

House of International Theatre

Knowledge sharing practices and competitive advantage

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Executive summary

Creative industries is a diversified field which makes marketing within such industries complicated. As knowledge is inherent to creative industries, this led to the idea of bringing together knowledge management and marketing. Given the chosen industry, creative knowledge is the focus of this thesis, and these focus points led us to the theater platform *House of International Theater*. HIT is located in the center of Copenhagen, hence, the Copenhagen theater industry is also the focus of this thesis. Creative knowledge is in this thesis conceptualized as knowledge about one's art craft influenced by education, training and experiences, as well as knowledge based on personal interpretations, feelings, and hunches. This is what makes creative knowledge especially difficult to manage and share. Since creative knowledge is inherent to creative industries, it is logical to research whether real-life knowledge sharing practices contribute to HIT's sources of competitive advantage and how they defend their position on the market.

This is primarily researched by means of semi-structured interviews and participant observation. Content analyses are furthermore used to structure the empirical data collected hereof. A more quantitative method of a questionnaire is also used but is employed with the purpose of quantifying predominantly qualitative data.

By using these methods and combining marketing and knowledge management in the context of the creative industries, we found three possible sources of competitive advantage at HIT: HIT Lab, knowledge, know-how and willpower of HIT's management and team, and HIT's environment. All three sources partially revolve around creative knowledge sharing practices which indicates that knowledge sharing contributes positively to marketing within the creative industries. Hence, this thesis makes theoretical contributions as the analysis of specific knowledge sharing practices helped in identifying and understanding strengths, weaknesses, opportunities and threats of the organization in question. Thereby it also played an imperative role in identifying the sources of competitive advantage and how they add value for the organization. Knowledge sharing thus proved to be a useful tool in understanding HIT's position in Copenhagen theater market and how they can defend this position.

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1. Introduction

Creative industries is a diversified field which makes marketing within such industries complicated (Hill, O'Sullivan, & O'Sullivan, 2003). As knowledge is inherent to creative industries (Davies & Sigthorsson, 2013), this led to the idea of bringing together knowledge management and marketing. Knowledge management is a broad term which can be defined as *"the process of creating, sharing, using and managing the knowledge and information of an organization"* (Girard & Girard, 2015, p. 14). However, due to the scope of this thesis, the focus is upon the sharing of knowledge, although some more managerial aspects will be taken into account as well to establish overall tendencies regarding knowledge management. This research interest led us to *House of International Theatre* (henceforth: HIT) ("House of International Theatre," n.d.-a). The theater platform is located in the center of Copenhagen, hence, the Copenhagen theater industry is also the focus of this thesis.

Given the chosen industry and organization, the analysis revolves around creative knowledge, which in this thesis is conceptualized as knowledge about one's art craft influenced by education, training and experiences, as well as knowledge based on personal interpretations, feelings, and hunches. Arguably, this is what makes creative knowledge especially difficult to manage and share (J. O'Connor, 2004). Since creative knowledge is at the heart of organizations in creative industries, it is thus logical to research whether real-life knowledge sharing practices may contribute to HIT's sources of competitive advantage and how they defend their position on the market. Consequently, through this research area, with this thesis we hope to make theoretical contributions towards how creative knowledge sharing practices in fact should be taken into account when looking into possible sources of competitive advantage of a creative organization. The research question of this thesis is thus the following:

How can the creative knowledge sharing practices at HIT be considered contributions to their possible sources of competitive advantage and thereby contribute in HIT defending their position on the Copenhagen theater market?

As regards the overall structure of this thesis, first, an overview of the literature written within the aforementioned areas of research is provided in order to establish a gap in which this thesis is located. This is followed by a case introduction of HIT as well as of the creative industries and creative product. Then, the theoretical framework is presented, followed by the methodology used to collect the empirical data, which is described afterwards. Next, the data is analyzed and discussed, and finally, conclusions and recommendations for future research are provided.

2. Literature review

In order for us to position this thesis within the literature that already is written within the respective research fields, knowledge management and marketing in the context of the creative industries, and more specifically, the theater industry, the following section is dedicated to creating such an overview with the purpose of finally stating a gap for our research, and through that, make clear the desired connection between the fields.

Literature has been written about the challenges of managing creativity (Shalley & Gilson, 2004; Slavich & Svejnova, 2016; Townley & Beech, 2011) which often is in the context of a broader sense of creativity sometimes involving the aspect of innovation. This literature does thus not deal with the specific creative knowledge inherent to creative industries. Moreover, literature has been written about the challenges of marketing creative products (Bilton, 2017; Hill et al., 2003) as well as about the challenges of sharing tacit knowledge of which some of it deal with how tacit knowledge may be converted into explicit knowledge in order for it to be known to all within an organization (Nonaka, Toyama, & Konno, 2000). According to this, conversion is possible through four consecutive steps: *socialization*, *externalization*, *combination*, and *internalization*. Moreover, specific strategies that organizations and individuals may employ in order to share their tacit knowledge not necessarily by making it explicit, such as using metaphors (Nonaka, 2007) and boundary objects (Bechky, 2003) has been researched. Additionally, later knowledge management research has incorporated an aspect of embodied knowledge (Budge, 2016; E. O'Connor, 2007; Tanaka, 2011) that acknowledges the body as the *knowing subject* (Tanaka, 2011). This is also an acknowledgement of the possibility that mind and body are not as separated as suggested by, for instance, Descartes who posited that knowledge only belongs to the mind (Budge, 2016). Even though this new line of research opens up to a new interpretation of the location of certain knowledge, this research only takes it little further: For instance, Budge (2016) uses the notion of embodied and tacit knowledge in order to explore how such knowledge is communicated in a teaching environment – that is, between expert and novice, which is not the environment that this thesis researches. Her research, though, still contains elements relevant to the research of this thesis. Moreover, E. O'Connor (2007) also uses the notion of embodied knowledge in her research of how the body learns practical knowledge through embodiment, for instance by being put in the physical situation of doing what needs to be learnt. However, this research does not go further into the more specific ways in which this type of knowledge is shared. A piece of literature that more specifically addresses how embodied knowledge is shared in the theater world has been made by Meskin & Walt (2018), however, their focus lies upon the strategy of self-study as a tool to reflect upon

one's knowledge so that it can be communicated. This research thus focuses on unpacking what the practitioners "*know in their bones*" (Meskin & Walt, 2018, p. 3) before it can be communicated to others. This thesis does not take this approach but it relies on the notion that knowledge can be shared between people without people knowing of it and without people having to unpack it internally beforehand. Thus, this body of research touches upon the research subject of this thesis but still does not fully go there. However, elements and concepts from the research described so far will be used in our research for this purpose of having a stepping stone towards building upon the existing literature in the area.

More specifically regarding the theater industry, it is acknowledged that creative knowledge is stored through the body, and that the body is an important tool of expression. Eugenio Barba, the founder of the Odin Theater ("Odin Teatret," n.d.), is known for working with creative knowledge as tacit knowledge and the sharing and development of such knowledge, however, the context in which this takes place is in laboratories consisting of self-taught actors (Turner, 2004). Also, there is a focus on the body as expressive vehicle between actor and audience within performances (Grotowski, 2002), and thus not in relation to the actual creation process in which theater professionals share their creative knowledge. Hence, there seems to be a focus on the tacit, embodied knowledge that creative knowledge arguably is, however, this thesis identifies a lack of concrete material about how such creative knowledge actually is shared in practice in an environment consisting of equal theater professionals, under the premise of the tacit creative knowledge not needing to be explicated in order for it to be shared.

