cultural industries and perceive innovation in these industries as strongly embedded, in a wider field than that of the individual geniuses. Innovation in the cultural industries thereby encompasses a network of internal and external actors such as gatekeepers, supportive institutions, suppliers, customers etc.

Related to permeable organisational boundaries is the issue of Open Innovation. In Open Innovation the innovation processes do not take place within the boundaries of the organisation. Instead the processes are distributed among a number of actors in a network. This means that innovation cannot be linked to a formal R&D department within an organisation. A rather traditional alternative is to buy innovations (Fredberg et al., 2008). However, if the processes of innovation take place in co-operation between the organisation and its environment, this causes a series of impacts on how innovation processes are managed and understood. These impacts arises when innovation is distributed and shared between a larger number of actors, where the traditional



hierarchical coordination mechanisms are no longer sufficient (Sawhney and Prandelli, 2000; Fredberg et al., 2008). Sawhney and Prandelli (2000) propose a governance mechanism for managing distributed innovation called Community of Creation where organisations co-operate with partners and customers to create knowledge.

The conventional view presupposes that organisations whose members voluntarily create communities with permeable borders are stable structures (Juriado and Gustafsson, 2007). However, this paper considers organisational structures that are temporary. The notion of the temporary organisation contests the idea of the firm as an eternal entity, and instead bases its assumption on organisational settings and boundaries being much less prevalent (Lundin and Söderholm, 1995).

### 1.3. Research field

Based on the above-mentioned observations the paper aims to discuss communities of creation in a temporary organisational setting and especially the challenges and dilemmas that are created. The paper will draw on data from a Danish music and culture festival named Copenhagen Distortion. Copenhagen Distortion proves as an example of a temporary organisation within the cultural industries that rely on the establishment and development of a community of creation.

### 1.4. The case of Copenhagen Distortion

Copenhagen Distortion (Distortion) is a city-festival taking place in the Copenhagen street- and nightlife the first week of June every year. The festival goes on for five days from Wednesday to Sunday, and started in the summer of 1998. Distortion is a mobile festival which moves around from neighbourhood to neighbourhood; Wednesday in downtown Copenhagen, Thursday at Nørrebro, Friday at Vesterbro, Saturday at the meat packing district and Sunday by the harbour. More than 100 events, activities and parties are open for visitors during the festival, but as Distortion only consists of five full-time employees, Distortion is based on the involvement and engagement of a range of external actors. These are what constitutes the community of creation and can be anybody from individuals, shops, associations, galleries, magazines, to cafés, restaurants, bars etc. Distortion calls them *streethosts*. In essence the streethosts are the main ingredient in the



creation of a Distortion festival. External actors also count commercial partners such as DSB, Tuborg, and Amnesty International.

A couple of months before and especially during the actual week of the festival, Distortion hires a range of project managers to undertake different tasks related to the coordination of the external network. Streethosts, commercial partners and project managers leave Distortion again when the festival ends.

## 1.5. Problem statement and research questions

Managing a community of creation in a temporary organisational setting leads to some significant and important managerial challenges that are worthy of some attention in the quest for understanding *innovation* and *co-creation* in the cultural industries. These issues lead to the following problem statement and research questions.

### 1.5.1. Problem statement

What managerial challenges are created as a consequence of utilizing communities of creation in a temporary organisational setting?

#### Sources of inspiration for problem statement

*“Much evidence identifies innovation as the main driver for companies to prosper, grow and sustain a high profitability. This means that the questions that are asked in research no longer revolve around why innovation is important. The focus instead lies on how to innovate and how innovation processes can be managed.”*

(Fredberg, 2008:5)

*“There have been few comprehensive attempts to study creative industries on the basis of economic theories of innovation. That is unfortunate [...] as the creative industries provide important cases for the study of innovation.”*

(Handke, 2005:1)

*“Innovation in the cultural industries, although hard to measure or quantify, then, is evidently an intrinsic and important feature. Given the networked ecology of actors involved at all stages of the cultural industries’ value chain, innovation has a serendipitous character, shaped and co-produced through the interaction or reciprocal influence of project teams, communities of practice and consumer base, and set against specific time and place factors.”*

(Brandellero and Kloosterman, 2010:67)



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### 1.5.2. Research questions

To investigate the problem statement the paper will operationalize the issue by applying a set of 2x2 research questions (RQ's). The RQ's will operationalize findings in the case specific data and shed light on some of the aspects concerning management of innovation and co-creation in the cultural industries. Furthermore, the RQ's will illuminate the challenges that the management face.

RQ set 1:

- 
- What are the features characterising Distortion's organisational setting?
  - How do these features affect the management of the community of creation?
- 

RQ set 2:

- 
- What are the features characterising Distortion's management of distributed innovation?
  - How do these features affect the management of the community of creation?
- 

Sources of inspiration for the RQ's

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*"Right now this super tacit knowledge is held by the current project managers, and we might not come back"*  
(Hardgrove, 2011:103)

*"It is goddamn important that we have them. And just as important as they are, just as big a pain in the ass they are for us. [...] They have no experience with how things are connected and what a plan for signposting is or what a four meter rule is and why it is compulsory. They just think 'great, we can join Distortion'.*  
(Lavaer, 2011:92)

*"It gives this element of diversity. They each have networks that they can involve. After all, there are many types of people because there are many different partners and collaborators."*  
(Hurtigkarl, 2011:94)

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## 1.6. Central concepts

- **Innovation:** Innovation is regarded as the processes of getting an idea onto the market. The paper recognises that innovation in the cultural industries is an intrinsic and important feature that fails to be picked up by traditional measurements and indicators given the networked ecology of actors involved at all stages of the cultural industries' value chain.
- **Creativity:** The act of people playing and coming up with ideas and hence contribute to innovations.
- **Co-creation:** When the process of innovation and creativity take place in co-operation between the organisation and external actors.
- **Streethost:** Individuals, shops, associations, galleries, magazines, cafés, restaurants, bars etc. that host their own street-party facilitated by Distortion.
- **Commercial partners:** In addition to the streethosts, Distortion also co-operates with a range of different commercial partners like DSB, Movia, Red Bull Music Academy, Jägermeister, Tuborg, Amnesty International, Adidas, Euroman etc.
- **The top management of Distortion:** The five full-time employees working with the organising and strategic development of the festival year-round.
- **Project managers:** The 35 additional project managers joining to help coordinate the festival a couple of months before and the leaving Distortion again when the festival ends.

## 1.7. Outline of the paper

**Chapter 1: Introduction** - The chapter provides general insights into the cultural industries and insight into innovation within the cultural industries. These insights provide the basis for the research field and the problem statement.

**Chapter 2: Methodology** - The chapter includes six sections of different methodological considerations; the relationship between theory and data, epistemological and ontological considerations, research design, research strategy, considerations about the paper's analytical level and theoretical approach. Lastly delimitations and limitations are considered.

**Chapter 3: Theoretical framework and literature review** - The chapter presents the theoretical framework applied in the analysis. The theoretical framework also presents what knowledge and ideas that have been established on the topic of temporary organisations, innovation and co-



creation. An illustration is provided to clarify the theories used in the analysis, and when and how they are applied.

**Chapter 4: Case presentation and analysis** - The chapter provides insights into the basic setup and not least the special feeling and atmosphere that distinguish the Distortion festival from other festivals.

**Chapter 5: Analysis** - The analysis is split into two main sections each dedicated to a set of research questions, and will identify the special and distinctive features that characterise Distortion in relation to organisational setting and governance mechanism for managing distributed innovation.

**Chapter 6: Discussion** - The chapter sets out to discuss the managerial dilemmas and challenges created as the identified features undoubtedly impact the way innovation and co-creation is managed. The notion of The Temporary Communities of Creation is introduced.

**Chapter 7: Conclusion** - The chapter sums-up the findings from the analysis and the discussion.

**Chapter 8: Implications for the future management of Communities of Creation** - The chapter discusses the implications the findings from the analysis and the discussion have on future management of Communities of Creation.

**Chapter 9: Future research** - The last chapter comments on how external validity can be increased.

## 2.0 Methodology

This chapter is dedicated to the description and consideration of the methodology of the research conducted in the paper. This is not a straightforward matter, and several issues are to be reflected on; the question of what form of theory one is talking about and the question of whether data are collected to test or to build theories. The method of research is closely tied to different visions of how research should be studied. It is linked to the ways in which researchers envision the nature of reality and how it should be examined (Bryman and Bell, 2011). This chapter thus includes six sections of different methodological considerations; the relationship between theory and data, epistemological and ontological considerations, research design, research strategy, and considerations about the paper's analytical level and theoretical approach. Lastly delimitations and limitations are considered.

### 2.1. Relationship between theory and data

Research is done in order to answer questions posed by theoretical considerations, but, as an alternative, theory can be viewed as something that occurs after the collection of data and analysis. This reflection results in a consideration about whether we are referring to deductive or inductive reasoning (Bryman and Bell, 2011).

The deductive view is the most common view, and the view is represented by the researcher that on the basis of what is known about a particular domain deduces hypotheses that are then empirically explored. The hypotheses entail concepts that need to be translated into entities and terms that can be researched and operationalized. This means that the researcher needs to specify how data can be collected in relation to the

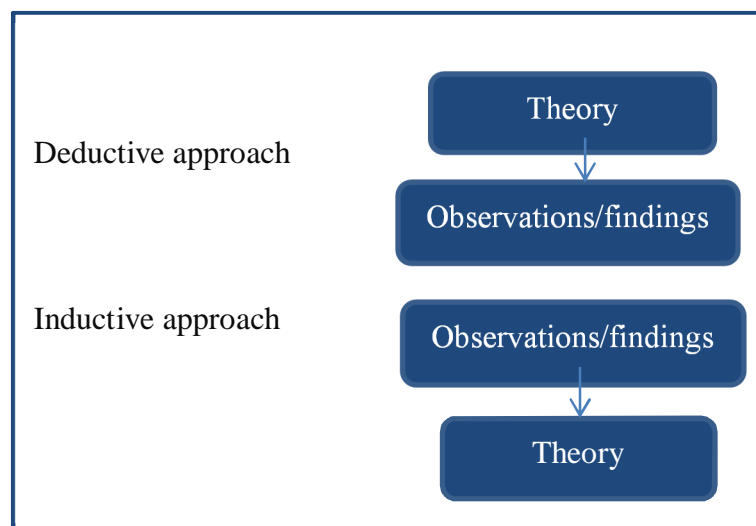


Figure 2: Difference between inductive and deductive reasoning (Bryman, 2004:10)





concepts that make up the hypotheses (Bryman and Bell, 2011)

The inductive view is represented by the researcher that prefers an approach to the relationship between theory and data, where the theory is the outcome of research and not the other way round as proposed by the deductive reasoning. The process of inductive reasoning involves drawing generalizable conclusions out of observations. Once the phase of theoretical reflection is done, the researcher can then collect further data in order to establish the conditions in which a theory may or may not hold. The illustration above attempts to capture the essence of the difference between inductivism and deductivism.

This paper applies the inductive reasoning, as the aim is to generalize on innovation and co-creation in the cultural industries by drawing on the complexity and particularity of a single organisation that produce products and services in and for the cultural industry. This approach is also useful given the fact the creative industry has largely been missed in economic literature when studying sectors for their special and distinctive features (Caves, 2000; Handke, 2005, Brandellero and Kloosterman, 2010). Data is therefore lacking making it difficult to support hypothesis. Even more relevant is the fact that few studies deal with management of innovation in the cultural and creative industries (Miles and Green, 2008; Brandellero and Kloosterman, 2010). The lack of comprehensive attempts to study innovation within the cultural industries makes it inexpedient to research the issue applying a deductive reasoning as the knowledge about this specific domain is insufficient and therefore makes it difficult to deduce hypotheses to be empirically explored.

It is worth noting that a deductive approach entails elements of induction, and an inductive approach is likely also to entail elements of deduction. Such a general theory is often called iterative, and involves a weaving back and forth between data and theory (Bryman and Bell, 2011). Accordingly, this paper is a result of several months of field study, before actual interviews with employees at Distortion was carried out. In this pre-interview period, data about Distortion was collected from various secondary sources. These sources will be further elaborated on later in this chapter. The data was analysed and coded to break it down into components. The process of coding data is especially evident in grounded theory. This process will also be elaborated on later in the paper.



## 2.2. Epistemological and ontological considerations

Epistemological and ontological considerations reflect the question of what is, or should be, regarded as acceptable knowledge and reflections concerning the nature of social entities. There are basically four main positions that the researcher can adopt; positivism, relativism, objectivism and constructionism.

In short, positivism advocates the application of the methods of the natural sciences supporting the view that only phenomena and hence knowledge confirmed by our senses is knowledge. The purpose is to create hypotheses that can be tested, which will allow explanations of laws to be assessed. Knowledge arrives from the gathering of facts that provide the basis for laws, and research must be done in an objective manner (Bryman and Bell, 2011). Researchers supporting positivism should build theories and test them with deductive logics (Esterberg, 2002).

Relativism is a contrasting epistemology to positivism that respects the differences between people and objects. The study therefore requires a different logic of research procedure, a logic that reflects the distinctiveness of humans against the natural order (Bryman and Bell, 2011). For researchers adopting this view the empirical world is based on a number of factors that make observations extremely difficult. Therefore they study large sets of data with multiple factors simultaneously in order to point to underlying relationships (Easterby-Smith et al., 2008).

Objectivism is a position that supports the idea that social phenomena are confronting us as external facts that are beyond our reach or influence. Objectivism can be illustrated by reference to organisations and culture (Bryman and Bell, 2011). The position sees an organisation as having rules and regulations and procedures to get things done. People within the organisation have a reality that is external to the organisation and vice versa. People learn and apply the rules, follow the procedure, tell others what to do and follow the values and the mission statement set out by the organisation. The organisation is seen as a constraining force having the power to hire or fire, demand and control. Culture is viewed as a depot of shared values and customs which constrain people because they limit their own beliefs and values (Bryman and Bell, 2011).

Constructivism is an opposing ontology to objectivism. This view suggests that organisation and culture as categories that are pre-defined can be questioned. Instead the order in organisations is worked at, meaning that rules and regulations are an outcome of agreed-upon patterns of action that are a product of negotiations between the parties involved. The order in organisations is in constant change because agreements constantly are dismissed, forgotten, established, renewed, reviewed etc.

In regards to culture, constructivism sees this as an emergent reality in a continuous state of change, but at the same time it is necessary to appreciate culture as something that acts as a point of reference (Bryman and Bell, 2011). The interpretive worldview of constructivism believes that the social reality is a construct of complex interactions. Researchers start out by examining the empirical world and the stakeholders before adjusting choices of theory. The data-theory relationship is thus mainly found through inductive reasoning (Esterberg, 2002).

This paper applies the approach set out by constructivism. This is evident, and rational, at a number of levels. First the way the problem statement and the research questions are formulated. The issue here is the words *created* and *how*. These formulations points to both reflexivity and the construction of (different) meanings. Second the research field emphasises the importance and involvement of people (communities), stressing the tenuousness of organisation and culture as objective categories. Furthermore, the fact that the relationship between theory data in this paper is based on the inductive approach also supports the applicability of constructivism (Esterberg, 2002)

### 2.3. Research design

By research design is meant the applied framework for the collection and analysis of data. Five research designs are the most prominent; experimental and related design, cross-sectional design, longitudinal design, comparative design and case study design (Bryman and Bell, 2011). This paper applies the case study design which is also the focus of this section. This design became natural as a result of adopting the inductive approach to the theory-data relationship.

The case study design entails an intense analysis of a single case, and is concerned with the complexity and particularity of the case in question. A case can be a single community, a single school, a single person, a single event, a single organisation etc. (Bryman and Bell, 2011). In this paper the Distortion festival as an organisation



Figure 3: This paper's case study design

is being studied. A case study often involves a qualitative research strategy, as this kind of strategy is helpful in generating intensive and detailed examination making use of participant observation



and unstructured interviews. Yin (2009), distinguishes between three types of cases; the critical case, the unique case and the revelatory case. Most common though, is the exemplifying case. The case of Distortion proves as a good example of an exemplifying case, as Distortion is not extreme or unusual in its approach to managing innovation and co-creation. There are other examples of organisations in the cultural industry in Denmark that have the same overall approach. One such example is Roskilde Festival that apart from the concerts engages thousands of people and associations working voluntarily to arrange events, activities and parties (Roskilde-festival.dk, 2011). Distortion was chosen, since it provided a suitable context for the problem statement to be answered. In other words, the case study method was applied as the paper covers contextual conditions and Distortion is a highly pertinent case to the phenomenon of study (Yin, 2009).

A critique of the case study is that findings cannot be generalized and therefore have restricted external validity. Researchers of case studies do not deny this fact and argue that this is not the purpose anyway and that the aim is to generate intensive examination of a single case (Bryman and Bell, 2011). The crucial point for me as a researcher of case studies is thus the quality of the theoretical reasoning which places case study research in the inductive tradition of the theory-data relationship.

## 2.4. Research strategy

When considering research strategy it is useful to distinguish between quantitative and qualitative research. The two lines of research differ with respect to their epistemological foundations but also in regards to ontology and the relationship between theory and data. One strategy is not better than the other, and the distinction is not absolute as studies can combine the two strategies (Bryman and Bell, 2011). Quantitative research emphasises quantification in the collection and analysis of data. It often involves a deductive approach and the incorporation of positivism which consequently views social reality as an external and objective reality (Bryman and Bell, 2011).

In the line of qualitative research which this paper applies, I as a researcher emphasise words rather than quantification in the collection and analysis of data. This involves an inductive approach and a rejection of the view of positivism. Thereby this paper views social reality as a constantly changing property of individual's creation. It is common to say that qualitative research is concerned with the generation rather than the testing of theories (Bryman and Bell, 2011).



Qualitative data serves as a primary source of evidence for this paper and deserves some explanation.

### 2.4.1. Secondary data

As mentioned earlier, this paper is a product of an intense pre-interview period where data about Distortion was collected from various secondary sources. The secondary sources consist of articles in newspapers, articles in magazines, articles on the internet and information from various blogs. Also, the festival was attended as a visitor in the summer of 2011. This secondary data was very helpful both as introductory knowledge but also as a reliable source of evidence, and it was not difficult to find. This is due to the fact that the festival is very often popular as a theme for newspapers, magazines and blogs – for good and evil. The festival has a profound volume especially on the Danish festival scene but has also gained international attention. Interviews with employees, project managers and external partners are conducted from time to time and especially interviews with the founder Thomas Fleurquin are easy to find. The extensive amount of interviews and articles therefore also has a considerable span in terms of the themes covered; “*French party-king in love with Copenhagen*” (soendagsavisen.dk, 2011), “*Copenhagen municipality wants to enclose Distortion*” (politiken.dk, 2011), “*Street-party makes people lose control*” (dr.dk, 2011). In addition, Thomas Fleurquin writes a newsletter called *actionhygge* (2011). The newsletter is published once a month and several times a couple of weeks prior to and during the festival. The newsletter entails in depth considerations about the development of the festival, and is used in this paper as a secondary source that provides evidence concerning the festival’s background, organisational setting and structure.

Furthermore, lectures about Distortion organised by Theory and Practice (2011) have been used in the paper. Theory and Practice is an organisation that informs and discusses events where knowledge sharing is the focal point. The lecture on Distortion resulted in a report where the motivational factors for participating in the festival as a partner were described. The report is therefore used as a secondary source that provides evidence concerning the festival’s locus of innovation and complexity of distributed innovation.

### 2.4.2. Primary data

The primary data consist of five semi-structured interviews. The interviews were guided but open-ended, to allow for further exploration and clarification when it was needed (Gilman, 2005; Easterby-Smith et al., 2008). All of the five interviews serve as a primary source of evidence in this paper.

*The interviews* - The interviews were semi-structured and the questions were asked following an interview guide. This type of interview allows questions on fairly specific topics to be covered (Bryman, 2004). Initially, an introductory interview was conducted with an employee at Distortion with the purpose of getting general insights about who in the organisation would be most suitable to interview and who would provide the most relevant data regarding the issue at hand. Following the inductive approach, this introductory and informal interview was then analysed and broken into components in order for the final interview guide to be processed. Afterwards the relevant people were contacted and interviewed. The interviews were all made one-on-one.

The interviews were conducted in Danish as this is the native tongue of both the researcher and the people interviewed. This increased the understanding of the question, but may have resulted in loss of knowledge during the process of translation of quotes used in the paper. Three of the five full-time employees were interviewed and two loosely associated project managers:

<b>Name:</b>	<b>Full-time or project manager</b>	<b>Title/Area of responsibility</b>
Thomas Fleurquin	Full-time	CEO
Nis Sigurdsson	Full-time	Head of Communication
Anton Lavaer	Full-time	Head of Street Production
Eva Hurtigkarl	Project manager	Resp. for streethosts
Heidi Hardgrove	Project manager	Resp. for com. partners

Table 1: Interview participants

The reason for choosing a total of five participants was to allow different opinions and meanings to arise and be analysed upon. The reason for choosing both full-time employees and loosely

associated project managers is based on the topic that this paper seeks to analyse. Especially the notion of the temporary organisation made it imperative to gain insight into the opinions and meanings of both the full-time employees and the loosely associated project managers. Opinions and meanings from streethosts were gathered on the basis of data from secondary sources.

*The interview guide* - An interview guide should make the questions flow reasonably well and make them help answering the problem statement (Bryman and Bell, 2011). The general criteria set out by Kvale (1996) are useful to adopt when developing the questions. These criteria were adopted and resulted in the following interview guide that is designed as a three-part structure:

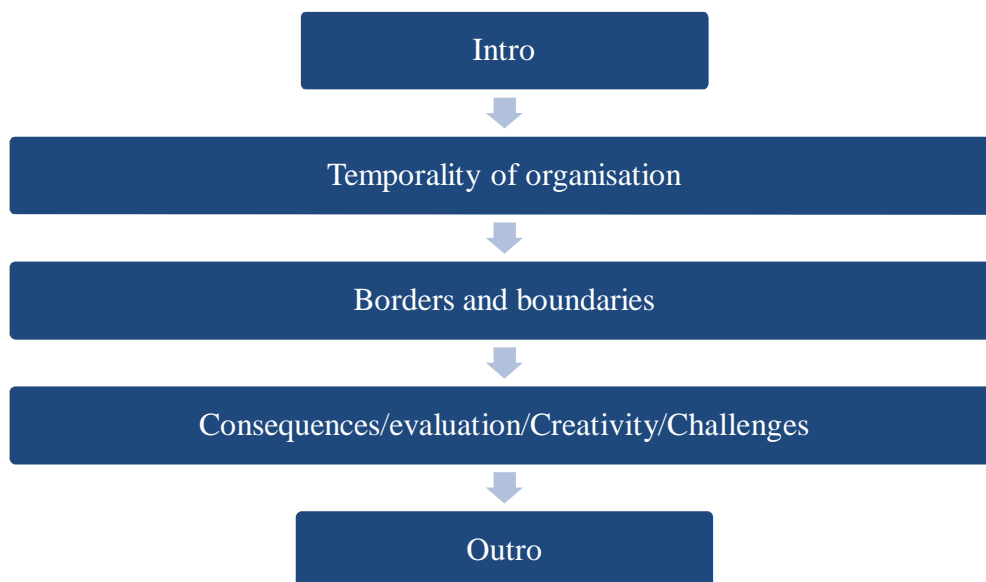


Figure 4: Interview guide with three part structure

The reason for the different themes in the last part of the interview guide is that the people interviewed have different roles and responsibilities. So in order to gain proper insight into these themes they were changed depending on the roles and responsibilities of the interviewee. It also prevented the interview from lasting more than one hour each.