Furthermore, the connection to marketing in terms of how such creative knowledge sharing practices may influence the positioning and competitive advantage of a creative organization is rather unexplored. Leonard & Sensiper (2011) comes close to this as they argue how creative knowledge is a source of competitive advantage. However, creativity in this context is, again, conceptualized within an innovation perspective, and thus differs from the creative knowledge of theaters which this thesis deals with. Also, their research merely posits how creative innovative knowledge is important to an organization's competitive advantage and gives implications of how such creativity should be regarded. However, it does not go into specific detail about how such creative knowledge practically is shared between peers, and how this in turn relates to it being a possible source of competitive advantage.

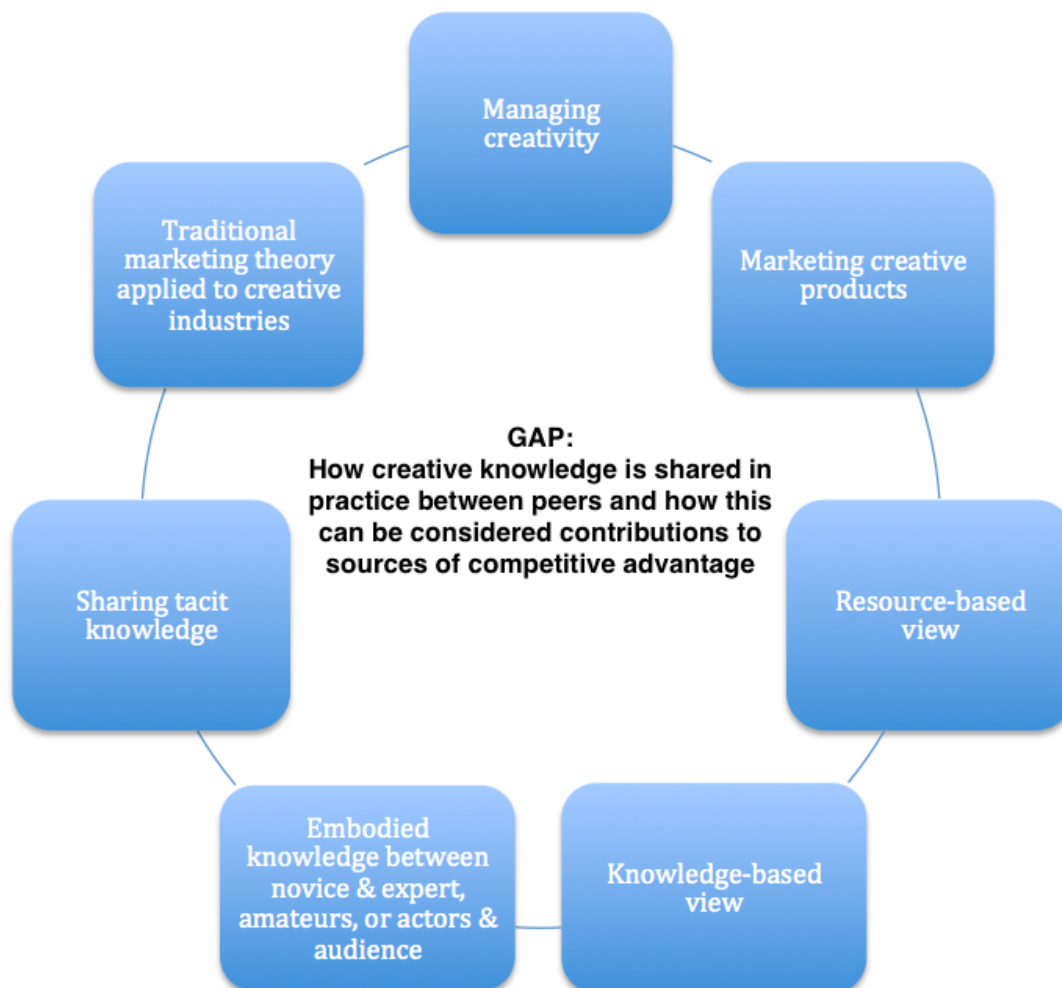
A perspective that more specifically addresses sources of competitive advantage in terms of how "*differences in firm performance are (...) driven by differences in firm resources and capabilities*" (Peng, 2009, p. 64) is the resource-based view. This view is adopted throughout this thesis in regard to the use of the VRIO analysis. Related to this is the knowledge-based view which treats knowledge as the main source of competitive advantage (Kogut & Zander, 1992). This indeed is more specifically a relevant framework to this thesis as it argues for knowledge

being a resource that is difficult to imitate and is socially complex, leading to argument of the sharing of such knowledge resources being an important practice within organizations. This premise is thus one that this thesis builds upon. However, as with the other literature described, this view does not either put emphasis on the specific knowledge sharing practices that arguably is inherent to knowledge being a source of competitive advantage within an organization. Within the knowledge-based view, it is merely stated that such practices are important. Also, the specificity of creative knowledge calls for more than what this view contributes with.

Furthermore, generally in terms of marketing within the creative industries, some literature addresses marketing within the creative industries. For instance, Powell & Ennis (2007) do this, however, their focus lies upon identities of creative SMEs and how they should brand their organizations to secure alignment between perceived identities and brand. Also, as mentioned, it has been written how creative organizations need to market themselves as a result of the creative dynamics that exist within the creative industries. However, it seems that general marketing strategies are described within this literature but simply with the creative industries as context and not as an integral part of the theory. Hill et al. (2003) do this as they, for instance, describe SWOT analysis in the context of the creative industries. Another example is an article regarding creative industries in Bandung, in which various marketing theories are applied, such as Porter's five forces and SWOT (Utami & Lantu, 2014). This article provides a comprehensive view of the theories and what creative industries entail but it does not make an exact connection between the two. Further, when looking specifically at the VRIO framework used in positioning an organization on a market (Barney, 1995), which also is employed in this thesis, it seems that there is a logical connection between knowledge sharing and marketing; when looking into whether a resource or capability is imitable, you also look at whether it is socially complex, and afterwards you assess whether the organization is organized to take full advantage of. However, in our research we have not found any description of how to clearly assess this social complexity, leaving the question of how to organize around a social complex source if you do not fully understand why it is complex. The field of knowledge management can potentially help in understanding this. Therefore, this thesis employs traditional marketing literature, such as Hooley, Piercy, & Nicoulaud (2012) and Porter (1980) when analyzing HIT while incorporating perspectives from knowledge sharing and literature on creative industries in order to reach a valid answer to the research question. In other words, specific focus is put on creativity in terms of creative knowledge and the sharing of such knowledge when applying traditional marketing literature.

In conclusion, it is not the case that literature within the two areas has not been written, and literature connecting the two areas does in fact exist and is an interesting starting point for this thesis to build upon. However, it seems that this literature always contains a perspective that does not correlate with the focus of this thesis. Thus, the gap that this thesis seeks to contribute to is one that researches how creative knowledge specifically is shared in practice between peers under the premise of the creative knowledge not needing to be explicated in order for it to be shared, and furthermore, how such creative knowledge in itself as well as creative knowledge sharing practices can be considered possible sources of competitive advantage. It is thus attempted to provide a contribution to this gap by analyzing the specific case of HIT.

Figure 1: An overview of the areas described and the gap in which this thesis is located



3. Case introduction

In the following, an organizational overview of HIT and their workshop HIT Lab is provided. Further, the characteristics of the creative industries in which HIT operates, as well as of creative products are explained.