### 2.4.3. Data analysis

In line with the inductive approach and the view of constructivism applied in this paper the qualitative data is analysis based on the framework of grounded theory. According to Strauss and



Corbin (1998) grounded theory is defined as theory that is derived from data, systematically gathered and analysed through the research process, and with this method, data collection, analysis, and theory stand in close relationship to one another. The two central features are that it is concerned with the development of theory out of data and the approach is iterative meaning that data collection and analysis proceed in tandem, repeatedly referring back to each other (Bryman and Bell, 2011). The framework of grounded theory is most suitable to this paper as I did not start out by developing hypotheses. Instead the paper is based on real-life observations with no preconceived theoretical ideas about the subject (Meyers, 2009). Two main variants of grounded theory exist; one by Strauss and one by Glaser. Glaser developed his theory because he felt that the variant Strauss was promoting was too prescriptive and emphasised too much the development of concepts rather than theories (Bryman and Bell, 2011). The method developed by Glaser is the method chosen for this paper.

The first step is called open coding, whereby data are broken down into component parts, which are given names. The researcher identifies relevant phenomena, and categorizes the most important ones. This involves analysing the interviews and summarise the text by using terse codes. The important activity is one of constant comparison where the researcher compares and contrast qualitative data in the search for differences and patterns. The component parts is the main concerns extracted from the interview participants. The second step is called selective coding. Here, the researchers selectively code the data using the core component parts as a guide:

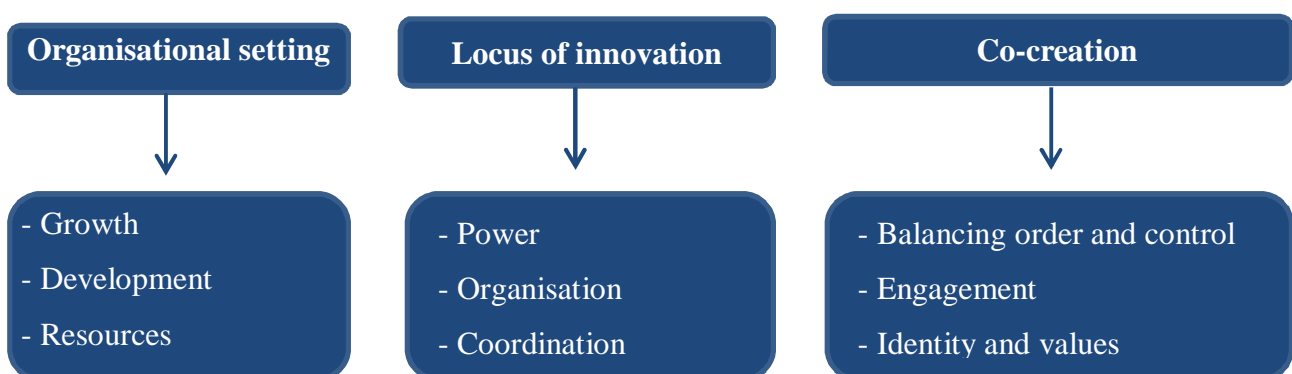


Figure 5: Component parts and the components following from selective coding

The last step in grounded theory is called theoretical coding, and is a deductive part of grounded theory. It brings the researcher to inferential and/or predictive statements about the phenomena (Myers, 2009), and usually ends up in a theory or a model. It is important that the theory or model is not forced beforehand but emerge as a natural part of the process of grounded theory. This paper





thus extracts the notion of *The Temporary Community of Creation* from the process of grounded theory.

Critics of grounded theory question whether or not researchers can really suspend their awareness of relevant theories or concepts until a late stage in the process of analysis. However, the view of some researchers is that it is desirable that researchers are sensitive to existing conceptualisations, to that their investigations are focused and build upon the work of others (Bryman and Bell, 2011), which is also the case in this paper.

## 2.5. Analytical levels and theoretical approaches

The second to last section of this chapter concerns the analytical level and theoretical approach that the paper adopts in relation to innovation and co-creation. The analytical level is based on the phenomena or questions the paper seeks to address, while the theoretical approach serves to establish the perspective the paper adopt in relation to organisations. These considerations are based on writings by W. Richard Scott in his book “*Organizations - Rational, Natural and Open Systems*” from 1998.

### 2.5.1. Analytical level

According to Scott (1998) there are three levels of analysis to apply when investigating organisations; the *social psychological level*, the *structural level* and the *ecological level*. The social psychological level examines the behaviour or interpersonal relations involving individual participants within organisations and is chosen when one is interested in explaining individual behaviour within an organisation. The structural level examines the structural features or processes that characterize organisations. The ecological level examines the characteristics or actions of the organisation viewed as a collective entity operating in a larger system of relations and the level is chosen when one is interested in explaining the functioning of organisations in a larger system of relations. Organisations are perceived as being in an interdependent system, and the relations that develop among a number of organisations are examined.

This paper applies a combination of the structural and ecological level of analysis as the paper seeks to examine the structural features that characterize Distortion's organisational setting and the



governance mechanisms that characterize Distortion when the locus of innovation is external to the borders and boundaries of the organisation.

### 2.5.2. Theoretical approach

There are three major perspectives used in the analysis of organisations; *a rational system*, *a natural system* and *an open system* (Scott, 1998). The rational system perspective is defined by organisations as collectivises that are oriented to the pursuit of relatively high specific goals which exhibit relatively high formalized structure. The natural system perspective is defined as organisations that are collectivities whose participants are pursuing multiple interests, both disparate and common, but recognizing the value of perpetuating the organisation as an important resource. The informal structure of relations that develops among participants provides a more informative and accurate guide to understanding organisational behaviour than the formal. The open systems perspective is defined by organisations as systems of interdependent activities linking shifting coalitions of participants. The system are embedded in, dependent on continuing exchanges with, and constituted by the environment in which they operate.

It is the open system perspective that is applied in this paper as the paper seeks to examine the Distortion as an open system coordinating activities of shifting networks of partners. The development of Distortion is dependent on constant exchange with the environment in which they operate.

## 2.6. Delimitations and limitations

In order for the area in question to be fully examined some aspects have been excluded from the paper. To be able to base the research on observations and empirical data, the paper draws on data from only one festival. External validity is therefore limited. Generalizability would increase if the paper drew on data form other festivals as well.

Furthermore, the paper adopts a managerial point of view to be able to give strategic recommendations based on challenges expressed by the management of Distortion themselves in relation to the management of innovation and co-creation. The paper does not analyse or discuss e.g. human resource management or matters concerned with e.g. marketing or finance.



As mentioned in the section on research strategy, primary data consists of interviews with full-time employees and loosely associated project managers, while data on external partners and actors is extracted from the secondary data. It would have been beneficial if this data was extracted from primary sources, as one of the limitations of secondary data is the fact that researchers have less control over data quality and that data (Bryman and Bell, 2011). However, because data collection is time-consuming, the use of secondary data means that the approach to the analysis of data can be more considered than perhaps it might otherwise have been (Bryman and Bell, 2011). This is one of the reasons that considerable time have been given to the coding of data as proposed by the framework of grounded theory.



## 3.0 Theoretical framework and literary review

This chapter presents the theoretical framework applied in the forthcoming analysis. Further, the theoretical framework presents what knowledge and ideas that have been established on the topic of temporary organisations, innovation and co-creation. Ultimately the theories presented will help operationalize the research questions and support the answering of the problem statement. The chapter is split into two main sections each covering a set of research questions and their theoretical direction. At the end of the chapter an illustration of the theoretical framework is presented. The illustration is used to clarify theories used and when and how they are applied.

### 3.1. First operational level

It is old news that researchers and practitioners for a long time have claimed that the world is changing and that organisations have to adapt to the changes. Change is the only thing stable when it comes to organisational life (Lundin and Steinhórsson, 2001). The challenge therefore is to understand the changing rules and hence the interpretations of how organisations should be organised and managed. Organisations seem to deal with this development by thinking in terms of structural configurations. The trend is referred to as “projectivisation” and has paved the way for the study and discussion of projects (Lundin and Steinhórsson, 2001). However, the focus should not be limited to the single temporary projects within the organisation, but instead on the fact that organisations today can or should be regarded as temporary (Lundin and Steinhórsson, 2001). Evidence of the temporary organisation is supported by the following examples:

- In recent year young entrepreneurs in computing and IT have formed companies with the explicit intention of selling them off again. The “disposable organisation” appears to be odd with the traditional view of entrepreneurs cherishing their companies almost like their own offspring. The trend indicates that companies are no longer expected to last forever.
- Internet companies embody our idea about companies moving fast. The price of shares tend to soar to unbelievable heights, and to drop to virtually nothing. Managerial roles in this sector are not the same as those in the traditional industry, and seem to indicate that traditional managerial recipes do not work.



- The tendency for companies to outsource activities that are not regarded as core to their operations has been very strong in recent years. Changing organisational boundaries is the most evident and profound structural change in industry in the US, Japan and Western Europe in the 1990's.
- "Projectivisation" is a tendency to create project in order to focus work on issues important to the organisations concerned, and is another confirmation of the temporary organisation (Lundin and Steinhórsson, 2001).

All in all the examples support the trend towards temporality, and that organisation is more than its projects. However, few aspects of the temporary organisation are well understood (Lundin and Söderholm, 1995). This is true of the internal operations of temporary organisations, and of their external control. Lundin and Söderholm have developed a theory of the temporary organisation where the role of time in the organisation is different as compared to its role in the permanent organisation.

### **3.1.1. A Theory of the Temporary Organisation**

As mentioned above, mainstream organisation theory is based upon the assumption that organisations are or should be permanent. This idea contrasts sharply with many ideas about projects and temporary organisations. The theory of the temporary organisation by Lundin and Söderholm is presented in the article "*A Theory of The Temporary Organisation*" from 1995. Action is adopted as the primary overall concept in the theory as temporary organisations are almost always motivated by a need to perform specific actions.

With the stress on action, some sort of demarcation between the temporary organisation and its environment and other kinds of organised setting is needed. Therefore Lundin and Söderholm introduce four basic concepts that can help us understand how the demarcation works; *time*, *task*, *team* and *transition*. Time is crucial as there must be conceptions of the time horizons and time limits for the temporary organisation. These conceptions have implications for action in many ways. For example their very existence may be the best way of spreading a sense of urgency. The task must be considered as once-in-a-lifetime affair, but could equally be of a more standardised character. Task defines the reason for the temporary organisation to exist and often the temporary organisation is dependent on one, or a very limited number of, defined tasks. The point is that the



same task is not being attended to by someone else in the same way at the same time. Manpower issues are not naturally covered by time and task and the concept of team is therefore introduced as a tool in further defining the temporary organisation. The team forms around the task at hand and the time available and focuses on individuals both as resources and as bearers of conceptions and attitudes. The temporary organisation aims at fulfilling a specific purpose, and this purpose also contains an element of change. The concept of transition is introduced to cover the expectation that there should be a qualitative difference in the temporary organisation “before” and “after”.

Another requirement of the conceptual framework is that it should provide insights into the internal life of temporary organisations. This is not fulfilled by the four basic concepts. The concepts define the actions arena but do not explain the actions performed in that arena. Time is however important, as special conceptions regarding time in the temporary organisation provide a natural view of its internal life in terms of its start-to-finish phases. The internal life of temporary organisations is sequential by nature and the framework therefore highlights different phases or stages. These are labelled under sequencing concepts; *action-based entrepreneurialism*, *fragmentation for commitment-building*, *planned isolation* and *institutionalized termination*. The aim is to discuss why and how certain actions are undertaken at certain stages in the “life-cycle” of the temporary organisation.

### 3.2. Second operational level

The industrial society has come to an end, and the need for food, warmth, safety and symbols of status has been covered for most people in the Western world. Therefore we now see the emergence of the market for experiences based on man's basic need for self-realisation. These markets have a profound influence on the societal transformation that is on its way. Some say that we are facing The Knowledge Society, but Peter Drucker already captured this notion in 1963. This reason alone indicates that the notion of knowledge society does not cover the complex future that we face (Drejer, Dyrmosé and Homann, 2005).

In 2004 Ulrik Haagerup introduces the notion of The Creative Society. Creativity is a key concept, but creativity alone does not generate results. Therefore innovation and the notion of The Innovation Society cannot be used as a concept to describe the future either, as innovation covers both the creative phase, the development, the commercialization, the market development and the consolidation. Innovation is the basic activity in the society that we face, but innovation alone does



not do it. For a long time innovation has been the central R&D department in the hierarchical and bureaucratic industrial organisation, but it will not stay like this. There are simply not enough resources. The hierarchical and bureaucratic organisation is too slow to create innovation enough to survive. On the markets for experiences speed of change is much faster than on the old markets (Drejer, Dyrmosé and Homann, 2005).

The idea of a transition from the industrial society to something else has gradually become established among managers, employees, researchers and students. But what is this “something else”. Drejer, Dyrmosé and Homann (2005) seek the answer in their book “*Innovation through network*”<sup>2</sup>. The book is based on three key concepts; *innovation*, *network* and *management*. The authors argue that the old bureaucratic hierarchies are too static to foster innovation on the market for experiences. The alternative is the Innovative Network.

### 3.2.1. Innovation through network

Organisations need to see themselves as dynamic, changing, temporary, and open networks that configure to the situation and task at hand right now. The situations and tasks change fast, and networks are rapidly and intelligent enough to create the innovations needed to survive. With networks, the markets for experiences do not become a threat, but an opportunity. The realisation that we need to grow and realise new organisational forms (the networks) is a significant break with the idea that the traditional organisational form can handle the complexity and the speed of change in future markets. We need to let the borders of the organisation float to keep up with the speed of change (Drejer, Dyrmosé and Homann, 2005).

The same is true for development. Only by cooperating in the development of new business concepts based on the technology at hand, future organisations can be sufficiently innovative. Open Source is a trend that leads the way. Here, the borders of the organisation are dynamic and they float. The organisation changes constantly in regards to the composition of participants and business partners (Drejer, Dyrmosé and Homann, 2005).

The development speaks for innovation in networks, and there is a massive need for new management styles to create innovation in the network organisations, that the market and employers requests. Where management previously was “to create through others” new management styles will be “to bring what the situation needs.” That is, something completely different. The old-

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<sup>2</sup> Translated of Danish title: “Innovation gennem netværk”

fashioned perception of management is administration. The future perception is leadership; that is to show the way while the manager at the same time is the one that seeks and learns the most on the way (Drejer, Dyrmosé and Homann, 2005).

Drejer, Dyrmosé and Homann argue that the old bureaucratic hierarchies are too static to foster innovation on the market for experiences. Instead they suggest the Innovative Network that together with new management styles will foster innovation in network. By focusing on their own ignorance and lack of resources, organisations create space for knowledge where, in a process with their partners, organisations can develop new ideas and innovation.

The idea of fostering innovation in networks is especially coined by Henry Chesbrough in his framework of Open Innovation.

### 3.2.2. Open Innovation

The Open Innovation model is based on the need for companies to open up their innovation processes and combine internally and externally developed technologies to create business value. Henry Chesbrough presented this idea in 2003 in his book *“Open Innovation: The New Imperative for Creating and Profiting from Technology”*. He argued that internal R&D no longer is the asset it used to be, due to a fundamental shift in how companies generate new ideas and bring them to the market (Chesbrough, 2003). In the old model of closed innovation, firms relied on the assumption that innovation processes need to be controlled by the company.

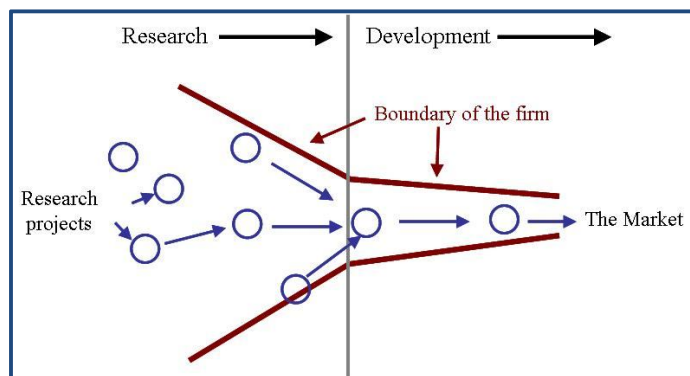


Figure 7: The model of open innovation (Chesbrough, 2003)

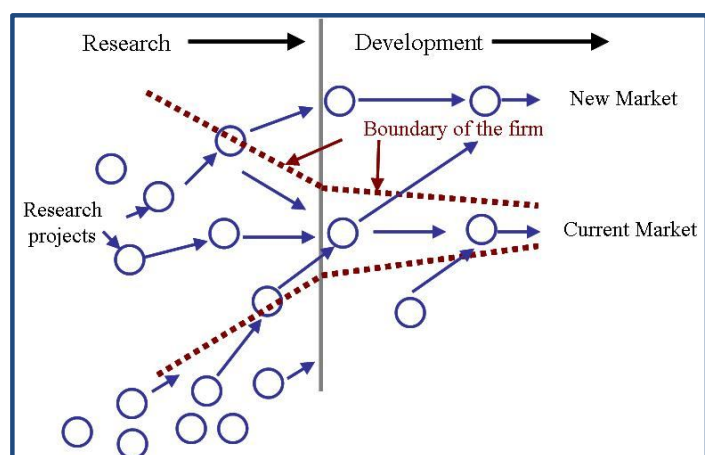


Figure 6: The model of closed innovation (Chesbrough, 2003)





“Not all smart people work for us. We need to work with smart people inside and outside our company” (Chesbrough, 2003)

Academic research on open innovation is relatively novel and it is hard to evaluate open versus closed innovation approaches because of lack of measurement systems and key performance indicators (Enkel, Gassmann and Chesbrough, 2009). There is no doubt though, that the framework of open innovation is gaining widespread attention, and is particular relevant now because many firms are required to implement open innovation (Lichtenthaler, 2011). Open innovation approaches are however evident in the industrial research in the late 19<sup>th</sup> and 20<sup>th</sup> century, but new studies also show a recent increase in open innovation practices, and the long-time perspective points to the sustainability of the open innovation framework (Lichtenthaler, 2011).

With the statement above Chesbrough was framing the strategies that began to take shape in organisations within the last couple of decades. The opposing strategy was thus that companies pursue relatively “closed” innovation strategies, meaning limited interactions with the outside environment (Lichtenthaler, 2011). Chesbrough wanted to describe the innovation processes in which organisations interact with their environment, enabling a significant amount of external knowledge to be explored and exploited (Chesbrough, 2003; Enkel, Gassmann and Chesbrough, 2009; Chesbrough and Euchner, 2011). With the growing importance of open innovation, managers thus experienced the severe challenges in actively managing the processes of open innovation (Lichtenthaler, 2011).

Related to the Innovative Network as presented by Drejer, Dyrmosé and Homann (2005) and Open Innovation as presented by Chesbrough (2003) are communities that support innovation. Communities that support innovation are in academic literature referred to as *Communities of Innovation* (Coakes and Smith, 2007), *Communities for Innovation* (Judge and Dooley, 1997), *Innovation Communities* (Fichter, 2009), *Open Innovation Communities* (Fleming and Waguespack, 2007) and *Communities of Creation* (Sawhney and Prandelli, 2000). The “community”-part of all these concepts originates from the term *Community of Practice* which is a relatively new coinage, even though the phenomenon it refers to is age-old (Wenger, 2012).



### 3.2.3. From Communities of Practice to Communities of Creation

The origin and primary use of the concept of communities of practice (CoPs) has been in learning theory. Jean Lave and Etienne Wenger (1991) coined the term while studying apprenticeship as a learning model. The studies revealed a complex set of social relationships. The term CoPs was coined to refer to the community that acts as a living curriculum for the apprentice (Lave and Wenger, 1991). The studies also revealed that communities can be seen everywhere, even when no formal apprenticeship system seems to exist. The practice of a community is dynamic and involves learning on the part of everyone (Wenger, 2012). In essence CoPs are:

*“Groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly.” (Wenger, 2012)*

The definition is open so as to give room for learning to be the reason why the community comes together or becomes an incidental outcome of member's interactions. Three characteristics are crucial:

- *The domain:* A community is not merely a club of friends or a network of connections between people. It has an identity defined by a shared domain of interest. Membership therefore implies a commitment to the domain, and therefore a shared competence that distinguishes members from other people.
- *The community:* Members engage in joint activities and share information. They build relationships that enable them to learn from each other. Members of the community do not necessarily work together on a daily basis.
- *The practice:* Members of CoPs are practitioners. They develop a shared repertoire of resources: experiences, stories, tools and ways of addressing recurring problems. (Wenger, 2012)

While CoPs all have the three elements in common they come in a variety of forms. Some are quite small some are very large, often with a core group and many peripheral members. The concept of CoPs has been adopted by people in business because of the recognition that knowledge is a critical asset that needs to be managed. CoPs provide an approach where focus is on people and on the



social structures that enable them to learn with and from others (Wenger, 2012). The boundaries of CoPs are permeable, as opposed to a team, where interdependent tasks are performed according to the clear division of labour between the team members (Juriado and Gustafsson, 2007). Learning within teams is often shaped by the successes and failures of the past. Within CoPs, learning is viewed as a reflexive engagement through dialogue in an attempt to make sense of, and create meaning from, experience (Juriado and Gustafsson, 2007). Communities are the place for developing new practices, new services and new products. In the next section the notion of Communities of Innovation is presented. Communities of Innovation are a special case of the more general CoPs.

#### **3.2.4. Communities of Innovation**

Coakes and Smith (2007) propose that Communities of Innovation (CoInv) are a form of CoPs that are dedicated to the support of innovation. Their formation and sustainability are the responsibility of those individuals charged with organisational entrepreneurship. CoInv can be formed from champions of innovation and their social networks to provide safe places for the creation and support of innovative ideas. Communities build their own agenda by pooling members about what they want to learn, ask members at the end of meetings what they have learnt, and record post-meeting the key messages for the larger community. This will ensure that knowledge sharing is becoming a part of the community's processes and cultural norms. Knowledge sharing can also operate outside the formal organisational structure. CoInv is comprised of those who actively champion new ideas and those who wish to be associated with them and to develop innovation. Therefore support for new ideas is automatic (Coakes and Smith, 2007).

In essence both CoPs and CoInv deal with the issue of distributed innovation where market based mechanisms for coordinating has gained attention.

#### **3.2.5. Communities of Creation**

Sawhney and Prandelli (2000) propose a governance mechanism for managing distributed innovation called Community of Creation (CoC). They argue that organisations need to co-operate with their trading partners and customers to create knowledge. Principles of distributed innovation offer possibilities for organisations to capitalize on the creativity of its partners and costumers but



this requires the organisations to rethink the mechanisms it uses to govern innovation (Sawhney and Prandelli, 2000).

The issue is to find a governance mechanism that balance order and chaos. In the principles of closed innovation the locus of innovation is internal to the boundaries of the firm and innovation is managed through a hierarchical governance mechanism. This model is cost efficient but it does not allow for organisations to benefit from creativity, diversity and agility of its partners. Instead the CoC model is a permeable system with ever changing boundaries. The community is governed by a central organisation that acts as the sponsor and defines the ground rules for participation. The CoC model is a model that blends the benefits of hierarchies and markets by offering a compromise between too much structure and complete chaos. One extreme is the traditional favouring of centralisation and mechanisms to control and protect the knowledge they accumulate. The other extreme is where knowledge is freely traded on the free market, but the free market lacks the coordination mechanisms for creating new knowledge. The CoC model is based on the idea that today's turbulent markets demand speed and flexibility but also collaborative knowledge creation with players that are outside the direct control of the organisation. The model relies on extended participation and distributed production, and emphasizes the contributions of actors usually neglected by the organisation (Sawhney and Prandelli, 2000).

Participating in a CoC involves socializing one's individual knowledge and contributing to the creation of a joint output that is superior to the sum of the individual's outputs, because new knowledge is created through the emerging relationships. The community is neither closed nor completely open (Sawhney and Prandelli, 2000).

The sociological perspective of knowledge creation and sharing in CoC's is thus the same as in CoP and CoInv. However, the CoC model offers in addition a set of specific governance mechanisms that can be used to understand the governance of partially open organisations; *governance of distributed innovation, shifting the locus of innovation to the community, maintaining balance between order and chaos and allocating economic rents from distributed innovation.*

### 3.3. Illustration of the applied theoretical framework

#### **Problem statement:**

What managerial challenges are created as a consequence of utilizing communities of creation in a temporary organisational setting?