3.1. House of International Theatre (HIT)

3.1.1. Who are HIT?

HIT was founded one year ago by Jeremy Thomas-Poulsen (henceforth: JTP) and Jana Pulkrabek (henceforth: JP) ("House of International Theatre," n.d.). HIT is a joint venture between JTP's theater company, *Down the Rabbit Hole*, and JP's film, theater and art company, *Manusarts* ("Facebook," n.d.), and is shared equally between JTP and JP. Therefore, the two organizations take turns in producing HIT's plays (App. 2.2, p. 55). The idea behind HIT was to create an international theater that functions as an extended platform for English-language performing arts, but also as a place for cultural encounters, creativity and brave ideas, thus emphasizing the openness inherent to the concept of HIT; *"We support a lot of up-and-coming work, we support of a lot of people who don't have their own theater companies, or people who don't know where to go to start their processes and what we give them is we give them access to our network, access to our PR campaigns, access to our tickets, discounts and stuff like that (...). So they sort of become a part of the overall organization"* (App. 2.2, p. 56). This means that apart from being a theater, HIT is supposed to be a place where theater makers from outside of the organization may join in and use the space for their shows (App. 2.2, p. 52). Hence, the inspiration for HIT came from a wish to create a network of international artists who can grow by being a part of the organization and take part in strengthening the organization (App. 2.2, p. 53). HIT's specific goals are to be Copenhagen's first multilingual performance house that presents engaging and unique theater which can serve as a home for international artists. Further, it should be a meeting place for both Danish and international artists, thus providing an opportunity for them to interact and network internationally. HIT's vision is *"to be an open house for cultural encounters between local and international audiences, individuals and local communities, and young and established artists through the development of new platforms (...)"* ("House of International Theatre," n.d.). Part of this vision is that HIT should be for everyone no matter age or background, which is also why they do not have a specific target group, though JTP has noticed that the majority of their customers are under the age of 30 (App. 2.2, p. 57).

3.1.2. HIT's management

The management of HIT consists of JTP, JP and Michael Wighton (henceforth: MW). JTP is the Local Artistic Director which entails that he is in charge of the day-to-day operations at HIT

(App. 2.2, p. 54). Further, he does the accounting and bookkeeping of HIT as it is linked to his company, Down the Rabbit Hole. JTP is also a trained theater director ("House of International Theatre," n.d.-b) so his position also includes being the director on HIT's main stage productions. Below him, JTP has a lighting designer, a stage manager, and various other practical people.

JP is the International Artistic Director (App. 2.2, p. 54) which puts her in charge of HIT's PR as well as bringing in new collaborators and projects for HIT from abroad, and meet with politicians, donors, and other people that may help HIT. However, her organization, Manusarts, is based in Germany which means she is only in Copenhagen two weeks out of every month. JP is also a trained theater producer, director and actress ("House of International Theatre," n.d.-c), and thus also participates in HIT's main stage productions as an actor. JP is accompanied by a PR team that employs interns. This team is referred to as the largest separate team in the organization.

Finally, MW pitched the idea of having a laboratory to JTP and became the HIT Lab Director which entails that he manages the HIT Lab workshops, which are described below. He also organizes events that HIT does besides its main stage productions, such as stage readings and pre-events (App. 2.1, p. 9). MW has worked with theater laboratories in several countries in the past, such as Russia and Greece (App. 2.1, p. 8).

3.1.3. HIT Lab

The HIT Labs are international workshops that run every month for ten days spread over two weeks ("House of International Theatre," n.d.-d). Professional theater makers such as actors, directors, designers, or writers can join the workshop for free (App. 2.2, p. 55); they only have to submit an application for MW and hope to get picked. However, there is a good chance of getting in due to limited applicants (App. 2.1, p. 30). It should be noted that MW's role is not to teach but to administrate and organize the labs (App. 2.1, p. 20). Each lab deals with a different theater topic such as theater styles, storytelling, or poetry to challenge the participants (App. 2.1, pp. 16-17). An open environment is cultivated at the labs in keeping with the overall openness at HIT. The general theater community in Copenhagen is rather closed, so at HIT they want to contrast this by inviting in both Danish theater professionals and international newcomers. Thereby, the lab also further increases HIT's network of theater professionals (App. 2.1, p. 13).

The overall purpose of HIT Lab is to bring diverse theater professionals of mixed nationalities and disciplines together to build on existing skills and learn from each other through collective creation ("House of International Theatre," n.d.-d). The participants are always a mix of newcomers and people that have been there before. Those that have been there

more than three times are called the HIT Lab Core (App. 2.1, p. 21). Further, HIT Lab is meant to keep the participants fresh, as working in the theater industry oftens means that you have long periods of time off. Finally, it allows the participants to create new contacts and perhaps initiate and inspire new projects. HIT Lab is thus a space in which people can develop ideas that then may be realized at HIT in the future (App. 2.1, p. 16). However, the goal is also to generate ideas that can go out into the general theater community in Copenhagen, as this also benefits HIT; the better work of everybody, the more audiences engage with the work (App. 2.1, p. 17). Creating finished productions have thus never been the purpose of HIT Lab, but rather to provide a space for creating without the pressure of an awaiting audience. Nonetheless, for the future season they are looking to create ideas to produce at HIT's main stage (App. 2.1, p. 16).

3.1.4. HIT's location and funding

HIT is currently renting part of Huset-KBH's top floor, which is Denmark's oldest culture house, and a venue for various art forms such as music, performance art, film, stand-up comedy, and poetry ("Huset-KBH," n.d.). The challenge of this location is that Huset-KBH is usually used for amateur theater which means people would assume HIT is also amateur theater even though it is professional (App. 2.2, p. 54). However, HIT is leaving Huset-KBH for the next season, which means that HIT's productions will be made at site-specific locations around Copenhagen instead. However, they are looking to find a permanent base for the organization as soon as possible (App. 2.2, pp. 75-76).

In terms of HIT's economy, it should be noted that HIT is a non-profit organization, and therefore, everything that HIT earns on ticket sales is used for paying actors, directors, etc. involved in the production (App. 2.2, p. 55). However, people often get small salaries or none at all. In fact, most of them work at HIT as volunteers, such as the management, but are nonetheless an established part of the organization, so this thesis will refer to them as employees for the sake of simplicity. The actors stand out though, as they are hired by the production company, which is either Down the Rabbit Hole or Manusarts. They are thus often paid off of the funding they have gotten on the projects. However, it is hard to gain funding as an English-speaking theater platform, so when HIT has not been able to get funding for a project, the salary comes solely from potential profits off of ticket sales. HIT's main sponsors are the Oticon Foundation, Nordea-fonden, the City of Copenhagen, and the US Embassy ("House of International Theatre," n.d.-e). Within the foreseeable future, they hope to get established enough to get more long-term government funding such as becoming a part of *Små Storbyteatre* (App. 2.2, p. 63) ("Københavns Kommune," n.d.).

3.2. The creative industries

Creative industries are industries in which the production of intellectual property contain a creative element. In other words, this intellectual property are goods and services broadly associated with “*cultural, artistic, or simply entertainment value*” (Caves, 2000, p. 1). Since multiple definitions and conceptions exist, it is necessary to clarify what this thesis employs. One definition is: “*the creative industries are those industries that are based on individual creativity, skill and talent. (...) The creative industries include: Advertising, Film and video, Architecture, Music, Art and antiques markets, Performing arts, Computer and video games, Publishing, Crafts, Software, Design, Television and radio, Designer fashion*” (DCMS, 2001, p. 5). The notion that creative industries rely on individual creativity, skill, and talent follows a romantic conception of the genius (Nixon, 2003); art is made by one person only. This can also be considered an elitist view on art, as it focuses on the few being able to create art – and only for art’s sake; “*(...) the artist creates out of inner necessity*” (Caves, 2000, p. 4). An opposite conception conceptualizes creativity as collective and states that outside influences matter and art can be practiced both for art’s sake and for the sake of sustaining one’s life by making money (Nixon, 2003). Thus, artists do not create art all alone; “*The painter needs an art dealer, the novelist a publisher*” (Caves, 2000, p. 1). This further means that artists stand on the shoulders of the giants – artists cannot create without the influence and context of what have been created before. Thus, creation always happens in friction with past art, the audience, and existing rules – or the overall and immediate context. Hence, this makes individual creativity an illusion (Becker, 1974). This thesis follows the latter conception of creativity as creativity at HIT is viewed as something that happens collectively within teams and groups, and thus, when creativity is viewed as collective, the sharing of creative knowledge is significantly relevant.

In defining creative industries, it is also relevant to note the different properties that characterize the dynamics within the industries. Caves (2000) points out such properties of which the most relevant ones will be described.

First, the *art for art’s sake property* posits that artists care for what they create and not only the money they earn. Moreover, “*this property implies that artists turn out more creative products than if they valued only the incomes they receive.*” (Caves, 2000, p. 4).

Second, there is an uncertainty about how new products will be received which makes it challenging to predict future market demands. This property is termed the *nobody knows property* (Caves, 2000, p. 3), and makes such industries challenging in that you need to spend money to find out if people like your service or product. Also, “*creative workers sell a creative capacity, rather than sharply defined skills or products, a capacity which is “an intangible because it is literally in their heads”*” (Davies & Sigthorsson, 2013, p. 18). Thus, creative workers can be

characterized differently than workers in other industries, as creative workers rely on a significantly intangible type of knowledge. Moreover, creative industries rely on “*human not physical capital, and where value added comes from ideas and intangible assets*” (Leadbeater & Oakley, 1999 in Townley & Beech, 2011, p. 4). Hence, it is arguably challenging both to manage such workers but also to sustain a production process through the sharing of intangible creative knowledge.

A third property is the *motley crew property* which arguably is connected to the latter conception of art as it posits that most creative work “*require diverse skilled and specialized workers*” (Caves, 2000, p. 5). Hence, pieces of art, such as a theater production, is created by several people and each person may bring personal preferences with them. This is true in other industries as well, but in the creative industries, the final product differs significantly depending on who makes it because of the high amount of choices made on the basis of hunches and tastes.

Finally, the *time flies property* overall posits that creative workers oftentimes work within short deadlines to ensure the creative product to reach the consumers at the best time possible. Arguably, this influences the knowledge sharing processes, and is thus kept in mind in relation to HIT.

3.3. The creative product

The most obvious factor that sets a creative product apart is the fact that it is not a physical product but rather a service of some kind (Hill et al., 2003). Four characteristics are specific to such services.

First, as mentioned, the creative products are intangible in nature, making the purchase of such products highly risky. This entails that the promotion of a creative product needs to reassure the buyer by providing them with an explicit proposition of the product. This may be in the form of a semi-tangible product which is a tangible item that represents the value of the intangible good. At HIT, they for instance use posters, flyers, and theater programs which should reflect highly professional and daring performances that JTP says is the value their customers get (App. 2.2, p. 58). In terms of price, the customer also gets good value as the tickets generally cost between DKK 40 and 150. This price range is set by the government (App. 2.2, p. 61).

The second characteristic of creative products is the inseparability of production and consumption (Hill et al., 2003). Though some work goes into a theater production before it is shown to an audience, it is not fully produced until the audience has seen it. Thus, the production and consumption of creative products happen simultaneously. Thereby, the customer becomes more of a participant than a passive consumer, which HIT embraces by creating more participatory theater that involves the audience more. For example in the case of

The Urban Hunt, the audience was asked to start clapping when they wanted the play to stop, which meant they could end the performance at any moment (App. 3.1, p. 136).

The third characteristic is heterogeneity (Hill et al., 2003). Two performances will never be the same even when the exact same script is used; the performance will vary according to who is producing it, the actors, and so forth. Even within the same production, the performance may vary from one night to the next. This entails that creative products often are horizontally differentiated, meaning that people always will have different opinions towards which product is the best (Caves, 2000). Such products thus differ in traits, moods, and styles. In regards to HIT, their product, which is their theater events and productions, are indeed horizontally differentiated, as people always has different, subjective opinions of what is best visual experiences such as theater. There is though a benefit to be reaped in terms of promotion as consumers are different in the same way these products are, and therefore, they might enjoy the variation a theater production can offer (Hill et al., 2003).

The final characteristic of a creative product is perishability. An unsold ticket for a performance cannot be put in stock leading to potential profit from that ticket is lost. For example, with a play such as HIT's *The Urban Hunt* it is critical to have a certain number of people in the audience at the same time, otherwise the product loses credibility. Therefore, the marketing of such products must take into consideration the fluctuating demands and plan accordingly, for instance by offering cheaper prices on such a play. Further, many theaters do not show anything over the summer where people do not go to the theater that much – a suit that HIT follows (App. 2.2, p. 72).

4. Theoretical framework

The following section describes the primary theories used for analyzing HIT. Supporting literature is applied throughout the thesis when relevant.

4.1. PESTEL analysis

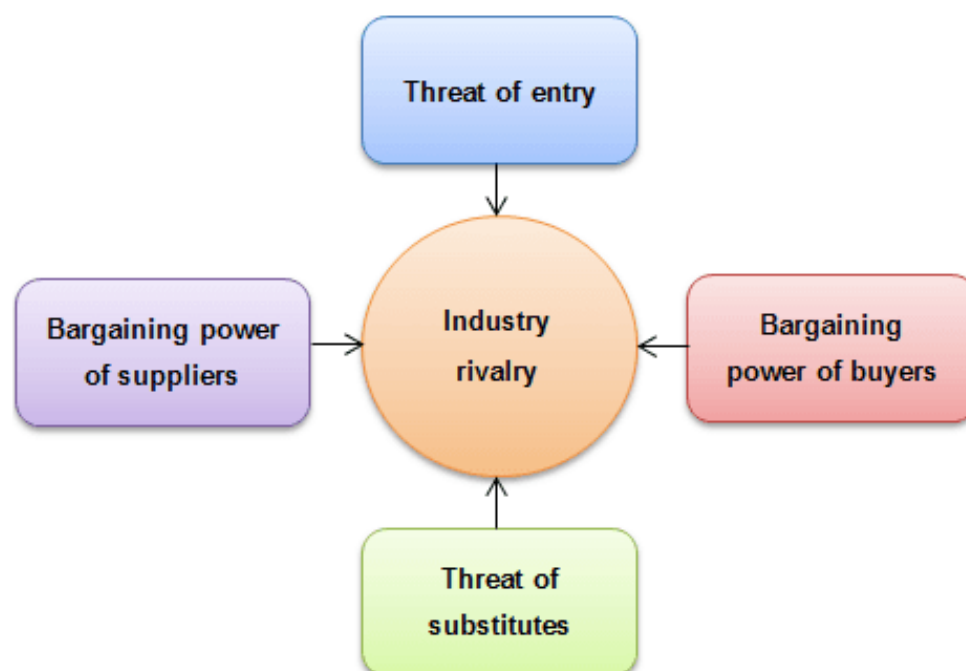
In accordance with the institution-based view, to understand an organization you must understand the environment that it operates in (Peng, Sun, Pinkham, & Chen, 2009). A PESTEL analysis provides a comprehensive overview of this environment through the analysis of any political, economic, sociodemographic, technological, environmental and legal factors (Hedegaard & Hedegaard, 2008). Hence any of these that may influence HIT are discussed. As this analysis is carried out in the perspective of HIT, the findings then aid in determining and structuring a marketing strategy for defending HIT's position on the market.

4.2. Porter's five forces

The resource-based view argues that an organization's performance is largely affected by the competitiveness in an industry (Peng, 2009), hence it provides a framework for understanding the industry in which HIT is defending their strategic position. Porter (1980) argues that five main forces can be used to evaluate this competitiveness (see Figure 2). In doing so, you look at the threat of new entrants where you assess, for instance, the entry barriers. These can be low where the costs of entry are low, little competitive retaliation is anticipated, or where there are gaps in the market (Hooley et al., 2012). Second, you assess the bargaining power of suppliers whose power depends on the costs of switching suppliers, whether highly differentiated skills are required, and the size of the pool of possible suppliers. The third force is the threat of substitutes which can be high if one or more competitors offer a better version of your product. The fourth force is bargaining power of buyers, which is high if there are less buyers than suppliers or if alternative suppliers of your product are available.