#### **Meta-theoretical level: Constructivism**

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- Key points:
  - o Shared values.
  - o Contest that organisation and culture is pre-defined.
  - o Rules are the outcome of agreed-upon patterns.

#### **Analytical level: The structural and ecological level**

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- Key points:
  - o Examination of structural features or processes.
  - o Organisations as a collective entity.

#### **Theoretical approach: The open system perspective**

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- Key points:
  - o Interdependent activities.
  - o Shifting networks of partners.

#### **First operationalized level**

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- RQ set 1:
  - o What are the features characterising Distortion's organisational setting?
  - o How do these features affect the management of the community of creation?
- Theoretical direction:
  - o Temporary Organisations.
- Key points:
  - o Temporary as opposed to permanent.
  - o Actions as opposed to decisions.

#### **Second operationalized level**

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- RQ set 2
  - o What are the features characterising Distortion's management of distributed innovation?
  - o How do these features affect the management of the community of creation?
- Theoretical direction
  - o Communities of Creation.
- Key points:
  - o Value created by networks instead of by individuals.
  - o Open and democratic perspective.
  - o Recognizing contribution of external actors.

Table 2: Illustration of the applied theoretical framework



## 4.0 Case presentation

Before engaging in an analysis of the special and distinct features that characterize Distortion in relation to organisational setting and governance mechanism for managing distributed innovation, it is helpful first to present the festival's basic history and background. This introduction will also give insights into the basic setup and not least the special feeling and atmosphere that distinguish the festival from other festivals.

### 4.1. Background and history of Copenhagen Distortion

Distortion first took place in Copenhagen in 1998 as a one-day event (Soundvenue, 2011). Thomas Fleurquin, the founder of Distortion, was the editor of the cultural guide In & Out in The Copenhagen Post and Distortion was intended to act as a promotional tool for the newspaper. The first one-day event was simple. It attracted 40-50 people who met at Christiania and drank some beers. As one of the current project managers who attended this first Distortion explains:

*“People drove around the city to small happenings in a borrowed double-decker bus together with a drag queen. At night there was a party that attracted a few people more.”* (Hardgrove, 2011:99)

In 2000 Distortion developed from a one-day event to a five-day festival. From that year on the festival just grew and grew and the development of the festival to what it is today has been enormous. In 2007 around 4000 people showed up every day. In 2008 the number was around 10.000. In 2010 it increased to around 40.000 and in 2011 Distortion peaks with around 100.000 visitors every day five days in a row (Fleurquin, 2011; actionhygge.com, 2011). In 2008 the festival received funding from both the Danish Ministry of Culture as well as Copenhagen City Council (Hardgrove, 2011). In a relatively short lifespan the Distortion festival has thus been able to place itself among the big players on the Danish festival scene.

Distortion consists of five full-time employees, and a couple of months before the festival around 35 additional project managers join to help coordinate the festival. Distortion is a mobile street-party, and the idea is to engage the audience as a natural part of the festival so they are not



just passive participants but an active part of the creation of the festival (Fleurquin, 2011; Sigurdsson, 2011).

It is difficult to explain with words the feeling and the atmosphere that shrouds the festival but as Thomas Fleurquin tries to explain in an interview with the Danish Broadcasting Corporation Denmark's Radio:

*"I think of Distortion as an emotional social sculpture where everything has to be as vibrant, crazy and unstructured as possible."* (dr.dk, 2011)

Furthermore the newspaper aok.dk (2010) adds:

*"At no other time of the year is Copenhagen more festive and charming than during the five-day night- and street-party-festival Copenhagen Distortion, which conquers the city the first week of June each year."* (aok.dk, 2010)

Distortion takes place both at daytime and night time, and Distortion seeks to use funny and peculiar locations and come up with as many different concepts as possible (dr.dk, 2011). Distortion during the day is for free and the purpose is to pay tribute to the urban space, street-life and aesthetics of the streets by applying a hosting-concept where individuals, shops, galleries, churches, bars, clubs, different associations, the local business community etc. are invited to host their own street-party. Distortion calls them streethosts, and in 2011 there were over 100 of them (cphdistortion.dk, 2011). In addition to the streethosts, Distortion also co-operates with a range of different commercial partners; DSB, Movia, Red Bull Music Academy, Jägermeister, Tuborg, Amnesty International, Adidas, Euroman etc. (cphdistortion.dk, 2011). The commercial partners host some of the more unique events and often contribute with sponsorship deals (cphdistortion.dk, 2011, Hardgrove, 2011). The loosely associated project managers assist in the coordination of the streethosts and the commercial partners. In an interview with the music and fashion magazine Soundvenue the founder of Distortion, Thomas Fleurquin, was asked which event to visit if you could only visit one:

*"It's no good with one event. The Distortion concept is to create a multi-event party, where a party consist of many different opportunities, locations and atmospheres. If you only visit one*





*event you can call it culture or art, but you can't call it Distortion, and culture and art is, as we all know, reserved for old assholes. [...] But as I said, it doesn't work with just one event, the whole idea is to indulge completely both physically and mentally and get into a big 5-day trance. Everything else is art and culture and for snobbish bumpkins.” (Soundvenue, 2011)*

There is always a creative concept behind each street-party, and the events during the day are meant as free and enjoyable warm-ups prior the nightly events. The festival during the night is a more traditional DJ and party-festival in the sense that it is characterized by the club-culture known from Berlin, London and New York. Unlike the events during the day Distortion reserves the right to be editor and curator in relation to whom gets to play the music (Fleurquin, 2011). These nightly events are the only events that have an entrance fee, and the money should cover the expenses that occur as a result of managing and facilitating the free street-parties during the day.

An important element of Distortion is not to have a few big events, but instead the festival consists of a whole range of parties which do not take place at one location only. The guest has to move around the different neighbourhoods of Copenhagen. In 2011 the festival took place in downtown Copenhagen on Wednesday, Thursday at Nørrebro, Friday at Vesterbro, Saturday at the meat packing district and Sunday by the harbour (Sigurdsson, 2011; dr.dk, 2011). The reason for the festival to take place at different locations is to make people lose control and to create chaos which is an important element of Distortion. As Fleurquin explains in an interview with Denmark's Radio:

*“There is nothing better to make people lose control and overview than moving around. The idea is to explore oneself and to explore the urban space. We stretch the rules and the system as far as we possibly can. You lose the overview. That creates this distinctive atmosphere” (dr.dk, 2011)*

In this way Distortion activates different main parts of Copenhagen each day of the festival. Furthermore, Distortion hosts their own street-parties during the day, e.g. the opening event of 2011 called “Live Mixtape” where different DJ's took turns in playing their own mix-tape, like the cassette tapes known from the 90's. Fleurquin describes this event as “*a schizophrenic potpourri of expressions in the urban space*” (dr.dk, 2011) – a description that is also well-suited and covering for the festival as a whole.





## 5.0 Analysis

This chapter is dedicated to the analysis, and is split into two main sections, each dedicated to a set of research questions presented earlier in the paper.

The first section sets out to examine the features that characterize Distortion's organisational setting when affected by the notion of *temporality*. The analysis is supplemented by an analysis of "actions" as opposed to "decisions" which is an important element of the temporary organisation.

The second section sets out to examine the governance mechanisms that characterize Distortion when the locus of innovation is external to the *borders and boundaries* of the organisation.

The analysis is followed by a discussion of what challenges Distortion face when contingency factors of *temporality* and *borders and boundaries* are taken into considerations.

### 5.1. Distortion as a temporary organisation

As Distortion states on their webpage, the goal is "*to blow all physical and mental boundaries for what a party can be*" (cphdistortion.dk, 2011). This is quite a handful in itself. Adding to that, Distortion consists of only five full-time employees. A couple of months before and during the actual week of the festival, Distortion thus includes many more people than the five full time employees. Distortion hires around 35 project managers to undertake different tasks. On top of that Distortion involves over 100 streethosts counting everything from individuals, shops, associations, galleries, magazines, to cafés, restaurants, bars etc. Furthermore Distortion co-operates with a range of different commercial partners. This external network is essentially the backbone of Distortion (Lavaer, 2011). In essence a diverse network of external actors is the main ingredient in the creation of a Distortion festival thereby having a huge influence on the processes of innovation and especially the management of these processes. Project managers, streethosts and commercial partners leave Distortion again almost right after the execution of the festival. Thereby Distortion is deeply dependent on an organisational structure which supports this kind of continuous initiation and termination of the organisation from year to year. This is where the notion of The Temporary Organisation comes into play, as it contests the idea of the firm as an eternal entity, and instead



bases its assumption on organisational settings and boundaries being much less prevalent (Lundin and Söderholm, 1995).

The following analysis is based on Lundin and Söderholm's framework in the article "A theory of *The Temporary Organisation*" from 1995 presented earlier in the theoretical framework. The analysis will help outlining the conceptualisation of Distortion's organisational setting when the issue of time is different as compared to its role in permanent organisations.

### 5.1.1. Basic concepts

The basic concepts can be used in the description or classification of any organisation (Lundin and Söderholm, 1995), but in the following analysis they will be used to provide insights into the features that characterize Distortion as a temporary organisation. Temporary organisations are more naturally defined by tasks (rather than goals), time (rather than survival), team (rather than working organisation) and transition (rather than production processes and continual development) (Lundin and Söderholm, 1995).

*Time* - Time is the first basic concept that differentiates temporary organisation from permanent organisations. "Temporary" implies that the organisation exists only for a limited time. Normally this time aspect is known from the beginning. The issue of time can be envisaged by splitting time into the past, the present and the future. For the permanent organisation time is infinite as opposed to the temporary organisation where time is finite (time is running out at some point). The fact that Distortion is being held once a year could characterize Distortion as a temporary organisation, but there is more to it than that.

Time is finite and running out in the sense that the festival ends after five days, but time is infinite as long as it is decided to organise the festival again the next year, at least for the five full-time employees constituting the top management of Distortion. Furthermore time is finite as all the project managers and all the different streehosts and commercial partners that are part of the creation just before and during the festival leaves the festival almost immediately after. Some project manager's stay to help round off the festival by helping with reporting etc., but nobody else apart from the five full-time employees have anything to do with Distortion year-round. Therefore it can be argued that Distortion, as an organisation with five full-time employees, is a permanent organisation while Distortion as a festival is a temporary organisation. This leaves the issue of time

being best described as cyclical in that the phenomenon (the festival) is repeated, recurring time and time again just as the sun rises and sets everyday (Burrell, 1992). Burrell (1992) suggests the spiral as a good metaphor when time in a temporary organisation is characterized as cyclical. The spiral metaphor indicates that Distortion works in a temporary organisational setting performing repetitive tasks.

*Task* - A task legitimizes a temporary organisation and can be compared to a permanent organisation's devotion to goals. Goals primarily provide foci for decision-making while tasks focus on action. In temporary organisations the task is the main motivation for creation and development. According to Lundin and Söderholm (1995) two fundamentally different types of tasks are identified; *the unique* and *the repetitive*.

*“The unique temporary organisation is created for one single and specific situation that will not occur again, while the repetitive temporary organisation is devoted to a task that will be repeated in the future.”* (Lundin and Söderholm, 1995)

The differences are summarized in the table below.

	<b>Repetitive tasks</b>	<b>Unique tasks</b>
<b>Goals</b>	<i>Immediate, specified</i>	<i>Visionary, abstract</i>
<b>Experiences</b>	<i>Own or codified by professions</i>	<i>Others' or none</i>
<b>Competence</b>	<i>In codes and tacit knowledge</i>	<i>Diverse or unknown, requires flexibility and creativity</i>
<b>Leaderships/owner of temporary organisation</b>	<i>Low or middle managers</i>	<i>Top management</i>
<b>Development process</b>	<i>Reversible</i>	<i>Irreversible</i>
<b>Evaluation</b>	<i>Result orientated</i>	<i>Utility orientated</i>
<b>Learning</b>	<i>Refinement</i>	<i>Renewal</i>

Table 3: Unique and repetitive tasks (Lundin and Söderholm, 1995:441)

As the issue of time revealed, Distortion is not characterized by performing a single unique task. This would be the case if Distortion took place only once and never again. Instead Distortion's top management is dedicated to organise the festival over and over again with the help of a number of



project managers and a comprehensive external network. As the external network is such an important part of the development and creation of the festival, these can be considered low managers which are consistent with the repetitive temporary organisation distributing the ownership of the organisation to the low and middle managers. Furthermore, Distortion seeks to refine the festival from year to year by evaluating on the experiences they have gained. Much of the evaluation is half-hearted though (Hardgrove, 2011). Many project managers at Distortion have been hired by Distortion before, so the goals are often immediate and specified. This is also the case with the streethosts. As Nis Sigurdsson (2011) explains:

*“In the beginning people didn’t know that they could just show up [at Distortion’s office, red.]. Distortion wasn’t that big at that time. The people loosely associated knew. It has slowly been built up. If one showed up with an idea the first year, then the next year he brought two or three friends and so on. In this way most of the streethosts know what distortion is all about” (Sigurdsson, 2011:87)*

Furthermore the competences of the project managers are in codes and are often tacit knowledge. This can create some problems especially as the evaluation is often half-hearted:

*“All that knowledge is just gone. Of course other people can come in and do a good job. It’s not marine biology where you have to have an extreme amount of knowledge, but then again. There is some routine stuff and a Distortion jargon that has been built up the last 10-12 year and it’s a pity that you don’t bring it along and develop on that instead of creating something new every time.” (Hardgrove, 2011:103)*

*Team* - The team in a temporary organisation is always formed around the task or around the aspect of it. Participation in the team is normally predefined as being time-limited. This creates a set of specific expectations at the individual level. Members of teams in temporary organisations often have other “homes” before, during and after being involved in the temporary organisation. This means that the team is dependent on other organised contexts besides the current temporary organisation. Lundin and Söderholm (1995) suggest two different aspects; *the relation between the individual and the team* and *the relation between the team and the team environment*. The streethosts are especially interesting in relation to the first aspect as they bring with them many



different expectations and experiences. This can be a problem, but the fact that the temporary organisation is to be terminated at some point aids the acceptance of conflicting interests:

*“It is god damn important that we have them [the streethosts, red.]. And just as important as they are, just as big a pain in the ass they are. They are young people that we invite to make an event in the street. We give them the possibility. They have no experience and no knowledge of what a signpost plan is and why it is compulsory, and what a 4-meter rule is. The just think “hey we can be in on Distortion so we just throw in some pallets and roll out some turf” without telling us about it. [...] But they are still super important and they give Distortion so much.” (Lavaer, 2011:92)*

The second aspect, the one between the team and the team's environment, comes into play when the construction of the relationship between the streethosts and Distortion is considered. Streethosts are obliged to sign a contract so that the idea and the simple outlines of the event are agreed upon. The contract also exempts the streethosts from “routine” responsibilities such as cleaning of streets, crowd safety, contact with the fire- and police department and contact with the municipality etc. In this way Distortion functions as the parent organisation isolating the team and their tasks from the external environment, thereby letting them create norms and beliefs of their own (Lundin and Söderholm, 1995). Thereby the top management of Distortion takes on the responsibility of legitimisation and support as it is the top management of Distortion that has to relate to outside organisational contexts.

*Transition* - Transition is the fourth basic aspect of the temporary organisation. It is concerned with the progression and achievement or accomplishment, and the notion of action has a leading role in this aspect. An action orientation implies that something has to be transformed or changed as a consequence of the existence of the temporary organisation, and that changes are to be achieved before the organisation is terminated. Transition is one way for temporary organisation to overcome the inertia normally found in permanent organisation (Lundin and Söderholm, 1995). Distortion emphasises the notion of transition a great deal, especially based on the massive growth in terms of visitors that Distortion has experienced over the last couple of year; from 10.000 visitors a day in 2009 to 30.000 in 2009 to 100.000 a day in 2011. This has resulted in transition ambitions



concerned with changing instrumental behaviour and transition ambitions concerned with meaning, culture and ideology:

*“Some of the changes are that we will try to be more responsible. I can’t take responsibility for things to go wrong again. When I say go wrong I mean when things go wrong with cleaning and toilets. That’s no good. And if we can’t vouch for the product we make, then we have to have a plan b. But of course such changes have profound consequences” (Lavaer, 2011:91)*

However, where conceptions about how to organise temporary organisation are very definite there seems to be a lesser chance of learning from experience. This also seems to be the case with Distortion:

*“There are changes on the way. We have talked about that for a couple of years now “that next year it will be different”. And it hasn’t happened yet. But this year, well next year, it will be different.” (Lavaer, 2011:91)*

The perceptions or cognitions of transition is multifaceted since the views of several project managers are involved, which also makes the notion of transition especially interesting (Lundin and Söderholm, 1995). Distortion struggles with these different perceptions and cognitions that exist among members of the top management:

*“The main idea is to arrange the coolest party and to arrange a party that is open for everybody, a party for the people. That is basically one of the main ideas. It pulls in different directions here at the secretariat [Distortion’s head quarter, red.], where some want to go in one direction and some in the other direction. Some say it has become too main-stream and some want more strange and obscure events that might not attract that many people. Then there are others who want regular beer and house-music because that is what people want.” (Lavaer, 2011:91)*

### 5.1.2. Sequencing concepts

As we have already observed the temporary organisations have some features in common, and especially the issue of *time* has shown to be important in our understanding of actions in the temporary organisation. Time is in the case of Distortion not conceived as linear. Instead Distortion works in a temporary organisational setting performing repetitive tasks where the spiral is the best suitable metaphor. However, in an analysis of the actions carried out in the temporary organisation, it is helpful to conceive time as having a beginning, a middle and an end. In this way actions can be divided into four phases as shown in the figure. In Lundin and Söderholm's (1995) theory of The Temporary Organisation the four phases are described in terms of the actions assigned to the different phases.

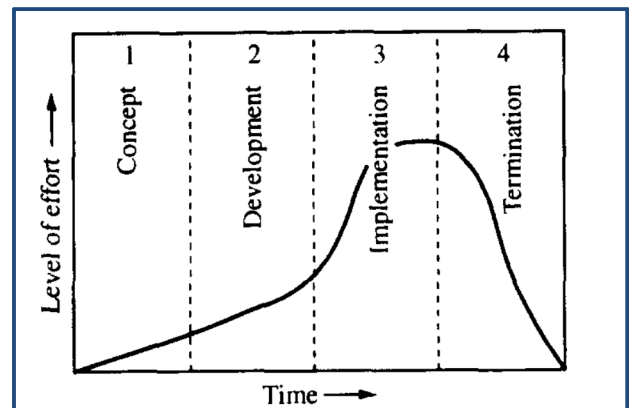


Figure 8: The four basic phases of temporary organisations (Lundin and Söderholm, 1995:445)

*Concept (Action-based entrepreneurialism)* - The actions in this first concept phase concern the entrepreneur as he is of course needed to initiate and provide the motivating force. The idea for Distortion started when Thomas Fleurquin moved to Copenhagen in the mid 1990's. He was the editor of the cultural guide In & Out in The Copenhagen Post where he recommended music and theatre. After having organised a couple of birthday parties for the newspaper he decided that he wanted to arrange a massive street-party. The mission was to pay tribute to Copenhagen and the broad-mindedness of the city:

*“Copenhagen is a brand, a cool city. The idea with Distortion is and has always been to arrange a massive party and to celebrate Copenhagen and show the city off to the world.”*

(Soendagsavisen.dk, 2009)

Thomas Fleurquin is mapping the temporary organisation by rhetoric. In this way he also maps for relevant experience of future participants in the temporary organisation. Thomas Fleurquin also provides the motivating force even at times when Distortion undergoes significant changes:





*“Distortion’s club program has to be developed and expanded for several years before we can use a million on the street-parties. And it goes in the wrong direction if the street-parties create fewer guests for the nightly events. The street-parties are meant as enjoyable warm-up friends!!! I don’t know the solution, but four hours in depression was enough. I look forward to the challenge – hey I’m Mr Fleurquin!” (actionhygge.com, 2011)*

Thomas is a “soul of fire” (Lundin and Söderholm, 1995: 445) and is often required in this phase. The risk of rejection and the possible gain for the entrepreneur are both high. The metaphor is used, as both unique and repetitive tasks in temporary organisations bring about uncertainty that needs clarification by a motivated entrepreneur.

*Development (Fragmentation for commitment-building)* - The second phase is the development phase. This phase goes beyond the rhetoric phase and concerns the planning and start of the temporary organisation. This fragmentation phase has two sides. On the one hand it delimits the scope, simplifies the tasks and provides a time horizon to facilitate the handling of tasks. On the other hand it works as a mechanism for securing commitment among potential members of the temporary organisation. The second element is strongest in the case of the unique tasks when the definition of the tasks is still open. In the case of Distortion the time horizon is already given as the festival functions as a repetitive temporary organisation; the festival take place once a year. Many of the recurrent project managers and streethosts know the tasks that their role requires. This also defines the tasks as repetitive, making the roles of the members more or less repeated over consecutive “projects” (Lundin and Söderholm, 1995). In relation to the project managers and streethosts that are new, this requires the top management of Distortion to engage in yet another round of mapping by rhetoric if their initial mapping has not been good enough. This is a problem that Distortion faces from time to time:

*“Sometimes the streethosts want to make it bigger than what is possible in regards to the cordon of streets etc. And they want to have the party going on for longer than 10 o’clock.” (Sigurdsson, 2011:89)*





*Implementation (Planned isolation)* - The third phase of implementation is concerned with the concept called planned isolation. This concept focuses on the execution phase in the life of the temporary organisation. In this phase the predetermined actions (defined in the concept and development phases) are carried out seeking to minimize any disturbance to plans. For Distortion's top management the predetermined actions are especially imperative because of the sudden increase in the number of members of the community; 35 additional project managers, over 100 streethosts and a range of commercial partners. If the tasks of these were not predefined in the concept and development phases the top management would be flooded with questions concerning the tasks the network need to perform. The minimization of disturbance is carried out in two ways; *planning* and *guarding*. As the streethosts are obliged to sign a contract in which the idea and the simple outlines of the event are agreed upon the top management of Distortion thereby predefines the roles of its community members. Furthermore the fact that the contract also exempts the streethosts from "routine" responsibilities such as cleaning, contact with the fire- and police department and contact with the municipality etc. restricts the member's contact with other organisations or people (Lundin and Söderholm, 1995).

*Termination (Institutionalized termination)* - The fourth and final phase of termination is the last phase of the temporary organisation. Even for the repetitive temporary organisation there is an end. The end of a Distortion festival is clearly defined; the last day of festival. The important element in the termination phase is *bridging*, whereby experience gained during the lifetime of the temporary organisation is transferred to other temporary settings (Lundin and Söderholm, 1995). For Distortion it is therefore important to transfer knowledge and experience from one year's festival to next year's festival. As already described, the notion of transition is an important element for Distortion as the growth rates have forced them to re-think the way the streethosts are used. But Distortion suffers from the fact that in temporary organisation there seems to be a lesser chance of learning from experience (Lundin and Söderholm, 1995). As one of the recurrent project managers explains:

*"I think that one of the things that we could really use was a software system that makes it possible for all to have access so that a partner can log on and evaluate. Then all the info is in one place. Then the people from the secretariat can develop further and the new project managers have some knowledge they can go with. Because right now this super tacit*



*knowledge is held by the current project managers, and we might not come back”*  
(Hardgrove, 2011:103)

## 5.2. Key points

The analysis has shown that Distortion functions in an organisational setting where the issue of time is cyclical. Thereby the setting is best described using the spiral as a metaphor. Project managers, streethosts and commercial partners only join the development of the festival for a limited period of time. This has some profound consequences as the repetitive tasks need to be predefined so that the top management of Distortion is free to have the strategic overview. The limited amount of resources available also stresses the importance of providing predetermined tasks. Furthermore the top management is required to function as a parent organisation to minimize any disturbance to the tasks carried out by project managers and especially by the streethosts. However, this has shown to place an administrative burden that the top management does not have the time or resources to handle. When the festival ends it is important to transfer knowledge and experience to next year's festival. This has also been a problem for Distortion as it typically is with other temporary organisations.