Through assessing these four forces, the fifth force can be determined which is rivalry among existing organizations in the industry. The following characteristics infer a greater level of competition in the industry; it is easy to enter the industry but difficult to exit, there are low buyer switching costs but it is expensive to change suppliers, there is little differentiation on the market, and there are high fixed costs to be recovered.

Figure 2: Porter's five forces (Jurevicius, 2013a)



4.3. Porter's generic strategies

According to Porter (1980, 1985), an organization should choose one of a few routes to competitive advantage, hence, so should HIT.

However, it is important to choose only one as you otherwise risk getting stuck in the middle and is almost guaranteed low profitability (Porter, 1980). Although, due to the complex relationships that are at play in a given industry you cannot say this conclusively, though evidence does show that it is the case in most situations.

According to the model, you can choose between overall cost leadership, differentiation or focus strategy. Figure 3 illustrates how you can choose to target either a broad or narrow market segment and how you choose to defend your position in this segment. If the cost leadership strategy is used, one's product or service is marketed based on its low cost compared to the competitors. In doing so, a number of cost drivers are considered such as location and timing and the fact that there can only be one cost leader, which is a position that can easily be attacked by competitors. This strategy is not fit for marketing a high quality product, for which the differentiation strategy should be used. In this strategy, one's product is marketed based on its high quality and uniqueness for which a higher price can be charged. In doing so, a number of uniqueness drivers are used to leverage the product or service such as differentiation via product, promotion, brand, or pricing (Hooley et al., 2012). To achieve success, the organizational activities are aligned with the strategy of choice.

Figure 3: Generic strategies ("Porter's generic strategies," n.d.)

Target Scope	Advantage	
	Low Cost	Product Uniqueness
Broad (Industry Wide)	Cost Leadership Strategy	Differentiation Strategy
Narrow (Market Segment)	Focus Strategy (low cost)	Focus Strategy (differentiation)

4.4. Conceptualizing knowledge

4.4.1. Information versus knowledge

In order to identify the knowledge inherent to HIT, it is in its place to define knowledge which can be distinguished from information. According to Zorn & Taylor (2004), information is analyzed, structured data. Information only becomes knowledge when it is interpreted and thereby useful in making decisions. This thesis applies this conception of knowledge in general, and thus make the assumption that creative knowledge such as ideas about future products indeed is knowledge as it is created on the basis of information about e.g. the creative market, one's environment, or past artwork that all have been interpreted and enable one to make a decision. Furthermore, this type of knowledge arguably fall under the category of knowledge that is not easily shared as the knowledge or ideas come from inside people. This fit with Zorn &

Taylor's (2004) emphasis on acknowledging the difficulties connected to knowledge sharing; *"If knowledge is no more than information then the temptation is to underestimate the embodied, contextually situated, practical knowledge of people at work: a kind of knowledge that is not easily captured in a database"* (Zorn & Taylor, 2004, p. 102). This is connected to following distinguishment made within the conception of knowledge.

4.4.2. Tacit and explicit knowledge

Digging deeper into knowledge, two types are characterized within theories of knowledge management; explicit and tacit knowledge. This distinction is paramount to conceptualizing the creative knowledge at HIT. Explicit knowledge is easiest one to characterize as this is knowledge that we cognitively know that we have. In other words, *"knowledge that can be uttered, formulated in sentences, captured in drawings and writing, is explicit"* (Nonaka, Von Krogh, & Voelpel, 2006, p. 1182). This knowledge thus easily transferred from person to person. However, tacit knowledge is more challenging to share, as we do not always know that we hold certain tacit knowledge. Tacit knowledge is *"knowledge tied to the senses, movement skills, physical experiences, intuition or implicit rules of thumb"* (Nonaka et al., 2006, p. 1182). In other words, Polanyi (1966), one of the first persons to characterize tacit knowledge, describes it as the following: *"(...) we can know more than we can tell"* (p. 4). Putting this in a theater perspective, it can be argued that the knowledge that is inherent to theater making predominantly is tacit, especially in terms of the knowledge inherent to the profession of acting (Barba, 2010). Hence, the notion of tacit knowledge and the challenges connected to the sharing of such knowledge is relevant in analyzing the knowledge present at HIT and the challenges that may consequently exist.

Furthermore, perspectives upon the ways in which tacit knowledge is shared is relevant, as this thesis looks into how creative knowledge is shared at HIT and HIT Lab. Contrary to knowledge management theorists such as Nonaka et al. (2000), others, such as Polanyi (1966) argue that tacit knowledge cannot be replaced by an explicit version of it, as tacit knowledge is so deeply embedded in the body that it cannot just be expressed in explicit terms. In other words, *"the strength of what someone knows tacitly through their bodily absorption of such knowing cannot be replaced by someone teaching them through structured formal knowledge"* (Budge, 2016, p. 434). Moreover, it is argued that all knowledge has an inarticulate, tacit component (Polanyi, 1966). Contrarily, Nonaka et al. (2000), also mentioned in section 2, argue that such tacit knowledge can be made explicit through knowledge conversion and *"only at that point does it become useful to the organization as a whole"* (Zorn & Taylor, 2004, p. 103). This thesis adopts the perspective of Polanyi (1966) and Budge (2016), thus operating with the

notion of tacit knowledge not needing to become explicit in order for it to be shared. The next theoretical framework of embodied knowledge is connected to this.

4.5. Overall knowledge management strategies

According to Hansen, Nohria, & Tierney (1999), organizations can overall employ two strategies for managing knowledge: codification and personalization. This framework is used when analyzing knowledge management practices within HIT as organization because it enables us to establish a general overview of their overall knowledge management tendencies.

Codification is the strategy of reuse by means of computer databases. This entails that *“knowledge is carefully codified and stored in databases, where it can be accessed and used easily by anyone in the company”* (Hansen et al., 1999). Thus, knowledge is extracted from the knowledgeable person after which it is stored in databases for the purpose of employing *reuse economics* and *people-to-documents* (Hansen et al., 1999, p. 109). Using this strategy means that a lot of people has access to a lot of knowledge, and that this knowledge still is available after a person has used it; hence, it is available for reuse by the entire organization. This strategy also is fast as people do not need to contact other colleagues or people outside the organization in order to retrieve the wanted knowledge. The other strategy, personalization, puts emphasis on other areas than the codification strategi.

Personalization is the strategy of gaining knowledge directly from the expert source. This strategy is thus concerned with the fact that some *“knowledge is closely tied to the person who developed it and is shared mainly through direct person-to-person contacts”* (Hansen et al., 1999, p. 107). In order words, dialogues between people is paramount as the knowledge that is shared in many cases is not able to be codified and transferred through the use of a database. Sharing knowledge through personal contact can, however, be more timely, and this type of knowledge cannot be reused as in codification.

Moreover, Hansen et al. (1999) argue that an organization needs to focus on one of the strategies the most; *“emphasis on the wrong strategy or trying to pursue both at the same time can (...) quickly undermine a business”* (p. 107). That an organization can put emphasis on the wrong strategy is built upon the assumption that different types of organizations deal with different types of knowledge (Hansen et al., 1999).