These features that characterize Distortion as temporary organisation, do not say much about the managerial mechanisms characterizing the management of the team and their tasks. The management aspect is especially important as the boundaries of a temporary organisation are much less prevalent than in permanent organisations. This is where the issue of management of distributed innovation arises as the locus of innovation is external to the borders and boundaries of Distortion.

## 5.3. Distortion as a community of creation

The sociological perspective on managing distributed innovation suggests a model that is very different from traditional models for managing innovation. It emphasises social interactions and communities in knowledge creation. Three issues will provide insights into this community-centric model for managing distributed innovation; *Governance of Distributed Innovation*, *Shifting the locus of Innovation to the Community* and *Maintaining Balance between Order and Chaos*. These issues are needed to understand the governance of partially open organisations. Such an analysis

facilitates the conceptualization of the way Distortion manages their network of external actors, not just streethosts but also volunteers, commercial partners, guests, project managers and promoters, as the combination of these constitute the community of creation. The figure shows the different actors involved in the development of a Distortion festival. The actors involved all have different roles in the development of the festival. Some are more directly involved in the creation of the many events taking place in the streets, while others play a more indirect and supportive role. The analysis of how Distortion manages all of these external actors is based on Sawhney and Prandelli's framework in the article "*Communities of creation: Managing Distributed Innovation in Turbulent Markets*" from 2000 presented earlier in the theoretical framework.



Figure 9: Actors involved in the creation of the festival

### 5.3.1. Governance of distributed innovation

Distortion does not have specific rules when it comes to the governance principles. At the most they are unwritten:

*"We don't have extensive rules written down or anything and they are not in our mind constantly. They are probably more unwritten. The rules that I can think of, have to do with the breaking of exclusivity and everything that can create social distance in the night-life."*  
(Fleurquin, 2011:81)

This is consistent with today's focus on value constellation or value networks emphasising the shift from minimizing transaction costs incurred by individuals to maximizing transactional value created by networks. So instead of designing rules that embody fixed decisions, Distortion acts as a



coordinator designing rules that enable flexible decision making (Sawhney and Prandelli, 2000). But the role as a coordinator demands a lot of Distortion functioning as the parent organisation:

*“It requires a lot, and sometimes it is hell. And we haven’t been good enough organising it. We are like the intermediate station between our partners and the municipality. That is the police and the fire department. We apply for all the permits for them, but the permits don’t come in our name. And we try to solve the puzzle with all the streets that have to be cordoned off, the dialogue with the municipality. And then there is a street that can’t be cordoned off and then we have to try to figure out a plan b and give a street another street or a parking lot or something. So it’s a lot of work.” (Lavaer, 2011:92)*

When governing distributed innovation, the hierarchical structure remains the basic governance mechanism for coordination. But the processes are influenced by the contribution of the market (network of external actors) that does not support the hierarchical structure of the organisation. This combination of the non-hierarchical market and the hierarchical governance mechanism is central in the conception of the community of creation (Sawhney and Prandelli, 2000). The issue is that the locus of innovation is external to the boundaries of Distortion.

### **5.3.2. Shifting the locus of innovation to the community**

In future markets the borders of the organisation float to keep up with the speed of change (Drejer, Dyrmoose and Homann, 2005). The distinction between the organisation and its customers, suppliers and competitors are getting blurred, and the network economy forces firms to rethink their boundaries. As a result production and consumption overlaps. This is what Alvin Tofler calls *prosumption* and the trend favours the consumption of goods that are self-produced (Sawhney and Prandelli, 2000). Distortion differs as the production and consumption activities do not totally collapse into *prosumption*. Instead production and consumption activities work in an open and democratic perspective where Distortion involves their network in the processes of innovation:

*“It might be that we have an idea [for an event, red.], and then spot an ideal partner. Then we can contact them and set up a meeting and tell about Distortion. Or it might be that they contact us and ask how they can get involved in Distortion. Then we sit down and have a*



*meeting and talk about their ideas and if they have something they need to achieve with their involvement. And then we talk about what is possible. It has to be organic. Then we put our heads together and make a project-plan and agree which parts we are responsible for and vice versa.” (Hardgrove, 2011:100)*

This constant exchange of ideas favours socialization of individual contribution and participation in a common final output where both Distortion's partners and Distortion themselves actively contribute. This process is based on meaning building and sharing and requires a cognitive minimum common denominator that promotes the development of shared values, reciprocity and mutual trust (Sawhney and Prandelli, 2000). The common denominator in Distortion's community is evident when Thomas Fleurquin explains the basic identity of Distortion and the reason for the community to support it:

*“The main struggle of ours is to shut down the VIP areas and the thing about leaving people out. Some are in and some are out. This is very obvious especially in the VIP culture and in exclusive nightclubs and the segment that likes Champagne and Gucci. And it is very easy for people and all of our partners to understand that we fight against this and that we throw a party that is for everybody. All that tries to be exclusive is awkward. That is important to understand Distortion and its identity.” (Fleurquin, 2011:81)*

A key challenge for Distortion is to create incentives for participation and co-operation by recognizing the contribution of external actors and partners in their network who share their knowledge assets. Therefore Distortion needs to involve external actors who lead their user communities. It is much appreciated that future streehosts contact Distortion with an idea (Sigurdsson, 2011), but some are also contacted by Distortion:

*“It started off by Thomas [the CEO of Distortion, red.] asking if I wanted to join. We were both in the “party-milieu” you know. But there were some kind of synergy – the energy in the skating environment suited Thomas well. It was probably no coincidence. I think he is “casting” on the basis of these things.” (Theory and Practise, 2011)*



This transforms the perspective of exploiting customer knowledge to a perspective of knowledge co-creation by allowing the community to interact among themselves and involving them as partners in innovation. Many of the streethosts come up with the idea of getting involved as a streethost while visiting the festival as a visitor. As a spokesperson for a church explains when asked how they came up with the idea of getting involved in Distortion:

*“It was this thing that they [the festival guests, red.] were pissing up and down our building and basically I thought it was annoying, ha-ha! But then I thought how we could join in on Distortion in a way where we were not just an outdoor toilet. That was how the idea came up.”* (Theory and Practice, 2011)

In the model of communities of creation governance structures are informal, not to confuse with weak. The issue is to define the required contribution, the so-called “business card” that allows participation to its holder. Distortion does not have specific demands in relation to form and content of the events organized by the streethosts. The only control mechanism that structures the contribution is that *“Distortion reserves the right to exclude events with bad karma content”* (Hurtigkarl, 2011:95). Furthermore the project managers and the top management of Distortion functions as a sponsor who defines the architecture and the standards around which the community is organized. The top management facilitates the interaction making the role of the management represent a small component of the community. In this way streethosts are adapters contributing distinct pieces of the overall festival. As one of the project managers explains when asked what the role of the management is in the development of events:

*“That differs a lot. Some manage it themselves. And then there are some that ask a lot.*

*Interviewer: “So they control the creative part themselves?”*

*“Yes, they do. We can easily come with suggestions if they ask what people have done before. But we don't interfere that much.”* (Hurtigkarl, 2011:95)

This is according to Sawhney and Prandelli (2000) the revolutionary aspect of the community of creation, that there is a new relevance to the “periphery” relative to the “centre” of the network. The informal governance structure has implications regarding the maintaining of balance between order and chaos which is an essential issue when managing distributed innovation.



### 5.3.3. Maintaining balance between order and chaos

Distributed innovation is naturally more chaotic than innovation within an organisation's own boundaries. Complexity theory helps us understand the role of chaos and order as the theory argues that organisations functioning as a natural and organic system are better suited for turbulent business environments because of their ability to create and adapt (Sawhney and Prandelli, 2000). This complex adaptive system makes it possible for organisations to operate in a complex context with a high degree of flexibility without degenerating into chaos:

*“They are organic systems open to their environment, creatively evolving and self-organising to renew themselves maintaining internal coherence.”* (Sawhney and Prandelli, 2000:32)

The flexibility of Distortion's organisational system is displayed in the sudden increase of project managers when the festival goes into the final stages of preparation two months before the festival starts. The project managers join the five full-time employees:

*“Here at the office we are 5, but during the festival we are about 40. So it grows from May until the end of the festival.”* (Sigurdsson, 2011:85)

In complex adaptive systems the role of the leadership within the organisation and within the organisation's ecosystem is very different. Command and control is substituted with the promotion of an environment that supports self-organisation. Thereby the top management of Distortion needs to communicate a shared vision through purpose, principles, strategy and culture. This is especially achieved through Thomas Fleurquin, the CEO of Distortion. Thomas is often showing the way:

*“Yes, the requirement is that it has to fit in. And the judge is always Thomas. It has to fit in in terms of whether or not it is possible. If he feels it's too rigid he might say no. But you never know what he thinks. He's really “hands on” and has a feeling whether or not it has been done before and whether or not it's fun and creative. He is by and large good at showing the way [...] People say that they want to work with us exactly because they know what they can contribute with and vice versa.”* (Hardgrove, 2011:103)





Exactly because the complex adaptive system is good at handling chaos the system allows the development of “creative chaos”. Distortion’s massive growth rates in terms of visitors have caused a “chaotic” state that Distortion needs to respond to. The growth rates have resulted in problems regarding increased expenditures for cleaning of the streets. This is a big problem for Distortion as the Danish Ministry of Culture and the Copenhagen City Council threaten to reject future support and funding if Distortion does not solve the problem (politiken.dk, 2011). This has forced Distortion to re-think their strategy concerning the use of streethosts, choice of locations, user fees etc.:

*“The street-parties have become the basic idea of Distortion. So yes, you would lose a lot if you cut down the street-parties. But yes, there is a middle course. I have considered that for next year, you could say that we don’t use Down Town, Nørrebro and Vesterbro. Instead we use Sydhavnen, Østerbro and Amager. Because I don’t think the same amount of people will show up in these areas. And then you can control it better.” (Lavaer, 2011:91)*

The results of these concerns are yet to be seen, but the de-stabilisation of the basic idea of Distortion is allowed, as the “chaotic state” encourages new knowledge creation. The flexibility of the complex adaptive system makes it possible for Distortion to make changes and at the same time maintain internal coherence:

*“When we meet in four years we now more about how the organisation looks. But right now the whole thing is changing. But we try to be more professional in the way we organise. But it is not the purpose to be totally rigid for the people in the streets. And we have the right people and the support for it.” (Fleurquin, 2011:83)*

The maintaining of balance between order and chaos also promotes trial-and-error and risk-taking, but at the same time tolerance for failures and mistakes:

*“I don’t just want to control. I wanted to roll the dices. But unfortunately we have to change it. The concept was initially about rolling the dices and now we have tried that. It is now time for changes but that’s how it is.” (Fleurquin, 2011:84)*





Many of the streethosts tell that Distortion is a scene where they get an opportunity to step forward. For them Distortion is a room where the daily rules are out of the running and where everybody share the basic values concerning openness and creativity and an opportunity to tell their story. As one of the streethosts tells when asked why he has joined Distortion as a streethost:

*“It’s like the Copenhagen Culture Night, ha-ha, even though it’s not that cool to compare Distortion with that, but like the Culture Night it opens up the city. It’s about sharing the key to the most secret places and new experiences.”* (Theory and Practise, 2011)

This community has a stable structure and basis for existence and at the same time it evolves and self-organizes to face the challenges of a complex and uncertain environment.

#### **5.4. Key points**

The analysis has shown that the way Distortion manages distributed innovation is focused on value that is created by networks instead of by individuals. Distortion actively engages its network in both production and consumption activities. In this way the governance mechanisms emphasise an open and democratic perspective.

Governing communities of creation is influenced by a market that does not support the hierarchical structure of the organisation, but the combination of the non-hierarchical market and hierarchical governance mechanisms of communities of creation, is central when the locus of innovation is external to the boundaries of the organisation.

Distortion seeks to create an environment with incentives for participation and co-operation by recognising the contribution of external actors. However, this type of governance mechanism forces the top management to be constantly aware of balancing order and chaos by tolerating failures and mistakes when taking risks. The community evolves and self-organizes to face the challenges.



## 6.0 Discussion

We have now identified the special and distinctive features that characterise Distortion in relation to organisational setting and governance mechanism for managing distributed innovation. This chapter sets out to discuss the managerial dilemmas and challenges created as the identified features undoubtedly impact the way innovation and co-creation is managed. The combination of the identified features reveals that we deal with a phenomenon this paper classifies as *The Temporary Community of Creation*. The Temporary Community of Creation is an organisational setup that is supported, not only by the fact that Distortion's borders and boundaries are permeable and that their organisational setting is much less permanent, but also by a general development both theoretically and practically:

*“Temporary organisations and project represent a common and important part of economic and social life.” (Lundin and Söderholm, 1995:437)*

*“Firms can no longer produce and manage knowledge autonomously. They need to co-operate with their trading partners and customers to create knowledge.” (Sawhney and Prandelli, 2000:24)*

The phenomenon of The Temporary Community of Creation indicates that the management of innovation and co-creation is complex and therefore difficult to control.

Some of the managerial challenges will be discussed drawing on insights from the framework presented by Henry Mintzberg in his books *“Structure in Fives”* from 1983 and *“The Strategy Process”* from 1995. Mintzberg's framework from 1983 was originally intended as a guide that showed managers how to choose the best organisational design for their business from five basic structures (Mintzberg, 1983). With the realization that a perfect organisational structure does not exist, management theories, including Mintzberg's, have moved away from the “one best way” approach towards an “it all depends” approach. In this way structure and coordination reflect the organisation's situation in terms of age, size, type of production system and the extent to which the organisation's environment is complex and dynamic (Mintzberg, 1995). Mintzberg's updated approach to organisational structure and coordination combines issues of organisational parts, coordination parameters, design parameters and different contingency factors. The combination of



these issues results in seven distinct configurations (Mintzberg, 1995), but it is quickly revealed that it does not make sense to box Distortion in any of the seven configurations. Even though Mintzberg takes into considerations contingency factors relating to age and size, technical system and environment, the premise is that organisational structure is more or less stable. Contingency factors focusing on structural instability and permeability are not taken into consideration. This is not to say that the framework presented by Mintzberg is not helpful in a discussion of organisations in today's cultural industry, but one needs to take into consideration the abovementioned contingency factors. The "it all depends" approach, emphasized by Mintzberg himself in his later writings, underlines the applicability of the framework even in today's turbulent markets.

Four managerial dilemmas and challenges created as a consequence of utilizing communities of creation in a temporary organisational setting are identified and will be elaborated on;

- *Coordination of activities*
- *Dispersing of power*
- *Level of control*
- *Evolution of the community*

These challenges are worthy of some attention in the quest for understanding management of innovation and co-creation in today's cultural industries. Furthermore, recommendations will be given to cope with the challenges.

## **6.1. Coordination of activities**

The structure of an organisation can be defined as the total ways in which its labour is divided into distinct tasks and then its coordination achieved among those tasks (Mintzberg, 1995). Coordination of activities is identified as one of Distortion's managerial challenges. Coordination has to be achieved in a fairly complex and dynamic environment as the locus of innovation is external to the unstable and permeable boundaries of Distortion's organisational structure.

As we have already identified, the main idea of Distortion is to create a multi-event party, where the festival consists of many different events and locations developed by a range of different partners constituting a community of creation. The top management represent a relative small component of the community compared to the community as a whole. Coordination of work is



therefore achieved through the process of information communication where the community interacts and shares relevant information with one another. This is what Mintzberg refers to as mutual adjustment, and is used in the simplest of organisations, but paradoxically it is also used in the most complex, because it is the only means that can be relied upon under extremely difficult circumstances (Mintzberg, 1995). It is safe to say that Distortion need to coordinate activities under extremely difficult circumstances, as structural instability and permeability of borders and boundaries influence the coordination. Coordination through mutual adjustment requires the community to be more or less permanent and the community must be aware of what is expected of them. Only then can they share information with the rest of the members of the community. But in the case of Distortion the temporality of the community complicates mutual adjustment. There simply is not time enough for proper mutual adjustment to take place as the community only exists for a couple of months at a time. Furthermore, only a small proportion of the members of the community are repeaters (Hurtigkarl, 2011). Most of them are new, which complicates coordination of activities within the community itself even more. Instead Distortion tries to structure and contain information by specifying what the result of the different events should be. This is done by having the streethosts signing a contract where it is stated that “*Distortion reserves the right to exclude events with bad karma content*” (Hurtigkarl, 2011:95). This is a somewhat vague standardization of output (events), but it is a result of the desire for promoting the sense of chaos and anarchy, a sense that is deeply rooted in the basic identity of Distortion. At the same time the identity is also what attracts the streethosts and is therefore hard to break with.

The challenge for Distortion is therefore to promote coordination through mutual adjustment in order for them to be true to the principle of dispersing power to the community, but at the same time standardize the output (the events) in such a manner that coordination of activities is achieved within the community itself. Distortion therefore needs to stabilise the centre-periphery relationship so that the top management remains a relatively small component of the community compared to the community as a whole. In this way members of the community are forced to interact and share relevant information with one another. The fact that Distortion consists of only five full-time employees makes coordination through mutual adjustment as well as coordination through standardization of output even more important, as the top management and the loosely associated project managers simply do not have the time and the resources to check up on the events held by e.g. the streethosts. There is simply too many of them.



For Distortion to cope with this challenge the governance mechanism needs to rely on more hierarchical structures but at the same time be aware of the fact that the contribution of the market (network of external actors) does not necessarily support it. This is perfectly alright as this is one of the special and distinctive features that make up the community of creation. This can be achieved if the chain of command between the top management, the loosely associated project managers and the external partners becomes more defined, so that every link knows what is expected of them.

## 6.2. Dispersing of power

The challenge of dispersing of power is linked to the above-mentioned challenge of coordination of activities. When all the power rests at a single point in an organisation, the structure is characterized as being centralized, and when power is dispersed among many individuals, the structure is characterized as being relatively decentralized (Mintzberg, 1995). One of the features that distinguishes Distortion is the deliberate choice of dispersing power to the community.

The democratization of power is the main reason for the success of Distortion; success meaning that it is not difficult to recruit new members to the community. Often new members actually come to Distortion themselves (Sigurdsson, 2011). This kind of decentralization is what Mintzberg (1995) calls vertical and horizontal decentralization as most of the power rests in the bottom of the structure. In the case of Distortion, power is situated in the periphery of the community relative to the centre, a feature that characterises the community of creation. This kind of decentralization has shown difficult for Distortion to manage as some members of the community have a tendency to break with rules set out by the top management as the rules for engagement is open for interpretation. This is a result of the above-mentioned lack of standardization. This has some severe practical implications, which is a major problem for Distortion (Lavaer, 2011). The fact is that the dispersion of power is not the same as the dispersion of responsibility. Distortion's top management still holds the responsibility such as cleaning of streets and crowd safety. A challenge that arises as a consequence of managing a team in temporary organisations where the parent organisation isolates the team and their tasks from the external environment, thereby letting them create norms and beliefs of their own. The success or failure of Distortion to manage the responsibilities has a direct impact on whether or not the Danish Ministry of Culture and the Copenhagen municipality supports the festival (Sigurdsson, 2011), and Distortion cannot afford to lose this support (Hardgrove, 2011). Successful continuation of the



festival in its present state is therefore determined by the way Distortion handles this challenge. If the challenge is not handled correctly Distortion risks that the festival must take place in more confined areas where cleaning and crowd safety is more easily managed. As The Technical and Environmental Committee at the City Hall in Copenhagen formulates after the festival in 2011:

*“In the administration’s preliminary internal evaluation of Distortion 2011 the consideration moves towards that Distortion 2012 should display in fewer but bigger and more coherent areas.”* (politiken.dk, 2011)

The discussion has historical links referring back to how the community was initially developed in the early years of the Distortion festival. At that time members of the community mainly consisted of people in the close network of people arranging the festival. The community was not as big as it is today, and members probably shared much of the same values, and furthermore was conscious about the fact that dispersing of power needed to be linked to the dispersing of responsibility. The fact that new members nowadays actually come to Distortion themselves (Sigurdsson, 2011) supports that the effect of the (growing) temporary community of creation is now showing, and Distortion is caught between the desire for appearing as an “anarchistic” and “underground” based festival and at the same time being responsible for a city-festival that is now one of the biggest in northern Europe. In essence, the administrative and practical burden has out-grown Distortion’s capabilities

The challenge for Distortion is therefore to re-connect the dispersion of power with the dispersion of responsibility. However, the basic identity (the promotion of chaos and anarchy) keeps the top management from delegating responsibility also, which indicates that a balance needs to be found. If the right balance is found the community will still possess the power to carry out the creative activities in accordance with the basic identity of Distortion, and at the same time prevent the top management of Distortion and the loosely associated project managers from having to deal with routine responsibilities that take up so much time and resources.

The right balance can be found if the top management successfully communicates to the community that the community is the essence of Distortion and that without dispersion of responsibility as well as power Distortion in its present form cannot continue.



### 6.3. Level of control

The challenge of balancing control with community autonomy is also linked to the challenge of coordination of activities. However, the issue of balancing control is a challenge that is much more explicitly articulated in the interviews with both the three full-time employees and the two loosely associated project managers. The issue is e.g. expressed by Anton Lavaer, Head of Street Production:

*“I would love to change it so we had more control. I would like to have maximum control over our partners including the streethosts. But this wouldn't apply in practice because Distortion is this semi-anarchistic festival where everything is very loose, and I don't think that a partner would pay more, and at the same time be controlled more both creatively and practically.”* (Lavaer, 2011:93)

The dilemma is clear. High levels of control imposed by the top management of Distortion would be a more efficient model as it would reduce the costs that arise from coordination. This would also give the top management the possibility of retaining control over the whole development process. However, this closed model does not allow the festival to benefit from creativity, diversity and agility of its partners. In a world where innovation, change and uncertainty set the rules, Distortion faces the challenge of increasing flexibility and reducing the risk of autonomous knowledge production (Sawhney and Prandelli, 2000). But the fact is that it is possible to increase flexibility and at the same time reduce autonomous knowledge production as long as the top management at Distortion distinguishes between creative activities and administrative activities. Control over creative activities needs to be situated in the periphery of the community, as it already is, but administrative activities needs to be situated in the centre of the community. This makes it imperative for the top management to formulate clear and structured rules for the creativity and thereby innovation to take place. Distortion needs to establish the rules so that the “rhythm” is provided but still leaving the singer free to play the song (Sawhney and Prandelli, 2000). This is not an easy fix and the right balance is considered the Holy Grail for any organisation in the cultural industries as well as for Distortion:





*“That is exactly the balance that is so hard to find. I don’t have the solution, but it is the biggest challenge in my eyes. But I don’t think a street-party for 100.000 people can ever be 100% controlled.” (Hurtigkarl, 2011:96)*

For Distortion to cope with this challenge the contract signed by the partners needs to more explicit so that matching of expectations can be improved. In this way the creative as well as the practical activities carried out by the members of the community are in line with what is now implicitly expected of the members and therefore tacit knowledge.

#### **6.4. Evolvement of the community**

The community of creation is a permeable system with ever-changing boundaries, and the system therefore seeks to encourage continuous evolvement of the community, an evolvement that is the bedrock of any organisation utilizing systems of open and distributed innovation. However, evolvement needs to balance continuous innovation with internal cohesion, and disorder with structure (Sawhney and Prandelli, 2000).

For Distortion the challenge is to get the community to become self-organising. If the community is not self-organising, the top management is forced to coordinate co-operative efforts which are not a sustainable solution, and the whole idea of the community of creation is gone. For the community to become self-organising Distortion needs to attract members that share the same set of values. This will also promote mutual adjustment as already discussed, and hence the processes of information communication where the community interacts and shares relevant information with each other. As mentioned in the analysis, some members of the community simply knock on the door of Distortion’s headquarter and quickly become enrolled as streethosts, while others are found via open calls on different social media platforms. This undoubtedly increases the possibility of attracting members that do not necessarily share the same set of values. Therefore the focus must be on the nurturing of long-term relationships. However, the notion of the temporary organisation makes long-term relationships difficult to manage, as the organisational setting as based on the continuous initiation and termination of the festival and hence the relationships between Distortion and its community. The challenge for Distortion is therefore to provide incentives for partners to stay in touch with the community even in times when the development of the festival is not happening. This will promote the community to become self-organising as





experience from last years festival is transferred more easily to the next festival. It is obvious that not all members can become long-term relationship, but those that do have the appropriate and necessary knowledge that is needed for the community to become self-organising need to be nurtured.

Incentives for long-term relationships could be to “promote” a couple of streethosts to ambassadors. These need to be the people that lead their user communities, as they have the biggest network. As mentioned, Fleurquin is already trying to “recruit” some of these lead-users, but only in a short term perspective; one festival at a time. The top management at Distortion should seek to communicate with these ambassadors all year round and especially during the 8-10 months where the festival is not going on. In this way the ambassadors can communicate the tacit knowledge to future streethosts and help promote the self-organising community. In a long term perspectives, the ambassadors would come to represent “souls of fire”, and thereby free resources used by the top management and the loosely associated project managers on the “training” of new streethosts.

## 6.5. Key points

### 6.5.1. Challenges

The discussion reveals that Distortion faces some serious managerial dilemmas and challenges that revolve around coordination, power, control and evolvement of community.

- One challenge is the coordination of activities. Coordination of activities is based on mutual adjustment but the temporality of the community complicates the necessary information communication within the community as many of the external partners are new every year. Distortion therefore needs to standardize the events in such a manner that they do not compromise the basic identity of dispersing power to the community.
- A second challenge is the dispersion of power. As it is now, the top management of Distortion finds itself being responsible for the actions carried out by all members of the community. This is not a sustainable solution and dispersion of power therefore needs to be connected to the dispersion of responsibility. A balance needs to be found, allowing Distortion in its present form can to continue.



- A third challenge is to balance control with community autonomy. The challenge lies in the fact that high levels of control would be more efficient but at the same time prevent Distortion from benefiting from creativity, diversity and agility of its partners. Therefore Distortion needs to establish rules that allow for the partners to be as creative as they can be and at the same time play by the rules set out by the top management.
- The fourth and final challenge concerns the evolvement of the community. The community needs to become self-organising so that coordination through mutual adjustment is promoted. The challenge is to provide incentives for partners to become long-term relationships. This will mitigate the challenges that arise as a consequence of managing a community in a temporary organisational setting.

### **6.5.2. Recommendations**

For Distortion to cope with the identified challenges, governance mechanisms for managing distributed innovation need to rely on a set of more formal and hierarchical rules. They are needed in order for the community which the Distortion festival rely so heavily on, to prosper and develop in a sustainable manner.

- It is recommended that Distortion implement a formal approach to their chain of command even though hierarchical structures are not supported by the network of external actors. However, the structures are needed to communicate the standardisation of the events in order for the top management to do what they are best at; having the strategic overview. Implementation of hierarchical structures does not necessarily compromise the creativity and diversity that comes from the community of creation.
- Distortion needs to connect dispersion of power with dispersion of responsibility by communicating to the members of the community that they are the essence of Distortion and that without dispersion of (practical) responsibility as well as (creative) power, Distortion in its present form cannot continue.
- The contract signed by the members of the community needs to be more explicit. The contract needs to match the expectations of partners with the expectations of the top management of Distortion.



- Some of the members of the community should be promoted to ambassadors. These should be the people that lead their user communities. The ambassadors can communicate the tacit knowledge to future members and in this way promote the establishment of a self-organising community. This would furthermore set free resources used by top management and the loosely associated project managers on the “training” of new streethosts.

Reviewing the recommendations given indicates that Distortion would benefit from re-thinking their way of coordinating activities. Even though the challenges are discussed and given recommendations are given to separately, mechanisms for coordination are the overall theme encompassing activities, power, control and subsequently evolvement of the community.

When recognising that the output of an event arranged by members of the community consists of both a creative part and a practical part, and that unification of these is needed in order for the festival to continue in its present form, Distortion would benefit from basing its mechanism for coordination on standardisation of output. This would allow the top management to specify not what is to be done but its result (Mintzberg, 1995). The output would be to host a creative street-party *and* make sure that the area around the event is relatively clean afterwards and that crowd-safety has been considered. In this way the actions and activities carried out by members of the community will be in line with what the top management implicitly expects the members know through today's mutual adjustment. However, this has shown not to be sufficient in relation to matching of expectations regarding the practical responsibility.

Coordination through standardisation of output would thereby re-connect the dispersion of power with the dispersion of responsibility, as the members of the community would think twice about: “...*throwing in some pallets and roll out some turf.*” (Lavaer, 2011:92) without telling the top management about it, or at least be aware that they need to clean it up themselves afterwards. Distortion should in continuation of standardising the output have members of the community put down a deposit. This is somewhat dangerous path to go down, as the prospect of a deposit could discourage potential members of the community from engaging as a streethost. The deposit should therefore merely represent a symbolic amount, and not necessarily the amount that it would potentially cost if Distortion or the municipality would have to clean up after a streethost. The symbolic amount will in this way not frighten or discourage future streethosts, but make sure that the holder of creative power is also the holder of practical responsibility.



It would sound like the recommendations could compromise the basic identity of Distortion being an “anarchistic” and “underground” based festival, but if these recommendations are carried out in close corporation with members of the community, Distortion has the possibility to successfully re-structure the festival and at the same time be true to their fundamental set of values. Above all, Distortion cannot continue to thrive as community based festival without some sort of professionalisation of the organisational setup.



## 7.0 Conclusion

This paper revolved around innovation and co-creation which were put into play in the cultural industries. Innovation within these industries has shown to rely on a networked ecology of actors, co-creating through communities of creation. Innovation through networks per se is difficult to formalise as the activities are shared between a larger number of actors, where the traditional hierarchical coordination mechanisms are no longer sufficient. In addition, the conventional view is that networks whose members voluntarily create communities are stable structures. However, this paper considered organisational structures that are temporary where the organisational setting is much less stable. The paper has drawn on data from the five-day music and culture festival Copenhagen Distortion.

It was found that Distortion functions in an organisational setting where the issue of time was characterised as being cyclical and the tasks as repetitive. This is forcing the top management of Distortion to predefine the tasks that the members of the community perform. This is due to the limited amount of resources available for the five full-time employees constituting the top management. Furthermore, the top management is required to function as a parent organisation to minimize any disturbance from the environment. However, this has shown difficult for Distortion to handle and the administrative and practical burden has out-grown Distortion's capabilities.

Moreover, it was found that the way Distortion manages distributed innovation is focused on value created by networks by actively engaging its network in both production and consumption. This open and democratic perspective forces the top management to constantly be aware of balancing order and chaos with tolerance for failures and mistakes.

The combination of the features and characteristics found in the analysis revealed that we deal with a phenomenon this paper classifies as *The Temporary Community of Creation* which indicates that management of innovation and co-creation is complex and therefore difficult to control. Four dilemmas and challenges were identified revolving around coordination, power, control and evolvement of community.

Coordination of activities is based on mutual adjustment but is complicated by the temporality of the community making it difficult for members to communicate with each other. A second challenge is that dispersion of power is not connected to dispersion of responsibility, leaving the top management being responsible for the practical matters as a consequence of the members' creative actions. The third challenge for Distortion is to balance control with community autonomy. High



levels of control would be more efficient but Distortion relies on the creativity, diversity and agility of its partners. This forces Distortion to balance the establishment of rules with room for creative freedom. The final challenge concerns the evolvment of the community. Distortion needs to promote the community to become self-organising to mitigate the temporality of the organisational setting.

Lastly the paper gave recommendations to overcome the dilemmas and challenges; implement a formal approach to their chain of command even though hierarchical structures are not supported by the network of external actors, connect dispersion of creative power with dispersion of practical responsibility by communicating to the members of the community that they are the essence of Distortion, making sure that the contract signed by the members of the community is explicit in order to match expectations, and lastly, promote some of the people that lead their user communities to ambassadors to free resources used by the top management and the loosely associated project manager on the “training” of new streethosts.

The recommendations indicate that Distortion would benefit from basing its mechanism for coordination on standardisation of output instead of on mutual adjustment. This is possible when Distortion recognises that the output of the actions by members of the community is comprised of both a creative part and a practical part. This kind of coordination would re-connect the dispersion of creative power with the dispersion of practical responsibility. This is a re-structuring and a professionalisation of the organisational setup, which is needed for the festival to continue as a community based festival.



## 8.0 Perspectives

This chapter sets out to comment on what the findings from the analysis and the discussion mean for the future management of communities of creation (CoCs).

### 8.1. Implications for the future management of CoCs

As identified in the analysis, managing CoCs is focused on value that is created by networks instead of by individuals and an open and democratic perspective is emphasised. Incentives for co-operation and co-participation are supported, and all contributions from members of the community are recognised. However, when value is shared it can be easily distributed, which in itself is supported by the promotion of the self-organising community as mentioned in the discussion. The question therefore is how innovations can be protected, and how organisations managing CoCs can keep innovations within their established community. The matter is furthermore complicated by the notion of temporality; members of the temporary community are not dedicated to only one community, but more likely to several at a time. It is therefore important for organisations to keep expressions of ideas from being used in other temporary communities as well. The second question is thus how organisations deal with ownership and the lack of it.

#### 8.1.1. Open on the inside - closed on the outside

When the locus of innovation shifts from the organisation to a community, the challenge of keeping the ideas within the community is paramount in order for the sponsor to gain economic rents in the long run. The risk of ideas and their expression to be distributed among other communities needs to be handled. As identified in the case of Distortion, the top management fills the function of the facilitator, making the role of the management represent a small component of the community as a whole. This makes it more likely that members of communities regard their ideas and their expressions as an outcome of their own knowledge as opposed to an outcome of knowledge co-created in collaboration with the sponsor. Furthermore, when the organisational setting is temporary and new members join all the time, these members might not share the same set of values that would otherwise prevent them from distributing their ideas. The result is that the



ideas and their expressions are considered to be that of the single members and not that of the community. It is almost as if the sponsor suffers from the promotion of a self-organising community, but as we have seen in the case of Distortion, the alternative is a system where the sponsor is burdened with training and teaching of new members.

The building and communication of distinctive community-values, characteristic for that community only, are therefore important tools for managers of temporary CoCs when seeking to prevent (external) distribution of ideas and their expression. The sponsor needs to specify rules for membership and engagement by building a business model that rewards innovation. In addition, the sponsor must preserve or somehow protect some of their knowledge so that community members are aware that the ideas and their expression is an outcome of knowledge co-created in collaboration between other members *and* the sponsor. This community is open on the inside, but closed in the outside.

### **8.1.2. Ownership - and the lack of it**

Even though organisations, utilizing CoCs, successfully build a business model that rewards innovation and furthermore make sure that knowledge is perceived as an outcome of the community and not that of the individuals, these organisations still suffer from the fact that ideas and especially their expressions can and probably will be used outside the borders and boundaries of the community in question. In other words, how can sponsors of CoCs claim some sort of ownership of ideas and expressions, and if not, how do they deal with the lack of it.

The issue is framed by intellectual property rights management. Traditional intellectual property law protects the expression (the physical outcome) of ideas, and not the idea in itself. Co-operation in knowledge creation should recognise property rights of ideas, as the sponsor would otherwise not benefit from utilizing CoCs, at least not in the short run. On the other hand, property rights of ideas would stifle co-creation and innovation, as the easiest way to protect ideas is not to communicate them. As expressions in a CoC are often the result of many actors' combined knowledge, the matter is even more complicated as the question arises of who got the idea first. However, it is not the purpose of this section to engage in a discussion of whether property rights of ideas is a good idea or not.

Instead, sponsors of CoCs should make sure that they manage ownership where it is possible to manage it; namely the expression. But to manage does not necessarily mean that e.g. Distortion





should use their position as a sponsor to protect the expression by all means, and take a strong stance against possible infringers. In other words, in a situation where a member of a temporary CoC applies a concept that was earlier developed and utilized by another temporary CoC, in a setting that does not have anything to do with the “initial” temporary CoC, should not be prevented, or sought to be prevented. In the case of Distortion, this is equivalent to a situation where a streethost apply a concept for street-party that was earlier developed and used in relation to the Distortion festival, in a setting that does not have anything to do with Distortion. Distortion should thus not seek to prevent this. Instead, Distortion and other sponsors of CoCs, and especially sponsors of Temporary CoCs, need to separate intellectual property ownership associated with the products from ownership associated with the brand. Sponsors should refrain from seeking to own and protect the ideas, and instead focus on how to use the brand to service and to support expressions when used in other communities. Service and support could e.g. be to facilitate expressions and to sponsor expressions as long as they share the same overall values as the sponsor. Let us use Distortion as an example again. A streethost applies a concept that was initially developed by Distortion’s temporary CoC in a setting that does not have anything to do with the Distortion festival. Distortion cannot and should not prevent it. Instead, Distortion should seek to support or sponsor the expression in such a manner that the brand value of the Distortion festival is used both as a facilitator in relation to the “new” expression, but also as a way for Distortion to reclaim ownership of expressions that was initially developed and utilized in Distortion’s own temporary CoC.

Distortion might not be the best example when their lack of resources are taken into consideration, and Distortion should only be thought of as a figurative example of a temporary CoC that, unlike Distortion, has the resources to check up on expressions that might be of interest and worth supporting. The result is that the sponsor has the possibility of managing ownership and especially the lack of it.

Such a model seems relevant and the most optimal solution at a time when most knowledge is co-created in networks, and when networks are what build value.



## 9.0 Future research

As discussed in the section on research design and case studies, there are of course limits as to the external validity of the findings in this paper. The findings are based on data from a single case study, making the foundation of the findings relatively fragile. However, the purpose of this paper has been to explore a particular phenomenon in detail, and not to measure particular characteristics in a larger number of samples.

Therefore, researchers that are interested in management of innovation and co-creation in a networked ecology of actors, co-creating through communities of creation, could extent the application of The Temporary Community of Creation that this paper has identified. It would be natural to extent such analysis to other community based festivals in Denmark or even festivals in other countries. Roskilde Festival or the German Rock am Ring are obvious examples.

Furthermore, other researcher could extent the phenomenon to other types of cultural and creative organisations. Findings could then be compared to the findings of this paper. Such an example could be the broadcasting industry which is a project-based industry where creativity and innovation are often managed in a temporary network of producers and consumers.



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The transcribed interviews are found in the list of appendices.





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## 11.0 List of appendices

1. Interview with Thomas Fleurquin, CEO.....	81
2. Interview with Nis Sigurdsson, Head of Communication.....	85
3. Interview with Anton Lavaer, Head of Street Production.....	91
4. Interview with Eva Hurtigkarl, Responsible for streethosts.....	94
5. Interview with Heidi Hardgrove, Responsible for commercial partners.....	99



## Interview with Thomas Fleurquin, CEO

**Du har engang sagt i et interview med DR at du tænker meget på Distortion som en stemningsfuld, social kunstværk hvor det hele skal være så vibrerende og ustruktureret som muligt, hvor i prøver ikke at kontrollere det, og at i elsker at miste kontrollen. Du nævner så nogle regler og måder at arbejde på som faktisk er skabt til ikke at styre det. Hvad er de for nogle regler og kan du fortælle lidt om den måde at arbejde på?**

De er ikke så store de regler at de er skrevet ned eller at de er konstant tilstedeværende i vores bevidsthed. De er nok mere uskrevne. De regler som jeg umiddelbart kan komme på det er det der med at bryde med eksklusiviteten og alt det der kan skabe social afstand i nattelivet. En af de oprindelige motivationer for mig var at lave en natklub festival. Altså, den udsprang af DJ og natkulturen, men i dag er festivallen meget mere end dj kultur. Men det var en modstand for eksklusivitet. Altså selve ordet og alle de praktiske og sociale implikationer der hører med, som jo er en del af nattelivets identitet. Altså, det var et brud med både den – og det er en meget sjov ting, der er mange der tror at Distortion er en meget snobbet og kulturelitært projekt og jeg arbejder lige så hårdt med at bryde den afstand der er mellem kultureliten og den almindelige befolkning som jeg arbejder for at bryde de rammer der er i den mere primitive eksklusivitet som findes i VIP klubber og Gucci-livsstil segment. Det som er vores hovedkamp, det er at lukke for VIP-områder og det med at holde folk ude. Der er nogen der er ude, der er nogen der er inde. Det er især meget tydeligt i vip kultur og eksklusive natklubber og hele det segment som kan lide champagne og Gucci. Og det er meget nemt for folk og alle partnere at forstå at vi kæmper mod den og at vi holder en fest der er for alle. Alt det som prøver at være eksklusivt det er kikset. Dette er vigtig for at forstå Distortion og dens identitet. Men de sidste par år har jeg også kæmpet imod den kulturelitære eksklusivitet som f.eks. Julian Barnes og jeg og andre er repræsentanter for. Men lige som også at nedbryde den afstand der ligger i den der kulturelitære elite som f.eks. Mads Nørgaard og Julian Barnes og Henrik Vibsgaard og mig er repræsentanter for. Så en af de kerne motivations regler det er at nedbryde sociale grænser og eksklusivitetsgrænser. Så der er en regel. Og regler for innovation dem har vi ikke nogen af. Det er en instinktiv og kunstnerisk ting. Men det skal føles spændende. Og en del af det er innovation. AT det skal være nyt og det skal bryde med det etablerede. Så det er en uskreven regel. Men det er et nødvendigt element. Og for at skabe motivation og det skal føles ærligt. Det er de værdier – uden at jeg har analyseret dem, andet end over for dig og journalister – at det at det er nyt gør det spændende uanset hvad nyt nu betyder. Og nyt betyder: ikke det samme hvert år.

**Hvordan har disse uskrevne regler indflydelse på den måde man organiserer Distortion på?**

Jeg tror der er en ret stærk forståelse for at der er nogle uskrevne regler for det her projekt som er spændende og hvor man først finder ud af 4-5 år efter at ”hov det var det vi gjorde”. Altså, der er gået 13 år før vi overhovedet kommer frem til at vi er en social skulptur f.eks. Sådan et ord som det har vi ikke udtrykt før i 2011 og der har vi ligesom leveret siden år 2000. Dengang leverede vi et projekt som hed fra Woodstock til Nasa. Altså Woodstock på Christiania med de her grønlandere og så Nasa som vip natklub hvor vi havde alle de store record-labels som Sony, Emi osv. De var dj på Nasa og samtidig havde vi nogle kunstnere som lavede en begivenhed på Woodstock. Så lavede vi en shuttle-bus fra det ene til det andet sted. Det er mere for at give et eks. på at vi ikke havde nogle analytiske tanker om hvorfor vi gjorde det. Vi synes bare det var sjovt og udfordrende.



Og det nedbrød nogle grænser og fordomme mellem Nasa og Woodstock. Så på en måde er de uskrevne regler meget naive. Jeg synes ikke de er særligt avanceret. Det der er særligt det er når det udføres fysisk. Altså at man simpelthen bruger mennesker som brikker. Og det er måske noget som er ret særligt. AT vi gør at folk oplever det for real. Dvs. at vi fragter dem fra det ene sted til det andet. Måske er naivt ikke det rigtige ord at bruge. Måske er "enkelt" bedre. Altså at lave noget enkelt fysisk. Det der er det bærende netværk for Distortion det er simpelthen entusiasme for København, altså så på den måde spreder netværket sig. Både blandt publikum og blandt arrangører. Det er en helt ærlig og enkel entusiasme for at holde noget der er sjovt.

**Rygraden i festivalen er udgjort af en masse frivillige mennesker. De kreative aktører, altså dem der laver fester på gadeplan, de frivillige der står som hegnsvagter osv. Hvilken indflydelse har det på en Distortion festivals udvikling?**

Det frivillige netværk er ikke så kæmpe stort igen. Det vi har mest af, altså det som vi mærker som en markant spiller på Distortion det er de her butikker eller uafhængige folk som kommer udefra som har lyst til at bidrage til den her byfest. Og hvis man skal komme lidt ind under huden på hvad de betyder så betyder det socialt overskud. Det er min teori. Hvorfor folk har lyst og hvorfor det er smart og spændende at være med. Det er fordi man viser at man har overskud til at lave noget der er sjovt. Så det tror jeg er den røde tråd i det netværk. Vi pejler ikke i nogen retninger strategisk som f.eks. at fokusere på filmfolk eller kunstfolk. De tanker har vi ikke rigtigt.

**Anton snakkede om at det her netværk også kan være lidt en hindring for jer fordi det kræver meget af jer?**

Ja, altså de sidste par år har det været en udfordring at holde det vedlige fordi de omkostninger der er i at holde festen i samarbejde med dem de er meget større end de forestiller sig. Men det er også fordi de modeller vi har bygget kan ikke adopteres til vores nye situation de seneste to år. Fordi de modeller er udviklet i 2007 og der kom 200 mennesker til hver gadefest, og der var måske 8 af dem, så der var måske 3000-4000 mennesker på gaden og hver gadefest gav os et beløb på 2000-3000 kroner for at være med. Det gav mening den gang. Nu skal de give det tidobbelte fordi der kommer 3000 til hver gadefest. Det er en teknisk og praktisk udfordring kan man sige. I starten troede jeg du mente invasion, og det er måske også et kerneemne. Fordi en del af innovation er invasion og det er også noget vi leger med. For at bryde med hvad folk tror kan lade sig gøre. Vi invaderer med konfetti og fest, men der er den her stemning af at indtage ting. Også selvom det sker i samarbejde med politi og kommune og alt det der. Det er et vigtigt element i Distortion. Det er som en militær planlagt fest hvor vi rykker vores partytropper. Så invasion er et sjovt ord. Ordet er aldrig brugt, men jeg blev drillet med det af en ven.

**I er i højere og højere grad blevet en form for kulturkurator (facilitator, forvalter, ansvarlig). Hvordan sikrer I balancen mellem at appellere til undergrundens sans for kaos og kreativitet samtidig med at sikre kvalitet i indholdet?**

Jamen det er ved at sætte en professionel organisation hvilket vi er nu. Og så håndtere opgaven på en måde hvor vi tager sikkerhed, og renhold alvorligt. Og det er på den måde vi sikrer den eksisterende festival og dens identitet. Men for min del vil jeg blive ved med at skabe nogle forstyrrende projekter som bryder med det man forventer. Det er mit mål. Og det har vi gjort med f.eks. live-mix tape. Den er så lidt mere højrøvet og kulturkorrekt. Det er mit job. At blive ved med at genføde sjove projekter.



### **Kræver elementet af kaos og jeres identitet i virkeligheden en ret stram organisering?**

Det tror jeg måske og måske ikke. Altså, jeg ved ikke hvor kontrollerende jeg er. Og jeg mener ikke kun mig. Jeg synes selv vi er ret tjekkede, også mere end folk tror, med alt det forarbejde vi laver og vores kommunikation med kommunen og oprydning og alt det der. Vi tager ret godt ansvar på festivallen. Men jo, i sidste ende kræver det nok at vi skal være mere og mere tjekkede og stramme i vores planlægning for at give muligheden for at bryde nogle rammer udadtil. Men det er lidt problematisk at svare på dit spørgsmål fordi det hele lige nu er i forandring. Når vi mådes om 4 år ved vi mere om hvordan det ser ud og hvordan vores organisation er. Og vi har de rigtige folk og opbakningen til det. Men lige nu er det hele tiden i omvæltning. Men vi prøver at være meget prof. I vores måde at organisere det på. Men det er ikke meningen at det skal være helt firkantet for publikum på gaden.

### **Jeres organisering er ret åben, kan du sige noget om hvad det kræver af jer?**

Ja, det har altid været tanken. At samle folk der laver sjove projekter. Og det som måske er særligt det er at jeg altid har haft fokus på arrangørerne og ikke så meget på festen som sådan. Jeg havde ikke det store behov for at være musikalsk kurator. Jeg ville hellere vælge hosts. Og sådan har vi altid været. Vores oprindelige motto var "a celebration of Copenhagen nightlife", og dengang fandt jeg de 10 sjoveste og bedste festmagere og bad dem holde en fest hver. Og så holdt vi finalparty. Sådan var det i de første mange år. Der holdt vi ikke fest onsdag, torsdag eller fredag, det var de andre klubarrangører der holdt de fester. Og det er den tankegang der spredte sig selv helt naturligt. Altså at folk strømmer til nu. Vi kuraterer ikke herfra. Folk dukker bare op og er med.