4.6. Communities of practice and boundary objects

When sharing one's knowledge, certain barriers arguably exist. One of them is sharing knowledge between different communities of practice (henceforth: CoP). A CoP is a group of people that is focused upon the same objectives, makes sense of their reality in a specific way which influences their way of talking, and finally, who knows something that other communities

do not know (Zorn & Taylor, 2004). It is important for this thesis to distinguish between different CoPs within HIT and HIT Lab as this is an enabler of understanding potential knowledge sharing barriers as well as identifying knowledge sharing practices specific to certain groups of people. Different CoPs can for instance be people with different professions and backgrounds. Thus, *“the differences in perspectives across these communities can result in trouble sharing knowledge in a way that leads to greater understanding”* (Bechky, 2003, p. 312). However, when people are part of the same CoP, they seem to understand each other on a deeper level which manifests itself in their language; *“they (...) assume a common understanding that influences their way of talking”* (Garfinkel, 1967 in Bechky, 2003, p. 313). This is relevant to take into account when analyzing the HIT Lab participants’ verbal approaches to creative knowledge sharing. Hence, people part of the same CoP has developed their knowledge within a certain context by doing specific activities situated in that specific context. People can thus be part of a larger CoP, however, smaller CoPs may exist within the larger CoP. Hence, this thesis both analyzes the knowledge management within HIT and HIT Lab from the perspective of them being part of the same CoP, but also from the perspective of them belonging to smaller CoPs.

According to Bechky (2003), in order for knowledge to be shared between different CoPs, boundary objects can be used. Boundary objects are *“flexible epistemic artifacts that inhabit several intersecting social worlds and satisfy the information requirements of each of them”* (Star & Griesemer 1989 in Bechky, 2003, p. 326). In other words, they are items or tangible objects that facilitate a common understanding between people from different CoPs. In connection to this, Messaris' (1994) conception of visual objects is used to further analyze the boundary objects used within HIT in order to understand the reasoning behind using them. Thus, HIT and HIT Lab will be characterized in terms of joint and/or different CoPs. Consequently, their use of boundary objects in order to overcome knowledge sharing barriers will be researched, and finally, their strategies used as a consequence of them being a part of a larger CoP will also be identified.

4.7. Language and communication theory

When analyzing the knowledge sharing practices at HIT Lab, it is relevant to look into their specific language use, because other than sharing knowledge with one’s body, as described earlier, knowledge is shared through words. Specific theories help scrutinize the HIT Lab participant’s behaviors even though these theories are not specifically developed for the sharing of creative knowledge. The following pieces of theory are thus used with a different angle than how they are used in the source texts. Hence, these theories help together illuminate how creative workers, here theater professionals, share their creative knowledge verbally. This does, however, not mean that they share their creative knowledge by making it explicit.

The first theory of Nonaka (2007) deals with how tacit knowledge is shared, thus making it relevant to look into as creative knowledge in this thesis is argued to have a dominant tacit dimension. She argues that the use of metaphors and analogies which finally turns into models help organizations make people's knowledge available to an entire organization. According to this theory, it is the use of these three approaches that help tacit knowledge become explicit knowledge, which is in line with the *knowledge as possession* epistemology not employed in this thesis. Hence, this theory is used as a stepping stone towards building new arguments about the sharing of tacit knowledge through metaphors.

The second theory lies within general communication theory and does thus not deal with knowledge sharing. However, what can be considered general communication strategies may arguably be used as tools to share knowledge. For this, Dörney & Scott's (1997) taxonomy of communication strategies used when speaking second languages, such as the strategies *self-repair*, *approximation*, and *interpretive summary*, is employed to determine which of the strategies were used most by the HIT Lab participants. Moreover, this is relevant as many of the HIT Lab participants speak English as their second language. This is thus used in a creative knowledge sharing perspective, also with the purpose of building upon the existing arguments made about how people communicate in their second languages.

4.8. Sticky knowledge

Within knowledge management, the notion of stickiness prevails which revolves around the tendency of knowledge to stay where it is. This is relevant in analyzing whether important knowledge of the people at HIT and HIT Lab becomes shared within the entire organization. A rather traditional way of conceptualizing the stickiness of knowledge arguably is made by Szulanski (1996). He conceptualizes the stickiness of knowledge as the lack of best practice transfer between different parts of an organization. Thus, the focus is on the transfer of best practices which is defined as "*(...) the firm's replication of an internal practice that is performed in a superior way in some part of the organization and is deemed superior to internal alternate practices and known alternatives outside the company*" (Szulanski, 1996, p. 28). The stickiness of the best practice to be transferred is, according to Szulanski (1996), influenced by a number of factors: First, the characteristics of the knowledge to be transferred is important. This is either if the knowledge is highly ambiguous or if the knowledge has a proven track record or not. Second, the characteristics of the source of the knowledge matters. These characteristics are, for instance, the level of motivation to share the knowledge or if the person is considered reliable or not. Third, the characteristics of the recipient of the knowledge plays a part in the possible knowledge sharing process. This is, for instance, in terms of the person's levels of motivation and absorptive capacity. Finally, the context, or environment, in which the knowledge is to be

transferred is vital. Factors here are the level of encouragement to share knowledge culture-wise, as well as the intimacy of the relationships between the people within that culture. When analyzing the environment at HIT, the notion of *Ba* (Nonaka et al., 2006) which, briefly, is a shared space in which knowledge sharing is facilitated and embedded, is also employed as an additional concept to analyzing if the respective environments facilitate knowledge sharing.

Szulanski's (1996) framework has its limitations in that it focuses on best practice transfers which arguably is a static view on knowledge sharing. However, Szulanski (1996) argues that *"such an approach could be useful beyond the domain of best practice transfer"* (p. 37). Therefore, this framework arguably is usable in knowledge sharing cases within the creative industries. There are though little literature specifically on the stickiness of creative knowledge. However, J. O'Connor (2004) touches upon this. He argues that *"the cultural industry sector more than any other has been associated with intuitive practice, situated learning-by-doing and non-transferable skills. (...) This is what makes cultural industry places particularly 'sticky'"* (p. 134). Hence, theory on the stickiness of knowledge can be considered particularly relevant to analyzing creative knowledge sharing at HIT.

4.9. SWOT framework

In the process of determining an organization's strategic position on the market, it is beneficial to apply the SWOT framework (Hooley et al., 2012). Thereby, you assess the internal strengths and weaknesses of your own organization and what opportunities and threats lies in the external environment. In doing, so you gain a comprehensive view of the most vital internal factors and align these with the external, and take an important step in formulating the organization's strategy.

4.10. VRIO framework

According to Barney (1995), applying SWOT only provides half a picture, which, however, can be finalized using the VRIO framework to understand how an organization's internal strengths and weaknesses are handled in relation to the external factors also found using SWOT. The internal attributes analyzed in this model are referred to as resources and capabilities and include all physical, financial, organizational and human assets that an organization uses to develop, manufacture and deliver its products or services to the customers. Thereby, this framework springs from the resource-based view. The theoretical framework of this thesis thus now include all elements of the strategy tripod, proposed by Peng et al. (2009), and hence provide a full picture of HIT's strategic position. The ultimate objective of the VRIO analysis is to identify the resources and capabilities that may function as a source of sustainable competitive advantage (henceforth: SCA) which are resources and capabilities that fulfill the four criteria;

the questions of the value, rareness, imitability, and organization – hence the name of the model: VRIO (Barney, 1995). For an overview of the framework, see Figure 4.