### **Er det ikke en lidt speciel situation at sidde i. At man uddelegerer kreativiteten.?**

Jo jo, men det tror jeg hedder open sourcing, og det har det været meget tale om de sidste ti år som en ny måde at lave begivenheder på: at inddrage folk. Det er også noget vi har gjort uden at tænke over det. Og uden at bruge ordet open sourcing, og uden at bruge det som en strategi. Vi har bare gjort det på den måde. Så alle de her brandemner som byrum og open sourcing og alt det der som er i kulturdebatten og innovationsdebatten har vi altid hørt samtidig med vi var i gang med uden at vi egentlig selv havde nogen tanker. Vi analyserede det ikke og brugte det ikke som en strategi.

### **Mht. til den vækst i har oplevet de senere år. Hvilken indflydelse har det på organiseringen af Distortion?**

Det er nogle praktiske udfordringer. Men det er også en mulighed for at stabilisere projektet på sigt og rent økonomisk. Altså ved at have en ordentlig organisation og mandskab herinde. Så det er det det betyder.

### **Mht. til de lidt mere kommercielle partnere. Hvordan er de anderledes end de "almindelige" streehosts?**

Der er ikke den helt store forskel andet end de er større organisationer. Altså nogen af de store ultra-kommercielle brands som Marriot Hotel og sådan har lavet noget der var meget mere generøst og åbent end andre små butikker. F.eks. en butik der lavede høretelefoner, de var f.eks. meget stramme og havde eventpiger og var plastret til med logoer. Meget aggressive og på en måde kikset. Så det kommer an på hvad de forskellige partnere vil og hvordan de har lyst til at udtrykke sig. Det er også en ting som er ret spændende. At arbejde med forskellige brands og forskellige niveauer af kommercialitet.

### **Men hvordan passer de kommercielle partnerskaber med Distortions identitet?**



Altså, jeg synes vi er ret racistiske over for brands. Og har nogle fordomme som ikke er helt begrundet. Så jeg håber på at vi her kan være modne nok at arbejde med brands og med den verden som vi egentlig lever i. Og jeg synes vi har en udfordring der hedder at acceptere brands. Den er større end at lytte til 22 årige der mener det ikke er fedt at arbejde med brands. Det er en ongoing balance som skal findes. Nu er vi så heldige at vi ikke får så mange penge fra de her sponsorer, så vi lever i en Distortion. Vi har kun 1 jøgermeiser (Jägermeister?) bus ud af 44 fester. Så hvis man synes man bliver forstyrret af det har man et problem. Så har vi selvfølgelig movia, men jeg tror ikke folk stjeler over movia. Men det er meget begrænset. Jeg er ikke så bange for den kritik.

### **Hvad er distotions største udfordring ud over renhold?**

Det er hele tiden at finde balancen mellem professionalismisme og klassens frække dreng. Og det kommer det til at være fremover. Jeg vil bare ikke styre. Jeg vil kaste terningerne. Men desværre bliver vi nødt til at ændre det en smule. Konceptet gik ud på at kaste terningerne og nu har vi prøvet det. Det er nu tid til vi skal ændre lidt på det, men sådan er det. Men i virkeligheden er den største udfordring økonomi. Alle elsker fester der er gratis og hvor øllene koster en 10'er. Så vi prøver at lave en stor privatfest. Og der er man vant til at det er gratis og øl til en 10'er.

### **Hvordan tackler i de økonomiske problemer?**

Jamen vi vil forsøge at gå fra at lave en festival som er vores til at lave en festival som er alles. Altså en folkefestival. Så vi vil lave nogle streetarmbånd der støtter renhold på gaden. Og jeg tror at al den snak der er om at "støtte Distortion" er irriterende. Men det skaber selvfølgelig fokus. Så det er løsningen. Vi har aldrig fået særlig meget støtte. Så det bedste ville være at sælge flere streetarmbånd. Men vi er afhængige at støtten fra Københavns Kommune.



## Interview with Nis Sigurdsson, Head of Communications

### **Vil du kort beskrive dig selv og din baggrund:**

Mit navn er Nis Sigurdsson, og jeg arbejder i Distortion i Kommunikationsafdelingen og det har jeg gjort i 2 år. Før det lavede jeg grafisk arbejde for Distortionfestivalen som freelance. Før det blev jeg uddannet som mediegrafiker på et reklamebureau.

### **Arbejder der flere i kommunikationsafdelingen end dig?**

Under festivalen er der ca. 10 mennesker, og hele året er der kun mig. Ikke fuldtidsansatte nogen af os. Så det er en mindre afdeling. Vi er 4 her på kontoret, 5, der er her dagligt. Og under festivalen bliver vi så 40 ca. Så det vokser stødt fra maj frem til festivalen slutter. Så er der en del afrapportering frem til september.

### **Hvad er kommunikationsafdelingens rolle?**

Det indebærer – i år havde vi en der hjalp Thomas med at udtale sig til pressen om de mere generelle ting. Så der havde vi en mand som jeg skulle give information til både hvad der skete af indhold til festivalen og koordinerer med i forhold til de andre afdelinger. Det er også sådan at vi gerne vil have at de andre afdelinger selv tager initiativ eller selv udtaler sig til pressen hvis det nu omhandler renhold. Og hvis det nu omhandler musik? så kan det være en musikansvarlig – en af hovedbookerne der udtaler sig. Så dernæst er der hele indholdsdelen af festivalen – altså vi skal have beskrevet hvad der sker under festivalen – altså hvert arrangement et punkt for sig. Faktisk fra hvornår, hvad det koster, hvem der spiller, hvilken baggrund de har. Det er ting der ryger ud til vores egen hjemmeside og ting der ryger videre til den næste afdeling, eller næste person, ham der står for at give pressen noget baggrundsinformation hvor vi havde 2 personer på. En der tog sig af den danske og nordiske presse, hvor de lavede nogle desiderede pressemeddelelser for hvad der skete under festivalen, og nogle emner vi gerne ville tage op. Så havde vi en anden person der tog sig af nogle indbudte journalister vi havde som kom fra England eller Tyskland eller USA hvor agendaen var lidt anderledes. Der var både noget med at vise dem rundt i byen og forklare dem noget om historien bag festivalen og samspillet mellem festivalen og København og sådan. Gøre det lidt bredere end bare musik. Og også gøre det lidt bredere, altså en Københavner-begivenhed og ikke kun en musikfestival.

### **Så I tænker også på branding af København som by?**

Ja, lige præcis. Det var hovedmålet med de udenlandske journalister, fordi vi havde været så heldige at få nogle penge til det projekt. Men egentlig var det også bare en meget mere spændende artikel. Det ved jeg da fra mig selv, at hvis jeg skulle læse en eller anden artikel om en festival i Krakow f.eks. så ville det da også være spændende at få noget at vide om byen. Det kan godt være det er en vild festival med et vildt lineup, men hvis den er endnu mere unik i forhold til samspillet mellem lokale aktører og butikker eller hvordan den bruger byens rum, så bliver det bare en mere spændende artikel. Så det var den anden afdeling, eller den anden gren af presseinitiativet. Og hvilke ting har vi ellers. Så har vi en der stod for at alting var ajourført så vidt muligt. Vi havde nogle applikationer til smartphones med placering af ting og opdaterede tidspunkter. Det kan være der er en spilleliste der skulle opdateres. Så der var også en form for blæksprutte der fløj i mellem de forskellige ting. Og så er der hele den grafiske eller identiteten som også hører under kommunikationsafdelingen hvor vi lavede designet og programhæftet og intro til video og knappen





hvor man køber en billet. Helt ned i mindste detalje, med velkomstbanner og sådan nogle ting. Så både det der møder publikum udenfor hvor Distortion foregår og det der møder dem online, og endelig også det der møder de professionelle der kommer til Distortion. Det kunne være presse eller kunstnere så de ligesom får et samlet indtryk af festivallen så de kan se det. At det hænger sammen. At der ligesom er en rød tråd. Det behøver ikke være strømlinet, men en form for rød tråd.

### **Hvordan er Distortion rent organisatorisk bygget op?**

Ejerskabsmæssig er det et holdingselskab der ejer et ApS selskab der hedder NusNus. Og NusNus det drives af Thomas (Fleurquin) som er Direktør og så er der en bestyrelse på 8 personer som er kulturpersoner eller andre aktører i den københavnske kulturverden. Blandt andet Tine Fischer der er direktør for Copenhagen Dox, og Mads Nørgaard der producerer tøj og en der hedder Henriette Bruton som driver et galleri (Oven Gade Neden Vandet). Og sådan nogle forskellige folk, de er med i den her bestyrelse. Og så er der Thomas der selvfølgelig også er medlem af bestyrelsen og direktør herinde. NusNus som driver Distortion hedder det fordi det betyder 50/50 på marokkansk. Det betyder at den ene halvdel skulle gå videre til kulturverdenen og den anden halvdel skulle gå videre til at drive Distortion.

### **Hvad er Distortions grundlæggende identitet?**

Den grundlæggende vision det er at der ligesom ikke rigtig er nogen, der er ikke nogen grundlæggende vision. Man kan ligesom skære det ud lidt firkantet. Det er at lave et arrangement for, om og til København kan man sige. Meget bredt. Jeg tror ambitionen er blevet mere folkelig med tiden. Med god vilje faktisk. Vi har altid følt at det er rimelig folkeligt. Men der har altid ligget den der undertone af at det var meget snobbet arrangement for 4-5 år siden. Men ambitionen er at vise dem der bor her og dem som kommer til festivallen hvad der er af gode ting og nye initiativer i Kbh. Det er blandt andet derfor vi har alle de her butikker med. Og så er det at vise nye ting og nye initiativer inden for klubmiljøet – musikverdenen. Det er en festival der ikke bliver afholdt på de her traditionelle spillesteder om aftenen. Vi prøver at finde vores egne steder, og typisk et meget spektakulært sted – lørdag nat til final party og på den måde har vi det her tomme spillested og så inddrager vi dem der holder arrangementerne normalt på etablerede spillesteder. Det kan være en klub på rust. Du ved, der er de her etablerede spillesteder fredag, lørdag aften. Dem hiver vi derud for at gøre det på en ny måde, fordi vi selv blev trætte af at gå på de samme spillesteder og komme ind i det der konventionelle kasser. Så det er en måde at komme uden om det der kulturkorrekte, og gøre noget der ikke er særligt fissefornemt. Og det synes jeg vi er lykkedes rimelig godt med da vi ligesom nu får flere initiativer ind. Nogle flere kunstprojekter hvor vi har haft nogle dekorationer i gaden. Vi havde det her særlige arrangement der foregik i Studiestræde og Larsbjørnsstræde sidste gang hvor vi opførte et mixtape live. Dvs. 10 dj's havde lavet et mixtape hver som så blev spillet live ved at de hver fik lov til at spille en sang hver. De overlappede hinanden. Det var ret voldsomt og uforudsigeligt. Vi ville med vilje overraske folk. Men vi blev bange for at folk ville overse det. At de ikke kunne se skoven for bar træer. Vi lavede en facebook side og omtalte det når vi blev interviewet, men der var 200 der sagde de ville komme på facebook siden, hvorimod der var flere tusind der sagde de ville komme til et arrangement 800 meter væk ved Vor Frue Kirke. Men det væltede ind. Og det væltede ind med folk.

### **Hvad er succeskriterierne for en god Distortionfestival?**





At man har mødt nogle nye mennesker. At publikum har haft en god oplevelse. At man er blevet sparket i røven og ikke er blevet forkælet mere end nødvendigt. Vi har en ambition at det skal være lidt rå for publikum. Lidt rå for usødet. Og at de har oplevet nogle kunstnere og nogle butikker. Og med udgangspunkt i gør-det-selv kulturen fremfører det de kun kan. Om det er et nyt produkt, eller et live set som DJ eller musiker. Egentlig at se nogle energiske entreprenører på en måde og få nogle wow-oplevelser. Gå hjem og blive inspireret til at gøre ens dag bedre ved at få nogle gode ideer.

### **Det lyder som om succeskriteriet er at publikum får en god oplevelse og at det ikke har så meget med jer at gøre som organisation?**

Ja, altså. Det er faktisk fordi vi laver meget. Vi er en form for paraplyfestival kan man sige hvor vores rolle er meget at kuratere og udvælge det der skal være med. Og så er det også at facilitere de ting der så er med. Og dermed så bliver vi ikke så afviklende i forhold til det der er på gaden. Eller jo, vi har sørget for at toiletterne er der, at tilladelserne er der. Og så har vi selvfølgelig også nogle interne kriterier at vi gerne vil være en toneangivende kulturel begivenhed. Distortion skal være garant for noget godt og noget nyt. Og så vil vi da gerne kunne tiltrække nogle udenlandske kunstnere fordi de kan se der er et vildt engageret publikum. Og så rent praktisk at vi gerne vil have nogle flere hjælpende hænder. Og dermed en højere omsætning så festivalen er på sikker grund. Det er virkelig usikkert at lave sådan noget festival her. Det er på 4-5 dage at indtægten skal sikres. Så der er da det der mere organisatoriske og logistiske og indadvendte ting om at vi synes det skal gå godt.

### **Hvem er med til at udvikle en Distortionfestival?**

Vi har en musikafdeling som betyder rimelig meget. Så har vi en mand i Frankrig som har været tilknyttet i 8 år ca. og han har et kendt radioshow og et pladeselskab som hedder Dirty. Han sidder dernede og finder frem til hvad der kunne være spændende i forhold til udenlandske navne. Han pingponger med Thomas og Julian Barnes og Wakka og det er ligesom den musikafdeling der er med til udviklingen. Og så er det ellers en åben dør her ind til kontoret. Folk henvender sig selv og siger "vi har det her projekt, vi kunne godt tænke os at lave det, kan det lade sig gøre". Butikkerne henvender sig selv. Og derudover er alle heroppe på kontoret rimelig tværfaglige, men alle bidrager med hvad de ligesom synes kunne være en god idé. Så de 4 fastansatte heroppe sparrer med deres venner og dem der ligesom er musikansvarlige. Og ellers er vi bare heroppe hvis der kommer nogle med spændende ideer og vi kan hjælpe dem videre.

### **Det sker så fordi folk ved at de kan komme til Distortion med en eller anden idé. Sådan var det vel ikke i starten?**

Det er rigtig nok at i starten vidste folk ikke rigtig at de bare kunne komme herop. Arrangementet var heller ikke så stort dengang. De folk der var løst tilknyttet de vidste det godt. Det blev lige så langsom bygget. Hvis der det første år kom én med en idé så kommer han med 2 venner næste og så videre. En slags naturlig opbygning. På den måde ved de fleste streethosts hvad Distortion går ud på. Men der har aldrig været nogen formaliseret tilgang til hvordan man kunne komme med. Undtaget sidste år lavede vi faktisk et open call via plakater. Der opfordrede vi folk til at ringe eller skrive hvis de havde en god idé. Vi havde en pulje på 50.000 kr. som folk kunne søge til at afholde et arrangement under festivalen. Så vi gør det meget gadeniveau-agtigt. Hænger plakater op, facebook, mund til mund. Mere bredt kommer det ikke ud. Det skal helst ske gennem venners



venner. Der er ikke så meget markedsføring. Det har vi overladt til blogkulturen så at sige. Den er blevet større og større med yngre og yngre skribenter. Hvordan de ligesom roser Distortion, eller hvordan de omtaler festen de selv har været til. Det tror vi er det stærkeste. Hvis de selv har prøvet at være her. Det er lidt svært med Distortion. ”hvad er det, jeg kan ikke finde mig selv lige der i det der program” – hvis man bare blev præsenteret for programhæftet, så udgangspunktet er at snakke med de folk der er omkring sig, og så tage hele byen til sidst.

### **Hvordan plejer I den kreativitet i efterspørger hos jeres samarbejdspartnere? Ansporer i dem på en eller anden måde eller lader i dem selv bestemme?**

Altså så skal man måske gøre det op i de samarbejdsformer vi har. De lokale kultur-igangsættere og så er det de kommercielle samarbejder vi har. Altså de lokale kender vi måske lidt i forvejen, så dem kan vi godt sige ”kom nu, kan i ikke lige prøve at tænke i de her baner, kunne det ikke være sjovt at lave noget sammen med publikum, kunne det ikke være sjovt at lave noget over for det kongelige teaters balletgruppe – det er da et sjovt mix. Blande aktører og publikum og stamgæster lidt på den måde.” Og så har vi de kommercielle partnere. Vi prøver at se noget spændende i. Og det kan de kun hvis vi kan se de kan være med til at gøre det til en federe festival. Så derfor havde vi et rigtig godt samarbejde med Movia sidste gang. Dem der står for A-busserne. Der havde vi 3A bussen til at køre 2 uger op til festivallen til at køre rundt med en DJ ombord og med spejlkugle. Det synes vi var ret sjovt at den kørte den rute der om 2 uger ville være Distortion på. Det var det der hed ”Raverbusser”. Så det er en måde at vores kommercielle partnere er utrolig nyttige når de ligesom giver slip i forhold til blot at brande sig. At de ligesom tager hands-on og de bliver en del af festen. Det er helt sikkert det vi stiler efter ifht. vores kommercielle partnere at de tager del i festivallen. Og vi tror også at de på længere sigt vil blive husket bedre. Også fordi vi ikke har det største mediebudget, så det er ikke fordi deres logoer bliver spredt rundt om i diverse medier – tv, blade, s-tog. Så det er der forskellen er. Det er ret sjovt at mixe antikommercielle og kommercielle kræfter.

### **Det lyder som om I prøver at behandle de kommercielle partnere på samme præmis som de ikke-kommercielle partnere. At I forsøger at presse dem lidt til at blive involveret direkte og ikke bare som sponsor?**

Ja, helt sikkert. Vi mødes helt praktisk. Typisk så er det 2 her fra kontoret. Så kommer de også 2-3 stykker og så nogle gange hvis de er fine på den så tager de deres reklamebureau med. Og så nogle gange kan vi faktisk danne en alliance med deres reklamebureau som synes det er en god idé, men kunden sidder tilbage og tænker ”arh... det er måske lige vildt nok”. Og nogle gange er det den anden vej rundt. Så det er lidt en 3-parts forhandling. Det er meget med at fortælle hvad det er for en slags festival, fordi måske kender de kun festivallen på baggrund af antal publikummer. At der er mange mennesker. Men jeg tror ikke de helt ved hvor meget en gør-det-selv festival det er. Og hvor meget det er i ånden. Men de skal nurses lidt mere end dem der har prøvet det før.

### **Kan vi prøve i samarbejde at tegne et partnermap?**

Ja, helt sikkert!

### **Hvordan gør i brug af de frivillige?**

Ja, faktisk er vi i gang med at omorganisere den måde vi bruger de frivillige på. Indtil videre har vi bare brugt dem som campingvagter. Flytter rundt på nogle scener, men vi kan faktisk bruge dem til



meget mere. Det er faktisk noget vi ikke har forstået endnu, hvor vigtig en del af festivallen de frivillige er.

### **Så det vil I prøve at bruge ifht. udviklingen af festivallen?**

Ja, vi vil gerne lære dem at kende faktisk. Så er der heller ikke nogen problemer med at de ikke dukker op på vagter og sådan noget. Det er jo en masse mennesker som man skal tage sig rigtig godt af, fordi de har faktisk sagt at ”de gerne vil bruge 12 timer frivilligt til at hjælpe jer”. Så der kræver en anden slags pleje.

### **Hvad er ideen med at bringe eksterne partnere ind og lave arrangementer?**

En af Thomas' udgangspunkter er at han var meget fascineret af at folk kunne have en lokal fest eller mødes i gården for sig. Så for ham udsprang ideen af at små foreningsinitiativer som kendetegner Danmark skulle køres op på en større skala.

### **Hvad tror du motivationen er?**

Motivationen er at de vil vise de skiller sig ud i forhold til andre f.eks. konkurrenter. At de tør mere. Så er det vi skal fortælle dem at det ikke er nok bare at have et logo et sted. Så jeg tror helt klar at motivationen er at være med til at bidrage med noget indhold og være med der hvor det sker.

### **Bliver de underlagt nogen form for kontrol?**

Ja, det er jo et samarbejde vi indgår med dem, så alle skal helst være enige. Så kravet er de skal lave noget. Og kontrollen er at de ikke overfuser gæster med merchandise eller lignende. Det vil virke anmassende. Der skal ikke være de her højborge. Det skal helst flyde lidt ud. Der er ikke nogen krav om at de ikke må ha' bannerreklamer, men hele udgangspunktet er at det ikke skal blive til sådan en cirkusgade. Det mange synes er sjovt er at man dagen før skal passe på cykler og biler, og så lige pludselig er det en helt anden kontekst gaden bruges på – et andet scenarie. Og det synes vi ville blive for kunstigt hvis gaden blev fyldt på at logoer og butiksreklamer. Vi kan godt lide at det er menneskerne der gør gaden anderledes og ikke så meget dekorationen.

### **Hvad er de typiske problemer I har med samarbejdspartnerne?**

Nogen gange vil set-host gerne gøre det meget større end hvad der egentlig er muligt ifht. afspørgning osv. Og at de gerne vil have festen kørende længere end kl. 10. Ifht de kommercielle partnere er problemet at det bliver så hamrende dyrt. Faktisk bliver vi selv meget overraskede over hvor meget det egentlig koster for Movia at hive 3 busser ud af drift og hente chaffør osv. Men vores største udfordring er at forklare at de skal lave noget og at logo ikke blot er nok. Og hvis de ikke har en idé så kan vi godt hjælpe dem. Så de ikke behøver at hyre et eller andet eventbureau til at komme med ideer. Fordi de kommer ofte med sådan noget kommercielle ting og som ikke kender Distortion godt nok. Udfordringen er indholdet.

### **Hvordan tackler I de problemer i den indledende fase?**

Jamen, jeg synes der er en virkelig god dialog. At vi mødes 2-3 gange inden. At vi får snakket om at begge parter er interesseret i at der skal ske noget. Vi ved ikke hvad og ligesom får talt om at der er de her præmisser fra vores side. Så det er en gensidig udveksling af ideer og muligheder. Vi skal vise potentialet. Vi skal f.eks. have nogle tegninger af 3A der står på et torv med en masse mennesker. Vi har ikke budgetter til tv og aviser.

### **Hvad ser du som Distortions største udfordring?**

At vi skal ha folk til at tage videre om aftenen til vores natteprogram. Og så er der rengøringsudfordringen. Det foregår jo også meget i pressen. Borgerhenvendelser om ødelagte



porte eller at der er tis over det hele. I det hele taget renhold. At få etableret et større kontor heroppe således at vi står stærkere. Udfordringen er helt klart at få mere ud af de kommercielle partnere. Fordi jeg synes faktisk de kan bidrage med noget rigtig godt. F.eks. Red Bull Music Academy i 2010 som var vært for et kæmpe stort dansegulv. Så der havde vi nogle workshops om dagen hvor folk kunne komme ind og stille spørgsmål om dagen til diverse kunstnere. Det kunne også være sjovt at få et samarbejde med Wimp eller Spotify. Så løsningen på de pengemæssige problemer er at få flere kommercielle partnere og få flere til at komme til aftenens fester. Men vi har faktisk tænkt os at lave en frivillig tilkendegivelse af at man støttede Distortion, med et armbånd.



## Interview with Anton Lavaer, Head of Street Production

### **Vil du kort beskrive dig selv og din baggrund**

Jeg hedder Anton og jeg har arbejdet for Distortion i 4 år. Før det der festede jeg 24/7 og det var også min indgang til Distortion. Jeg startede med småjobs og så udviklede det sig mere og jeg fik mere og mere og ansvar.

### **Hvad er din rolle?**

Lige nu er jeg divisionschef for gadeafdelingen. Det vil sige alt der har med gaden at gøre det vedrører mig. Alt fra barer, hvor de skal placeres, rengøring og toiletter, dialog med kommunen og politiet.

### **Hvad er Distortions grundidé?**

Grundideen er at holde den fedeste fest og holde en fest som er åben for alle. En folkefest. Det er i hvert fald en af grundideerne. Det trækker i lidt forskellige retninger herinde i sekretariatet hvor nogen vil den ene vej og andre vil den anden vej. Nogle mener det er for mainstream, og nogle vil gerne have nogle flere mærkelige og obskure events som måske ikke tiltrækker så mange mennesker. Så er der andre der hellere vil have øl, fiske og housemusik til folket fordi det er det folket vil have. Men grundlaget er at holde en stor fest.

### **Det er ingen hemmelighed at Distortion har oplevet en massiv vækst i antallet af gæster de seneste par år. Hvilken indflydelse har den vækst som Distortion har oplevet de seneste år haft på måden man organiserer Distortion på?**

Jeg vil vove at påstå at det ikke har haft nogen indflydelse, i og med vi ikke har kunnet følge med. Vi har ikke kunnet omstrukturere os til at kunne håndtere så stort et publikum. Vi har bare stået midt i lortet og forsøgt med lappeløsninger og hele tiden prøvet os frem. Vi er slet ikke gearet til det store publikum og det er vi stadig ikke.

### **Er der ændringer på vej?**

Der er ændringer på vej. Det har vi snakket om et par år. At "næste år skal det være anderledes". Og det er ikke sket endnu. Men i år, altså til næste år. Der bliver det anderledes.

### **Hvad er nogle af de ændringer?**

Jamen nogle af de ændringer er at vi forsøger at være mere ansvarlig. Jeg kan ikke tage ansvaret for at det går galt igen. Når jeg mener går galt mener jeg at når det går galt med rengøring og toiletter. Det går ikke. Og hvis vi ikke kan stå inde for det produkt vi laver, så bliver vi nødt til at have en plan B. Men sådan nogle ændringer har selvfølgelig nogle alvorlige konsekvenser. Og det kan være helt at droppe gadefesterne. Eller skære drastisk ned på dem. Fordi det er en kæmpe udgift, og vi har ikke ressourcerne.

### **Det at skære ned på gadefesterne, betyder det så ikke at grundideen bliver ændret lidt?**

Jo, det er jo det. Gadefesterne er blevet til hele grundideen omkring Distortion. Så jo, man vil miste meget hvis man skar ned på gadefesterne. Men ja, der er selvfølgelig en middevej. Jeg har overvejet at man til næste år kan sige at der ikke er noget i indee by, Nørrebro og Vesterbro. I stedet er der noget i Sydhavnen, Østerbro og Amager. Fordi jeg tror der ikke vil komme lige så mange mennesker i disse områder. Og så vil man måske kunne håndtere det bedre. Men jo, det ville være pisse ærgerligt, bestemt.



## **Rygraden i festivallen er udgjort af de her streethosts. Hvilken indflydelse har det på en Distortion festivals (udvikling)?**

Det er pisse vigtigt at vi har dem. Og lige så vigtige som de er lige så stor en "pain in the ass" for os er de. Fordi de er unge mennesker som vi inviterer til at holde et arrangement på gaden. Vi giver dem mulighed for det. Og de har ingen erfaring, og ingen viden om hvordan ting hænger sammen og hvad en skilteplan er og hvorfor den er lovpligtig, og hvad 4-meters reglen er. De tænker bare fedt "vi kan være med til Distortion, vi knalder en masse paller op på gaden og lægger rullegræs ud" uden at fortælle os noget om det. Og så står vi på gaden på dagen og så kommer brandmesteren og siger at det der det går ikke. Det er et kæmpe arbejde. Og vi er kommet til den konklusion at vi mister mange penge på det. Men de er stadig super vigtige fordi de giver rigtig meget til Distortion.

## **Hvilken indflydelse har det på organiseringen at have så mange forskellige partnerskaber?**

Det kræver enormt meget, og nogen gange er det et helvede. Og vi har ikke været gode nok til at organisere det. Og vi er ligesom en mellemstation mellem samarbejdspartnerne og så kommunen. Altså politi og brandvæsen. Vi søger alle tilladelserne til dem. Men tilladelserne kommer ikke i vores navn. Vi søger på vegne af dem. Og vi prøver at få hele det her puslespil til at gå op, med alle de gader der skal spærres af, dialog med kommunen. Og så er der en gade der ikke kan spærres af, og så skal vi prøve at finde en plan b, og give en streethost en anden gade eller en parkeringsplads eller noget. Så det er et kæmpe arbejde.

## **Man kan roligt sige at I benytter jer af en vis grad af brugerinddragelse. Er det noget I kommer til at benytte jer anderledes af i fremtiden?**

Det er meget usikkert lige nu, hvordan vi kommer til at bruge dem. Og det bunder i at det er en kæmpe udgift for os at have dem med. Og vi er nødt til at gå i tænkeboks og vurdere hvordan vi kan få dækket den her udgift vi har med streethosts'ene. Og det kan muligvis være at de selv kommer til at betale lidt mere. Det skal jeg ikke kunne sige. Det kan også være at kommunen vil være interesseret i at betale lidt mere. Kommunen er nemlig rigtig interesseret i at være med. Og de synes det er enormt vigtigt at det er hele byen der fester. Og at der er lokale aktører med. Altså lokale butikker og andelsforeninger. Men vi kommer i hvert fald til enten at kontrollere dem og styre dem mere.

## **I dagene op til Final Party kan man sige at den kreative frihed ligger hos de her streethosts. Er det ikke en ret speciel situation at være i som festivalarrangør, altså at lægge kreativiteten ud til andre?**

Altså det skaber nogle dilemmaer i hvert fald. Fordi vi laver jo nogle specialarrangementer som vi gerne vil promovere samtidig er der halvtreds andre arrangementer om dagen. Så det bliver en skov af arrangementer hvor at det som vi synes er vigtigt at få ud det forsvinder lidt i mængden. Så nogle rigtig fede arrangementer som vi laver dem er der ikke så mange der kommer til. I stedet er der en partner der laver et kæmpe arrangement som vi mener er lidt nedern det tiltrækker så rigtig mange mennesker. Så det er en speciel situation. Men vi går også ind og kontrollerer det til dels nu i og med vi siger nej til nogle. Vi siger nej til ting med bad karma indhold og så siger vi nej til ting som ikke vil fungere ude på gaden. Vi har blandt andet haft nogle der har kontaktet os og vil lave et foredrag om et eller andet. Og det lød super kedeligt. Og vi sagde til dem at det kan I godt, I må godt, men vi er sikre på at det ikke kommer til at fungere. Men det er en helt anden ting med natklub arrangementerne. F.eks. hvor Rust får lov til at holde en officiel Distortion fest inden på





Rust. Der går vi og kræver at det ikke bare skal være en almindelig torsdag. Det skal være et specielt arrangement fordi der er Distortion. De skal gøre noget ud af. Både med booking af musik og dekoration eller hvad de nu finder på.

### **Hvordan sikrer I at der er kvalitet i arrangementerne?**

I bund og grund har vi ikke ressourcer til at sikre kvaliteten. Vi ville gerne sikre det, men det kan vi ikke. Vi har planer om at vi skal have vores Distortions booking gruppe som booker til alle vores arrangementer til at gå ind og have kreativ kontrol over vores samarbejdspartnere. Så de kan gå ind og sige at "vi skal se hvilket lineup I har til jeres fest." Og så kan vores bookinggruppe så gå ind og sige at det går ikke f.eks. fordi vi har allerede 20 fester der spiller deejhouse og house i det her område. Så I kan vælge noget italo-disko eller noget indirock. Men det bliver også lidt problematisk fordi det bliver jo også lidt nedern for partneren.

### **Hvad er nogle af de tanker I har gjort jer omkring det?**

Jeg ville elske at ændre det så vi havde mere kontrol. Jeg ville gerne køre maksimal kontrol over partnerne inklusiv vores streethosts. Men det kommer ikke rigtig til at fungere i praksis fordi Distortion er den her semianarkistiske festival hvor det hele er meget loose. Og jeg tror ikke man som partnere både vil betale mere samt kontrolleres mere rent kreativt og praktisk af os.

### **I og med der kommer så mange mennesker til Distortion er I i højere og højere grad blevet en form for kulturkurator for byen og for mange mennesker. Hvad betyder denne rolle for jer?**

Altså Thomas vil ikke have det skal være fornemt eller noget. Han vil gerne have at det skal være folkeligt. Jeg ville gerne have lidt mere interessant indhold. Dvs. mindre house og lidt mere diversitet og flere forskellighed.

### **I har også de her kommercielle partnere. Er det noget I kommer til at bruge mere i fremtiden?**

Helt sikkert. Men jeg nedlægger altså veto hvis Cola Light kommer og vil lave en fest med halvnøgne damer og et swot-team. Men jo, det tror jeg helt sikkert er en retning vi arbejder mod.

### **Hvad er en af Distortions største udfordringer lige nu?**

Det er skrald, pis og sikkerhed. Det er meget enkelt. Det er mine fokusområder. Der skal være rent efter Distortion, og der skal være nok toiletter. Renhold og lokummer det er meget nemt, der skal man bare have pengene, og det kan vi ikke. Sikkerheden er lidt mere tricky fordi den virkelig skal indarbejdes og inkorporeres og i og med at vi ingen kontrol har over gadefesterne når de først er i gang fordi det bare eksploderer og der er mange piratfester vi ikke kender til. Så er det meget mere svært. Og så selvfølgelig at gøre festivalen rentabel.





## Interview with Eva Hurtigkarl, responsible for streethosts

### **Hvad er din baggrund?**

Jeg hedder Eva Hurtigkarl og jeg er 21 år og har arbejdet for trailerpark festival før jeg var her hvor jeg organiserede det frivillige arbejde og så har jeg arbejdet for Distortion siden januar 2011 efter selv at have lavet et arrangement året før. Så jeg står for at koordinere alle de aktiviteter som cafeer, butikker og privatpersoner holder.

### **Er det en stilling man har?**

Det er en projektanstættelse, hvor man har nogle arbejdsopgaver som er rimelig klare.

### **Hvad indebærer denne projektansættelse?**

Det føles meget som om man skal sælge Distortion. Nogle gange tænker jeg at jeg lige så godt kan sælge forsikringer. Man skal ud og forklare at det her er fedt, og at man skal betale for at være med. Nogle gange er det lidt hårdt fordi der er nogle der har en forudindtaget stilling, og med andre så er det lige meget. så kan man ligeså godt lade være med at sige noget. De har allerede besluttet sig hvad de synes fordi de kender Distortion.

### **Hvad er de forskellige former for samarbejdspartnere?**

Jeg har kun beskæftiget mig med dem på gadeplan og dem kalder vi streethosts. Og det er alle samarbejdspartnerne på gaden, og det er samme vilkår for en privatperson som for en butik. Vi har prøvet at gøre lidt forskel på dem fordi en stor kæde har selvfølgelig flere midler end nogle små butikker. Men vi har også prøvet ikke at gøre forskel på folk, fordi det kan godt ende i "nå ja, det der er min ven og ham der er sejere end ham der" så vi har ligesom prøvet at lave samme samarbejdsaftale for alle. Så på den måde laver vi ikke kategorier. De kommer til os med en ide om noget de godt kunne tænke sig at lave, og så laver vi en samarbejdsaftale på lige fod med butikker og cafeer. Og de skal også betale det samme for at være med og de har også mulighed for at købe øl gennem os osv. Men selvfølgelig snakker vi internt om, om det er en ung fyr som ikke har prøvet det før, eller om det er nogen med erfaring. Men på gaden er det ikke delt op.

### **Hvad betaler de?**

Det koster 1800 kr. at blive streethost og så får man flyer og så søger vi tilladelser og betaler for afspærring. Og så skal man også betale for toiletter og rengøring separat, men der er det lidt mere individuelt om hvad aftalen går ud på. Der går vi ind og vurderer om der er brug for toiletter. Så hvis det er 3 butikker nede i Kronprinsensgade så kan vi godt sige "hey I skal lige betale for et toilet" men hvis det er en privatperson så er vi lidt mere søde.

### **Hvad er grundideen med at bringe de streethost ind over?**

Jeg har ikke været med til at tænke over hvorfor vi gør det, men jeg fik i hvert fald at vide i sommer at jeg skulle finde 20 på Nørrebro og 20 i indre by, og så havde jeg en kollega der fandt 25 på Vesterbro. Og der er ideen at der skal være nok fester. Der skulle være nok der skete på gaden til at dem som kom som regnede med at de skulle feste. Så ideen er vel at man kan holde mange fester på en gang, uden at vi behøver at arrangere det hele.

### **Hvad bidrager streethosts med?**

Det gir det her billede af forskellighed. De har hver især nogle netværk som de kan inddrage. Der er jo rigtig mange typer af mennesker fordi der er så mange forskellige samarbejdspartnere. Derfor er det også ret vigtigt med de her flyer at de ser forskellige ud, så man kan se at det er forskellige folk



der holder forskellige fester. Så der er noget for alle. Det er også vigtigt at der er noget forskellige musik.

### **Hvordan finder I samarbejdspartnerne eller finder de jer?**

Det er lidt forskelligt. Der er nogle der har været med i mange år, og der kan jeg ikke svare på hvordan det er startet, men jeg tror det er noget forholdsvis nyt at de er begyndt at komme til os. I år var jeg ude og finde alle de butikker og cafeer som jeg synes kunne bidrage med noget godt og passede, men også nogle jeg ikke synes passede, bare fordi der skal være lidt forskelligt. Men når vi begynder at komme tættere på festivallen er der flere og flere der begynder at kontakte os. Og det er nok fordi det har været mere i medierne end tidligere så der er mange der kan se at de også har noget som de kan bidrage med.

### **Skifter man nogle af de gamle samarbejdspartnere ud?**

Det tør jeg ikke svare på fordi jeg kun har været med een gang. Så vidt jeg ved er der ikke nogen hvor vi har tænkt at dem vil vi ikke have med igen. Med mindre de har været dårlige til at betale eller slukke musikken i tide. Så vidt jeg ved er der ikke nogen der er blevet udelukket på andet end formelle regler. Så der er ikke nogen der er blevet udelukket fordi de lavede en dårlig fest.

### **I evaluerer ikke på det på den måde?**

Nej

### **Er der nogen krav til form og indhold ifht. de enkelte arrangementer?**

Ja, på samarbejdsaftalen står der faktisk at "...vi forbeholder os retten til at udelukke arrangementer med bad karma indhold". Det er i hvert fald et krav at der ikke er store reklamebannere eller søjler eller skilte og det er et krav at der skal være et kulturelt indhold. De skal komme med et eller andet til gæsterne. Men det står ret flyvsk på aftalen. Så hvis det er for kommercielt vil vi helst ikke have det med. Det er også et krav at det skal være noget der hører til i det kvarter hvor de er. Sådan at lokalområdet ikke føler sig invaderet. F.eks. giver det mening at en lokal butik eller cafe holder en fest i deres eget lokalområde. Men hvis der kommer nogen der bor et helt andet sted, og vil holde en fest i en gade som de ikke har noget tilhørsforhold til, så plejer vi også at sige nej.

### **Hvad er jeres rolle i udviklingen af arrangementet?**

Det er meget forskelligt. Der er nogen der styrer det helt selv. Og så er det nogen der spørger meget. I år var der et krav fra kommunen om at alle skulle oplyse hvad de havde tænkt sig at stille op på gaden. Og så var der nogen der gav besked på at stille noget op de ikke måtte. Og der kontaktede vi dem så for at finde på noget anden i stedet for. Så det er mest sådan nogle praktiske ting. Det er ikke så meget det kulturelle indhold.

### **Så den kreative del står de selv for?**

Ja, det gør de. Vi kan sagtens komme med forslag hvis de er nogen der spørger om hvad folk har lavet før. Men vi blander os ikke særlig meget.

### **Hvordan sikrer I at arrangementerne holder sig inden for Distortions identitet?**

Det er meningen at det skal være kaos. Nu har vi i nogle år prøvet at tone det lidt ned. Vi har forsøgt at opfordre folk til ikke at spille smadre-techno. Vi prøver også at opfordre butikker der ligger lige ved siden af hinanden til at koordinere lidt hvad de spiller f.eks. Men vi kan ikke gøre så meget andet end bare at opfordre. Så på den måde kan vi ikke være sikre på at det holder sig inden for Distortions identitet.

### **Hvad er nogle af de typiske problemer I støder på ifht. jeres samarbejdspartnere?**



Det er et problem nogen gange at få kommunikeret de her krav fra kommunen ud til partnerne. Og så er det er problem nogle gange at få svar fra partnere på det ene eller andet. Og nogen gange kan man blive helt i tvivl om de nu også holder en fest eller ej. Der er nogen man bare ikke rigtig hører fra. Der er også nogen der har bekymringer om hvorvidt deres gade bliver smadret. Fordi vi får først papir på det 1 uge eller 2 før festivallen, og de vi jo gerne have papir på at de har lov til at være i gaden. Men det sværeste er helt klart det administrative.

### **Hvordan tror du den vækst Distortion har oplevet har haft indflydelse på den måde man indgår partnerskaber på?**

Ligesom jeg sagde før at der er lige kontrakter for alle. Det tror jeg ikke der har været før i tiden. Så jeg tror man har taget den konsekvens at man ligesom behøver lidt mere kontrol over det. Fordi det lidt kan gå hen og blive en personlig vurdering. Også fordi jeg har overtaget opgaven fra en anden, så man bliver nødt til at have nogle klare regler. Så det er helt sikkert den største konsekvens i forhold til vores partnere, at man bliver nødt til at have nogle klarere regler for dem.

### **Hvordan tror du en fremtidig vækst vil have indflydelse på den måde man indgår partnerskaber på?**

Man kunne godt forestille sig at der kommer flere punkter på den der aftale. Og at man skal betale på forhånd. De kommer i hvert fald ikke til at stå for rengøring. Det må de ikke længere. Det er kommunen der kommer til at stå for det i fremtiden. Man kunne også godt forestille sig der er nogen der kommer til at betale depositum. Dem der tror de kan lave deres egne regler og ikke stopper til tiden.

### **Hvordan tror du kravet om mere struktur kommer til at have indflydelse på Distortions grundpræmis om kaos?**

Der er lige netop den balance der er svær at finde. Jeg har ikke nogen løsning på det. Men det er den største udfordring i mine øjne. Men jeg tror ikke at en gadefest for 100.000 mennesker nogensinde kan blive 100% kontrolleret.

### **Hvilken indflydelse har vækst på kreativitet?**

Vi har i hvert fald snakket om at hvis vi skal have en kæmpe koncert på gaden, så synes vi det er vigtigt at det har noget særlig. Fordi folk forventer noget særligt når der er Distortion. Især med den store aftenfest. Der skal være noget specielt ved det. Så på den måde skærper væksten vores fokus på kreativitet.

### **Tror du det kræver mere organisering at forholde sig til de øgede forventninger?**

Det gør det helt sikkert. Det er også det der er det svære, at skabe kaos i de her lidt mere kontrollerede rammer. Jeg har virkelig ikke noget svar på det.

### **Tror du Distortion kan blive for stor?**

Jeg tror det kommer meget an på hvordan det kommer til at blive. Hvis man ikke tænker sig om kan det hurtigt blive for stort. Hvis man vender tilbage til det her med at der er mange små fester i de store fester, så kan det godt være det kan fungere. Jeg tror meget vi er ved at punkt hvor folk tager stilling til at de stadig synes det er fedt eller ej. Jeg tror det er meget vigtigt ikke at tænke på masserne nu de er med. Jeg tror man skal blive ved med at have noget til dem er mere kræsne. At vi bliver ved med at have noget der er anderledes. Og at man ikke bare booker flere store navn bare fordi der kommer flere mennesker. Jeg tror det er vigtigere at have mange små navne. Jeg tror også



vi skal have mere kunst. Og det er vigtigt at tale til dem der kom til at starte med. Eller nogen nye der ligner dem der kom til at starte med – hihi.

**Så kunst er også vigtigt?**

Ja, det er ikke noget jeg ved om vi snakker om. De er bare min mening. Men jeg tror det er vigtigt at have fokus på nogen af de små ting også. Og jeg tror det er vigtig at man promoverer de små ting.

**Hvad tror du motivationen for at være med som frivillig er?**

Vi kunne godt tænke os at have flere frivillige og bruge dem på en anden måde. Fordi jeg tror ikke de frivillige kommer igen ligesom på Roskilde eller Trailerpark hvor de frivillige virkelig føler de har et tilhørsforhold til festivalen. Fordi det er noget folk identificerer sig med.

**Så man prøver at engagerer dem lidt mere?**

Ja, helt sikkert. Jeg tror man kunne skabe et rigtig godt netværk af frivillige til Distortion. Der er ret meget ansvar at give.



## Interview with Heidi Hardgrove, responsible for commercial partners

### **Vil du kort beskrive dig selv og din baggrund?**

Jo, jeg har en baggrund fra radio. Jeg har arbejdet med kommerciel radio i England i rigtig mange år, og kom så tilbage til Danmark for at læse CBP på CBS, og i den sammenhæng mødte jeg Esben Danielsen fra Roskilde Festival som var daværende talsmand, og det var ham jeg arbejdede frivilligt for tilbage i 2001, og så sagde han han havde noget arbejde og så på den møde kom jeg ind i festivalverdenen fra Radio og har lavet alt fra nogle bandprojekter og nogle opera projekter som Roskilde Festivals bivirkning laver, og har været projektleder på Roskilde siden 2007 og skrev så et projekt om Distortion til mit studie i 2008, og efterfølgende holdt jeg kontakt til Thomas Fleurquin og sagde til ham jeg godt kunne tænke mig at bidrage i virksomheden, og så blev jeg hevet ind som projektansat på heltårsbasis fra 2009 til 2010 hvor jeg i 2010 bare var med til at lave par fester og så har jeg siden været med til at opbygge den frivillige struktur der har været. Jeg har søgt om fonde så de har kunnet invitere internationale medier med, og ligesom fået skabt kontakten til de internationale medier. Så har jeg stået for de kommercielle samarbejdspartnere. Der har jeg en baggrund fra modeverdenen i DK hvor jeg ved siden af mine studier har arbejdet for CPH Fashion Week og et modemagasin der hedder VS Magazine og har siddet som marketingansvarlig, men så stoppede jeg der for at arbejde for Distortion mere eller mindre fuldtid, men som projektansat. Og har ligesom siddet for at køre nogle strukturer ind hvor Thomas er ekstrem kreativ og hvor der nu i udgangen af 2011 er en rigtig god bestyrelsesformand og en nyansat administrerende direktør der er kommet meget mere struktur siden jeg startede i 2009, men jeg var ligesom med til at skabe nogle strukturer og især i afviklingsfasen at få løftet en masse ting og sørge for vi havde frivillige nok og vi havde bestilt de biler vi skulle bruge til DJ's og vi havde ansvarlige til at tage sig af forplejning og sørge for at få rekrutteret alle de rigtige mennesker. Og det er ligesom sådan jeg er kommet ind i Distortion.

### **Hvad er din stilling/rolle hos Distortion?**

Lige nu var jeg til møde for en uge siden hvor jeg fik at vide at hele Distortion organisationen skal ændres fra 2012 sådan at det kun er den administrerende direktør og Thomas, en bogholder og Anton som jo er gade- eller produktionsansvarlig skal han være og så en mini-Anton som skal sidde og være lønnet. Dvs. jeg og alle andre projektansatte fra Fernando, Memo, Eva, Morten, Kristian, alle os der har siddet med forskellige ansvar fra produktion til presse til ansøgninger, kommercielle partnere osv. vi skal ikke længere være lønnet. Jeg har så fået tilbudt at være med til at skabe den nye struktur for de frivillige og være med til at finde ud af hvordan det her nye system skal køre, men der skal jeg så have fundet ud af om jeg har tid til det. For det er jo en ting at lave festival når man får løn for det, så kan du godt prioritere det, men når man sidder med et fuldtidsarbejde og laver frivilligt arbejde så er endnu en frivillig festival også noget der skal være tid til. Ellers vil jeg ikke påtage mig ansvaret. For det er også vigtigt at det kører når nu det er noget de gerne vil fokusere på skal lykkes på en helt ny måde end nogensinde før. Så hvad min rolle bliver. Det ved jeg ikke helt endnu.