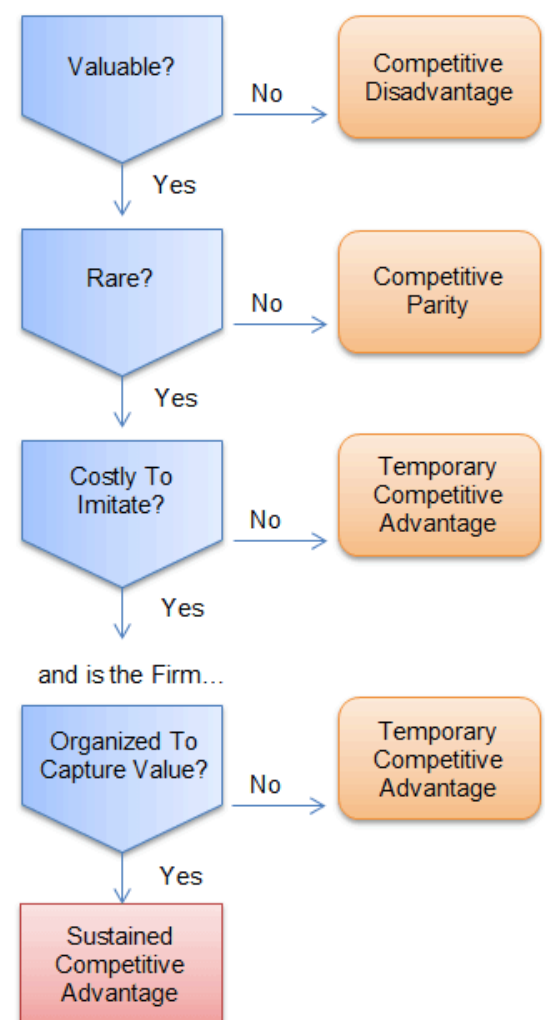
First, for the question of value you consider whether the resources and capabilities of the organization add value. They add value if they can be used as a means to exploit opportunities and/or neutralize threats. Thereby, the question of value links the analysis of the internal resources and capabilities with the analysis of the environment, which is important as an organization does not exist in a vacuum.

Second, there is the question of rareness. Though a resource or capability adds value, it is highly unlikely to be a source of competitive advantage if it exists in numerous competing organizations. It may still be a source of competitive parity and can be useful to the organization. If a resource or capability is both valuable and rare, it may be a source of temporary competitive advantage.

Third, there is the question of imitability, which can occur in at least two ways. First, resources and capabilities may be entirely duplicated or an organization can create a source that can substitute yours. However, if your resources or capabilities add value, are rare and expensive or difficult to imitate, you may have a source of SCA. Resources and capabilities are difficult to imitate if the following factors can be said about them, though they do not necessarily need all three characteristics: If it has a long history made up of the skills, knowledge and abilities and organization has acquired over time, it may be difficult to imitate. Further, if many small decisions are made by the management, this difficulty increases. Big decisions for instance regarding accounting are often fairly transparent, whereas continuous small decisions that make all of the business functions work together over time are difficult to imitate. Finally, a resource or capability may be difficult to imitate if it is socially complex, for example due to reputation, friendship and the dynamics of the teamwork and culture in the organization.

Finally, the difference between sources of competitive parity and temporary competitive advantage, and a source of SCA lies in how well

Figure 4: VRIO framework (Jurevicius, 2013b)
Is the Resource or Capability...



you are organized to make full use of the source. Thereby, you have the opportunity to make temporary competitive advantages sustainable by improving the organization of the source.

5. Methodology

This section describes how the empirical research for this thesis is conducted: Section 5.1 describes theory of science, section 5.2 describes data collection methods, and finally, section 5.3 describes method of data analysis.

5.1. Theory of science

This thesis adheres to an interpretivist perspective on its research area specified in section 2. This perspective is influenced by hermeneutics in regard to the limited realistic ontology and subjective epistemology that this paradigm holds. The limited realistic ontology implies that our access to reality is bound to a certain understanding of it or, in other words, that everyone views the world from their own perspectives, influenced by their cultural and personal histories (Nygaard, 2012). As the main focus of this thesis is knowledge sharing practices and its connection to competitive advantage, this area is highly subjective in nature, and thus, it is clear that when researching such an area, one's focus is shaped from one's own understanding of the empirical data collected. This is in accordance with the subjective epistemology of hermeneutics. Moreover, the qualitative data collection methods of interviews and participant observation are critical in order to do this type of research; they enabled us to uncover the subjective understandings of our subjects of research by, in the case of interviews, asking open questions in order to expand our own understanding, and, in the case of observations, experience the research area from the inside (Nygaard, 2012). This thesis thus conducted these types of qualitative research. The only method that stands out from this qualitative methodological framework is the questionnaire which contains a quantitative element as it puts the responds in boxes and thereby makes them measurable. However, it also deals with people's subjective opinions, making the method of our particular questionnaire a means to "quantify" qualitative data. This is elaborated further in section 5.2.3. Furthermore, the topics of discussion within the empirical data collected, hence the topics that were uncovered within the various interviews, were also of a subjective nature as the respondents answered the questions according to their own understandings of, for instance, their knowledge sharing practices. Hence, these are not direct representations of reality and neither are the conclusions of this thesis, as they are based on subjective, but informed, interpretations of the collected empirical data. It can though be argued that this inevitable pre-understanding has become minimized as a result of the unknown research area of this thesis, namely the connection between knowledge

sharing and marketing. Hence, it was not possible to establish fullblown pre-understandings of the research in question. The interpretations made later, of course, cannot be made without one's subjectivity affecting the research. However, the limited pre-understanding was especially evident when making the observations of HIT Lab as this was an entire new environment that we were put into, and thus, we did not know what to expect. This became clear to us as we were frequently asked by the participants, MW, and JTP about what surprised us the most about the lab to which we were unable to give comprehensive responses. Therefore, as new information continuously joined the empirical data, this continually influenced our understandings and interpretations of the case.

5.1.1. Epistemologies of knowledge

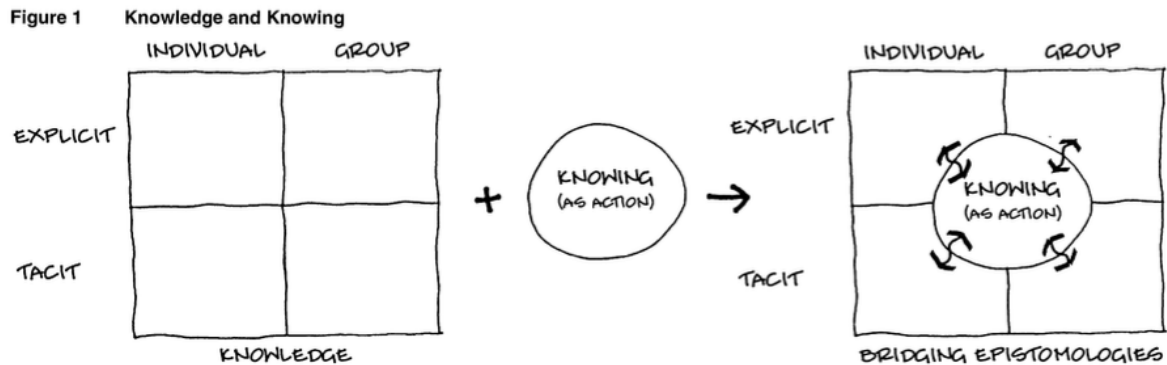
A specific section dedicated to epistemologies of knowledge is relevant as several epistemologies exist, thus making it important to make clear where this thesis stands.

Throughout time, research on knowledge management have been concerned with a traditional conception of knowledge, *the epistemology of possession*, in which knowledge is conceptualized as something that people "have". In other words, it is "*the idea that knowledge (...) is something that is held in the head of an individual and is acquired, modeled, and expressed most accurately in the most objective and explicit terms possible*" (Cook & Brown, 1999, p. 384). However, later research on knowledge management have critiqued this notion of being too simple in its conceptualization. This led to a different epistemology, namely *the epistemology of practice*. This epistemology conceptualizes knowledge as something we "do". This "*(...) refers to the epistemic work that is done as part of action or practice (...)*" (Cook & Brown, 1999). This means that we also know through the ways we do things, and this *knowing* manifests itself when doing such activities. This is related to the tacit knowledge that we have, however, tacit knowledge exists within a person even when one is not doing the act of which the tacit knowledge is about – it is however used as a tool for action. This epistemology is therefore mostly concerned with tacit knowledge, although, this should not be equated with *knowing* itself.