### **Hvad har din rolle med de kommercielle partnere været?**

Så har jeg både været med til at aktivt i forhold til at søge møder med nogen vi følte kunne være interessante. Men her de sidste år har vi kørt med praktikanter på Distortion hvor en af dem hun



havde en kontakt ude ved Movia. Så var det ligesom hende der havde den kontakt, og så var jeg mere med på afvilingsstadiet i forhold til at overtage. Jeg sørgede for at deres kontrakt så god ud, og sørge for at de ting der blev aftalt blev overholdt fra vores side af og der ligesom var en kontakt ved Distortion de altid kunne få fat på, og sørge for at alle de grafiske ting blev kommunikeret ud til vores grafikere og vores PR folk sådan at der blev sendt pressemeddelelser ud, og sørge for at de havde alt hvad de havde brug for. Vi lavede et koncept med Movia busser hvor vi havde DJ's i 3A hver fredag op til Distortion. Så har vi nogle der laver vores fest busser på Distortion. Peter og Jens og det har de gjort i mange år – frivilligt. Men dem arbejdede jeg så sammen med i forhold til hvilke DJ's, booking og løn osv. Så det er meget i afviklingsstadiet, hvor tidligere har jeg også været på forhandler stadiet, men mange af vores partnere er nogle der kontakter os og gerne vil samarbejde med os, hvor Thomas har startet en dialog med dem allerede i efteråret. Nu hvor der er en administrerende direktør til at tage sig meget af det strategiske og med kontrakterne med byen – det er jo rigtig vigtigt at have et godt forhold til Københavns Kommune og med alle de andre partnere, som jo er nødvendigt for at få lov til at afvikle festen i gaden, så kan Thomas jo sidde mere fokuseret og tage sig af de aftaler. Så er der måske ikke så meget brug for en som mig nu, men så kan man få en masse forskellige folk, og det her det er mit forslag, ligesom man gør på Roskilde Festivalen, så kan du have en enkelt aftalestyrer på hver kommerciel partner hvor Thomas har overført al sin viden og hvor vedkommende har et godt hoved og så kan tage kontakten og så får de sig nogle gode kontakter i den virksomhed.

### **Hvad er grundtanken bag Distortion?**

Distortion blev skabt af Thomas for at skabe noget fest og noget anderledes og for at hylde det københavnske natteliv. Og jeg kan huske første gang jeg var med til Distortion, der mødtes vi. Jean Van Baden var DJ og vi havde en dobbeltdækker bus. Vi mødtes på Christiania og drak nogle øl og så var vi måske 40-50 mennesker og der var en dragqueen ombord, og øl. Så kørte vi ud til Diamanten og Østerbro og Hellerup. Så var der sat nogle små happenings op rundt om i København. Der var vi de her halvtreds mennesker. Så var der en fest om aftenen hvor der kom nogle flere folk med. Og fra den tid hvor jeg har været med til at udvikle det og så til nu, så har det jo været en kæmpe stor festival, men det er stadig festivalens ideologi at det er en hyldest til det københavnske natteliv. Og de er blevet en folkefest nu, så nu er det også blevet en hyldest til København. En hyldest til en by hvor man kan få lov til at holde en fest i samarbejde med politiet hvor de kommer og danser med, og siger det er okay. Det er lidt vores egen Nothinghill Carnival. Men det er helt unikt. Vi har jeg fået liv til at lave nogle helt specielle ting ved Distortion som man ikke ser nogen andre steder i verden, og der er ikke slåskampe der er ikke vold. Der er fest og glade mennesker.

### **Hvad er det for nogle specielle ting I får lov til at lave?**

Et par år lavede vi one-minute- og two-minute-rave på Knippels Bro hvor vi samlede folk og åbnede broen i ikke mere end et eller to minutter hvor der så var DJ og fest og farver, og fyrværkeri så gik broen ned og så forsvandt folk. Det synes jeg er ret specielt. Middage i gaderne. 100 meter langt bord ned af Istedgade, eller på Nørrebro eller indre by i 2011 hvor vi holdt livemix tape, hvor vi havde et par forskellige scener og så skulle de medvirkende acts så lave et mixtape, ligesom man kender det fra kasettebånd i 90'erne men lave det live fra scene til scene. Det har man heller ikke set andre steder så vidt jeg ved.





### **Hvem kan de kommercielle partnerskaber for eksempel være udgjort af?**

Vi har samarbejdet meget med Guldtuborg med Movia med tobaksvirksomheder og så kan de være udgjort af mindre samarbejdsaftaler med et cykelselskab eller Red Bull. Red Bull vil helst ikke ses som en kommerciel partner. Red Bull vil meget gerne støtte kulturelle events men de vil ikke fremstå som noget som sponsor. For Red Bull er sponsor et fyord. Det ved jeg ikke om jeg er enig i, men det er sådan deres brandstrategi er. Fordi de vil gerne ses som undergrund. Jägermeister har vi haft meget samarbejde med. Vice magazine, soundvenue, cover – modebladet, politikken – mere som mediepartner, men dem har vi også haft et godt samarbejde med. Det er jo også vigtigt at have nogle mediepartnere som støtter op om de kulturelle arrangementer vi har gang i og som er med til at formidle vores måde at gøre tingene på.

### **Hvad ligger til grund for valg og fravalg af partnerskaber?**

De skal ligesom også passe ind i den måde Distortion ser sig selv på, og Distortion ser sig selv som rebellen. Distortion skal ikke være for corporate. Hvis man tager Disney ordsproget. Det har man det man kalder frontstage eller on-stage foran dine gæster så spiller du en rolle lige meget om man fejer gaden eller er udklædt eller sælger cookies eller balloner. Man er der for at gøre oplevelsen god for publikum. Når Distortion er der så skaber vi liv og glade dage. Når vi er backstage er det der al strategien foregår. Der er der vi slapper af. Det er der vi får en reality check. Så er Distortion selvfølgelig kapitalister – og det her det er Thomas egne ord. Fordi vi vil gerne tjene penge. Og grunden til det er at vi gerne vil have et overskud vi kan give tilbage og skabe noget endnu bedre fest og kultur for København. Og på den måde så er Distortion rebel, men samtidig ønsker festivallen jo også at være en folkefest og nu den er blevet lige så stor som chp jass festival så skal den også kunne give byen et eller andet. Og vi har nogle fantastiske ting, med kunstprojekter på Nørrebro, med et 100 meter langt maleri som godt nok er en partner på gadeplan, hvor de siger at vi vil gerne lave det her, og hvor de har fået støtte af nogle andre til at lave det her kunstprojekt. På den måde skaber det et interaktivt kulturprojekt på gadeplan. Det hjælper så også ikke den her rebelskhed, men det hjælper med at opbygge et billede af Distortion at den ikke kun er nattefesten, men at det er i gaden, hvor folk mødes og skåler over en øl, en folkefest.

### **Så man ønsker involverende partnere og ikke kun klassiske sponsorer?**

Ja, men det vigtige for os når vi tager en partner ind. Selvfølgelig unviterer vi dem med af økonomiske årsager, så vi kan få nogle ting til at ske som normalt ikke ville have råd til, men når vi inviterer partnere ind så skal de også være med til at støtte eller sponsorere et event eller noget vi laver, sådan det skaber værdi for publikum. Dvs. det er en ting bare at få dit navn på en bil, altså Tuborg Guld, men samtidig så er de med rundt og støtte nogle ting som skaber værdi for publikum. Nu er Tuborg Guld måske ikke den bedste ide, for de er jo bare inde som alko sponsor, men med Movia der skabte vi jo netop en aktivitet hvor vi bruger deres busser og kører rundt i byen og alver shuttlebus service og kører folk rundt i byen til at se forskellige ting. Med Red Bull laver vi Red Bull Music Academy. De er med til at skaffe nogle meget store dj's fra USA som kan være med til festen om torsdagen, som skaber noget godt indhold for publikum. Så på den måde er det vores ønske at de kommer med men at de er med til at skabe noget nyt og kreativt indhold som er med til at gøre oplevelsen bedre for publikum.

### **I hvilken grad har partnerne indflydelse på den kreative udvikling af et arrangement?**





f.eks. lavede vi her i 2011 et samarbejde med Amnesty International. De har et budget og de har organisation der i 2011 fylder år og de vil gerne fejre deres årsdag med noget som skaber noget ekstra brandværdi for dem. De vil så gerne lave en fællesskål som vi fandt ud af kunne lægges om fredagen og det skulle være en fællesskål for frihed. Vi lavede så et samarbejde med hvor vi tog fat i, eller Thomas gjorde, Kjeld Tolstrup og han var frisk på ideen hvor vi skulle lave en fællesskål i Unga Bunga sådan at hele Danmark kunne være med til Distortion og skåle for frihed. Desværre døde Kjeld da den her ide lige var udviklet, men så tog jeg fat i Le Gammeltoft og med redaktionschefen for p3 og vi aftale at vi stadig kunne lave den her ide. Og så tog vi taf i loc (???) og han lavede en tale for frihed, og han indspillede så den her tale i studiet, og så på Vesterbro fik vi sat en lille radio til hvert et lille dj anlæg så alle festerne på gader og stræder, fra hovedscenen ved Halmtorvet til den anden ende af Istedgade. Lidt i 7 satte vi alle de her radioer til og spillede talen og så blev der skålet. Og så kunne Amnesty International gå rundt i dagene op til med klistermærker og tale med folk om hvad de lavede og minde folk om og gøre klar til den her skål. Det kan selvfølgelig ikke ramme alle, men det er en rigtig god happening og det er noget hvor de så kan gå ind og afrapportere at de har lavet noget meget specielt event som gavner deres brand og de havde da nogle ideer ifht hvordan de gerne ville have det skulle ske, men der kunne vi gå ind og guide dem ifht. hvordan vi laver Distortion og komme med nogle ideer til hvordan vi forestillede os det skulle ske og komme med et forslag til LOC og det var de så glade for selvom de havde nogle andre ideer. Vi skulle også maile med p3 fordi det skulle også passe til Unga Bungas publikum, men de var meget åbne og forstående fordi Le og Kjeld spiller/spillede meget til Distortion. Og hele den kultur som de repræsenterer det er jo også lidt den samme fest kultur som Distortion står får. Men så længe det ligesom passede ind de to steder så kunne vi omfavne Amnesty International,. Og ligesom play'e og "molde" deres ide til at passe ind i Distortion. Så på den måde kan vi gå ind og samarbejde med en partner eller en sponsor om man vil. Jeg kan godt lide at kalde det en samarbejdspartner fordi vi går jo ind og samarbejder med dem ifht. hvordan de kan gå ind og skabe noget der giver dem værdi. Det er ligesom der jeg synes det er vigtigt. Når der ikke er Distortion så er virksomheden bag Distortion som hedder nus/nus laver jo andre ting. Nu tror jeg Thomas har valgt at kalde det noget nyt – animal consulting eller animal production, hvor han går ind og er konceptkonsulent. F.eks. da Monkey skulle åbne en ny butik så var det ham der udviklede festen til dem.

### **Hvordan foregår udviklingen af et arrangement rent praktisk?**

Man kan sige det starter med at Distortion kontakter nogen vi føler kunne være gode til at have med. Det kan være vi har en ide og så ser vi ligsom en ideel partner, så kan vi kontakte dem og sætte et møde op og fortælle om Distortion. Men det kan også være dem der kontakter os, og spørger hvordan kan vi blive involveret i jeres festival. Og så sætter vi os ned og har et møde og taler om deres ønsker, om de har nogle ting de skal opnå med deres involvering,, så taler vi lidt om hvad der kan lade sig gøre. Det skal ikke være nogen der bare går med bannere op og ned af gaden og bare uddeler gratis merchandise fra en eller anden sponsor. Det virker helt malplaceret. Det skal virke organisk. Så lægger vi hovederne i blød og laver en projektplan og aftaler hvilke dele vi er ansvarlige for og omvendt. Så får vi lavet den her aftale og udarbejdet en projektplan, og så gælder det simpelthen om projektledelse derfra. Overholdelse af deadlines, sørge for at vores kommercielle afdeling er inde over. Er der nogle amba (???) på. Altså skal vi have dj's eller nogen andre inden for



kulturlivet som kan tale projektet op. Og alle de praktiske elemente. Sikkerhedsmæssig, specialgodkendelser, tilladelser, sikkerhedsfolk, kommunekontakt som er nødvendige. Hvem er så ansvarlig når det bliver afviklet. Er det mig eller skal der en helt anden på fordi det er noget der kræver intens opmærksomhed. Og når vi kører så kører vi og så laver vi en evaluering bagefter og sørger for at tale igennem om alt lever op til forventningerne, hvad deres opfattelse af det var, og vores. Holder døren åben for muligt samarbejde i fremtiden.

### **Hvordan adskiller de kommercielle partnerskaber sig fra de "almindelig" streethosts?**

En streethost giver os som festival et ønske om at de gerne vil skabe en fest. En streethost kommer med i vores gadeprogram. En streethost har vores streethostprojektleder som kontaktperson. Og de skal leve op til nogle krav i forhold til den fest de laver. En samarbejdspartner kan også godt være med i vores program. Copenhell f.eks. er en af vores kommercielle partnere, og de laver kun noget til dagsfesterne, men dem tager vi lidt speciel hånd om fordi de lægger et lidt større beløb og de har en aktivitet som ikke har nogen speciel butik som lokation, men hvor vi skal finde et sted hvor de skal være, fordi de har en event der er specielt og unik om som ikke. En streethost har tit en lokation som afsætningspunkt og der går vi så ind og finder ud af hvor vi kan placere dem. Både med Movia og med Copenhell og nogle af de andre der skal vi så gå ind og vurdere hvor de passer i set-up'et og hvilken dag der passer bedst.

### **Så streethostene passer lidt mere sig selv hvorimod der bliver taget lidt mere hånd om de kommercielle partnere?**

Ja, en streethost får besøg af vores renholdsteam og kan leje koste og skovle og skraldeposer eller de kan selv sørge for det. Hvorimod vi sikrer der har været rengøring for vores samarbejdspartnerne. Der tager vi fuld ansvar at gøre det også. For streethostene der har de selv et ansvar. De underskriver en anden kontrakt. En partner kommer på vores hjemmeside end de små streethost. Deres brand bliver pustet op. De kommer på plakaten hvis de lægger et stort beløb, eller de kommer på flyers.

### **Hvad bidrager Distortion med af værdi ifht. samarbejdet?**

Distortion har nogle værdier som festival. Du ved den her sprællemænd vi har som logo. Distortion giver en værdi af den her celebrator af cph nightlife og en coolfactor, en sexet, ungdommelig frisindet værdi som nogle af de her brands de måske ønsker at kunne koble til deres brand. Og så tror jeg inden for de sidste par år de er oplevelser meget stærkere i folks bevidsthed så marketingchefer rundt omkring gerne vil lave noget der har med en oplevelse at gøre for at øge brandværdien. Der er Distortion et genialt sted for der er mulighed for det på en anden måde. De kan virkelig få lov til at lege, med nogle ting som de måske ikke normalt ville få lov til. Og det tror jeg er noget som er inspirerende for mange virksomheder, at "næ, det kunne være interessant for os at være med her". Og det er en kulturel platform vi ikke selv ville kunne stable på benene, og vi kan nå et publikum på en helt anden måde end vi kunne i hverdagen. Vi har f.eks. børne-distortion hvor folk tager deres børn med. Og vi havde pensionist-distortion som gør vi rammer et lidt ældre publikum. Kernen er selvfølgelig de unge. I slut tennage til start/midt 20'erne. Men der kommer jo stadig folk og fester som er helt op i 40'erne og ældre endnu. Det der med at der er blevet en folkefest men hvor vi er gode ved hinanden. Det er da også noget man som marketingchef vil være en del af. Partnerne får en værdi som de kan tage med videre i deres brandfortælling som kan hjælpe dem. I dagen verden er konkurrencen hård og du vil gerne have at du ligesom har nogle ting



du kan fortælle videre i andre sammenhænge i den virksomhed. Hvis du skal have investorer. Så hvis du kan sige du støtter et koncept der er ungt og friskt, så kan det også skabe positiv værdi for din virksomhed på sigt.

### **Er der nogen krav til form eller indhold?**

Ja, kravet er at det skal passe ind. Og overdommeren det er altid Thomas. Det skal passe ind ifht. om det kan lade sig gøre. Hvis han føler det er for firkantet, så kan han godt finde på at sige nej. Man kan aldrig vide hvad han tænker. Han har bare virkelig fingrene i mulden og en følelse af om det er noget der er blevet lavet for mange gange før, eller om det er sjovt og kreativt. Han er i det hele taget god til at sige hvor vi skal hen agtigt. Vi andre der sidder der inde vi kan så sige ”hey, det her er super fedt, og det skal vi prøve” og så kan han blive omvendt, men jeg vil sige det er ikke fordi der kommer nogen med en helt skør ide. Det er sjældent vi takker nej til noget. Folk siger de gerne vil arbejde med os fordi de netop ved hvad de kan bidrage med og omvendt. Vi har også oplevet en virksomhed som ikke rigtig kendte til Distortion før de sidste 2 år, men som nu forstår det er et godt sted at få synlighed og så vil de gerne være med.

### **Gør I noget for at fordre nytænkning og kreativitet hos partnerne?**

Det kunne vi godt. Vi kunne godt få folk til at... jeg vil sige da vi arbejdede med Amnesty International der skulle vi ligesom overbevise dem om at det godt kunne virke at vi havde alle de her små radioer. Og de havde måske ikke helt en forståelse for hvordan det virkede, men så havde de en pige som rendte rundt i gaden, ligesom jeg. Vi kunne så melde tilbage til deres projektchef at det faktisk var vellykket. Du har ikke det store billede på det tidspunkt, men du har de små individuelle fester, der fungerede det ret godt og ”det er fint måde for jeres brand at få eksponering på en lidt speciel måde uden at det er for anmassende”.

### **Så I evaluerer på det?**

Ja, men jeg synes generelt i Distortion-regi at der ikke er nok evaluering. Jeg har prøvet at være inde over og være instigator på evaluering. Men det er som om folk skal afsted på sommerferie, eller vil holde en pause i ugerne efter. Og så kommer juli måned og august og så kommer de evalueringer desværre ikke, og der har ikke været nogen som er der hele året til at sige ”hey guys, her er en standard evalueringsformel, prøv den og lad os vende tilbage”. Der er to eller tre af os der i 2011 prøvede at få noget evalueringsmøde stablet på benene, men vi fik slet ikke hånd om det. Det er super ærgerligt. Der er slet ikke nogen klap hinanden på ryggen, og det synes jeg er forkert faktisk.

### **Er det ikke lidt ærgerligt?**

Jo, helt enig. Men jeg tror at en af de ting vi virkelig kunne ha brug for det er et softwaresystem der gør at alle har adgang til det her, og en partners kan logge på og evaluere, Så ligger alle vores info ét sted. Så dem på sekretariatet kan videreudvikle og de nye projektledere har noget viden de kan gå videre med. Fordi lige nu så er al den her viden super ”tacit” og den sidder hos alle de projektledere. Og vi kommer måske ikke tilbage. Jeg kan garantere at 10 eller 20 ikke vil være med hvis de ikke får løn. Al den viden er bare væk. Selvfølgelig kan der komme nogle andre kompetente folk ind og være med til at udføre et godt stykke arbejde. Det er jo ikke marinebologi hvor du skal have en ekstrem viden, men igen er der jo nogle rutinemæssige ting og en Distortion facon der er blevet bygget op de seneste 10-12 år og det er da ærgerligt at man ikke har den med, og kan videreudvikle



på den i stedet for skabe noget helt nyt hver gang. Men man kan jo sagtens bare evaluere det der bare er.

### **Kommer man til at bruge flere kommercielle partnere i fremtiden?**

Distortion er jo baseret på kultur støtte fra kommunen og nogle år har vi fået ting fra Wonderful Copenhagen. Vi søger også støtte fra andre steder, det kunne være "promoting Denmark", men det har vi fået afslag på, fordi det skal være meget mere fokuseret på at fremme Danmark. Distortion kan ikke overleve i sin nuværende tilstand med mindre der kommer penge ind. Den forretningsmodel vi har med gadefesterne kan ikke overleve hvis der kommer ligeså mange mennesker i gaden med de små beløb som de her streethosts betaler, fordi omkostningerne med rengøring og toiletter er alt for store. Og det er Distortion som sidder med den lort. Så enten må man sætte beløbet op for de enkelte butikker, men så er det ikke sikkert de har lyst til at være med. Sideløbende laver vi det med armbåndende, som folk kan støtte med. Det er et gamble. Du ved ikke hvor mange der vil købe det støttearmbånd. Du har en kerne af københavnere, som har en forståelse for hvad Distortion er, men dem som kommer fra forstæderne de gider nok ikke. Eller dem mellem 15-20 som ikke har nogen stor indkomst eller lever på SU. Så er den sidste mulighed jo at få sponsorer ind for at skabe en tilstrømning af penge. Man kan sige at hvis vi sammenligne med Roskilde så opererer de med den model at alle vores udgifter skal være lig med vores billetsalg. Dvs. alle dine sponsorer de skaber profit. Det kunne jo være helt genialt hvis Distortion også kunne have sådan en model på et tidspunkt. Men for at det kan lykkedes kan billetsalget om natten være tilsvarende større, og jo flere mennesker jo flere omkostninger. Så jeg synes det er rigtig vigtigt at pleje samarbejdspartnerne og finde nogen som kunne have lyst til at lægge større beløb, og man kan sige at nu når festivallen har et meget større besøgstal så har den også en større værdi rent økonomisk. Brandet er meget større og stærkere og man kan derfor tilbyde meget mere. Man får også mere medieomtale i både magasiner, på blogs, dagspressen, fjernsynet og radio. Så der må man bare håbe at de som er ansvarlige på sekretariatet nu finder nogle sponsorer. Og det behøver ikke kun at være et alkohol brand. Det kan være et lastbilfirma. Et firma der får noget ud af at være partner, og hvor Distortion kan tjene nogle penge den vej rundt.

### **Hvilken indflydelse har væksten haft for de aftaler I indgår med de kommercielle partnere?**

Det har haft indflydelse på vores partnerskaber på den måde at der er flere der er interesseret i at være med. Der har været brug for at sortere ifht. valg af de større alkohol brands. Man kan jo ikke have plads til både en Red Bull og en Burn og heller ikke en Royal og en tuborg Guld. Så på den måde er der mere konkurrence. Og måske er der nogen andre brands som kunne have lyst til at være med. F.eks. mobilselskaber. Vi har haft dialog med dem hvor de virkelig har haft lyst til at være med hvis de kunne finde en løsning. Men de har så fået skåret deres budgetter. Men bare det at de vil være med siger noget om hvor store vi er. Hvis en stor mobilpartnere vil være med til en gadefest i København så har brandet rykket sig ifht. for 3 år siden.

### **Er der noget du vil gøre anderledes i forhold til arbejdet med de kommercielle partnere?**

Starte noget tidligere. Allerede nu skal man ind og lukke aftaler. Afhængig af hvem man laver aftaler med, men der er rigtig mange der arbejder så tæt på deadline som muligt. Og det er ved Roskilde, modeuge og dDistortion. De her forskellige marketingfolk de kører virkelig tæt på deadline og jo tættere du kører desto sværere bliver det at skabe kæmpe opmærksomhed omkring



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det. Men start noget før. Hvis man kunne rykke planlægningen til nu så alt til 2012 var planlagt nu så ville det jo være helt perfekt.