Cook & Brown (1999) take their account of these epistemologies further, as they argue that the two should not be separated; they should be viewed as two important parts of generating new knowledge, and it should be acknowledged that both knowledge and knowing are employed with help from the other; "*It is by adding knowing to knowledge that we can begin to account for the relationship between what we know and what we do* (p. 393). Thus, bridging these epistemologies opens up the opportunity for knowledge not only to be an entity within one's mind but also connected to physical activities Cook & Brown (1999). This is show in

Figure 5. This thesis follows this conceptualization. Hence, knowledge at HIT is treated both as something people possess in their minds but also something that lies within their bodies.

Figure 5: Bridging knowledge and knowing (Cook & Brown, 1999)



5.2. Data collection methods

As a consequence of the aforementioned argument of the subject of this thesis being highly subjective in nature, this thesis employs the qualitative data collection methods of semi-structured interviews and participant observation. The reasoning behind employing these methods as well as practical elaborations on how they are used are, respectively, provided in sections 5.2.1 and 5.2.2. A more quantitative method of a questionnaire is though also employed, which is described in section 5.2.3.

5.2.1. Semi-structured interviews

In total, nine semi-structured interviews were conducted, respectively with JTP (App. 2.2), MW (App. 2.1), and the HIT Lab Core members, Claudia Dominici (CD), Patricio Gabriel Ibarra (PGI), Camille De Leobardy (CDL), Tove Simonson (TS), and Miriam Boolsen (MB) (App. 2.3) (see Table 1, p. 27). We also attempted to get in contact with JP through JTP and MW as there was no contact information on her on HIT's website. We succeeded in getting an email through to her with six short questions regarding her role in HIT and their PR. Unfortunately, she was not available for a face-to-face meeting.

Semi-structured interviews enabled us to obtain relevant in-depth information about HIT in general and their knowledge sharing and marketing practices. Every interview was, with consent from the respondents, recorded, and transcribed recently after being conducted. This is important for relevant contextual facts and general points of value to be remembered (Saunders, Lewis, & Thornhill, 2009). Furthermore, interview guides (App. 1) were created which contained the overall areas and questions that we wanted to ask the respondents.

However, as was made clear to the respondents, the premise of the interviews were that they at all times should say what came to their minds. In addition, we would ask them to elaborate on especially interesting or relevant responds and ask additional questions that came to our minds during the interviews. The use of semi-structured interviews for this thesis thus correlates with Saunders et al.'s (2009) description of such interviews. The questions asked at the interviews were oftentimes with an interpretative, or subjective, element, for instance when asking if and how they feel that they share their knowledge, or what they consider their strengths and weaknesses. At other times, the questions had more of a descriptive nature when asking them about their concrete actions towards, for instance, which channels they use for communication. Either way, doing these interviews rather than, for instance, a questionnaire for HIT, made it possible to get as much information as possible about the specific areas needed. Also, we gained information that we did not know we needed before it was expressed by the respondents as we went into the research with open minds; it was highly unknown what we were going to gain from the interviews, as described in section 5.1. Moreover, the respondents arguably may have been more motivated for providing exhaustive answers when personally sitting across from us as the interviewers. Finally, notes were taken during the interviews which both consisted of thoughts about connections to, for instance, relevant theory, and general comments about interesting points that needed to be remembered in the future working process.

Table 1: Overview of interviews

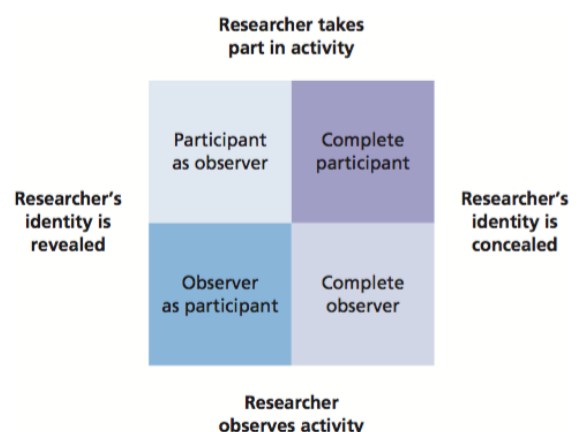
Interview	Date	Purpose
1st interview with MW	February 1, 2018	To get the initial information about HIT and its concept, to get his impression of their knowledge sharing practices, and specific information about HIT Lab.
2nd interview with MW	March 16, 2018	To discuss HIT Lab after participating in it, to ask questions about the Lab and about HIT in general that appeared after making the observations, and to hear about his opinions of the publicity of HIT.
1st interview with JTP	February 15, 2018	To gain more information of HIT as organization as well as collect the majority of the data about marketing at HIT.
2nd interview with JTP	March 16, 2018	To gain information on the knowledge sharing practices at HIT as organization (outside of HIT Lab).
Interviews with HIT Lab Core members CD, PGI, CDL, TS, and MB.	March 2-4, 2018	To understand their motivation of participating in HIT Lab, what they get out of it, how they feel they use their knowledge at the labs and, finally, their opinions of the publicity of HIT Lab.
Interview via email with Jana	May 2, 2018	To understand JP's role in HIT and what the reasoning behind HIT's PR has been.

5.2.2. Participant observation

Another qualitative method employed is participant observation, which was used for observing HIT Lab throughout the period of February 19 to March 4, 2018. The workshop consisted of ten participants and MW. The primary purpose of observing the lab was to research specific behaviors of the sharing of creative knowledge, however, information regarding publicity practices was also collected. Also, this research yielded insights to the workshop in general and the connection between HIT and HIT Lab. Appendix 3 contains the field notes collected at HIT Lab.

Participant observation can broadly be explained as taking part in an environment that contains the subjects of study and observing them in their own environment for the purpose of identifying specific tendencies or behaviors (Saunders et al., 2009). Such tendencies, such as the sharing of creative knowledge, may not be fully known to the subjects themselves, making participant observation an optimal tool for this type of research. Participant observation thus entails that the observer immerses oneself in the research setting with the objective of “*sharing in people’s lives while attempting to learn their symbolic world*” (Delbridge & Kirkpatrick, 1994 in Saunders et al., 2009, p. 290). A researcher may though occupy different roles while observing. Saunders et al. (2009) divide these into four categories of participant observation (see Figure 6). Two of them entail that the researcher does not reveal one’s purpose to the people who are being observed. These were not relevant here as it was not necessary to keep this information from the participants. The other two types of observation were though both employed within the two weeks of observation. The one that was mostly employed was the role of *observer as participant* even though the roles of *observer as participant* and *participant as observer* arguably overlapped.

Figure 6: Participant observation (Saunders et al., 2009)



The *observer as participant* role entails people knowing what you are researching. Hence, as a researcher, you are able to write down notes along the way. This was the primary approach used as it made it possible to afterwards remember our analytical thoughts that appeared while observing. In addition, videos were recorded after the first three days in order to rewatch rehearsals and thus extract data from. The role of *observer as participant* differentiates itself from the *participant as observer* role in the sense that one does not take part in the primary activities of the setting; in the case of HIT Lab, this was rehearsals of scenes and other activities related to theater making. When occupying the *observer as participant* role,

it was primarily when observing rehearsal sessions of the different groups. This role thus enabled us to focus on our roles as researchers and observe the participants' natural behaviors without them being influenced too much by our participation. However, when taking the role of *participant as observer* it was generally in order to become a more established part of the HIT Lab group. As MW expressed that he wanted us to be part of the group, this was the point of departure of the participative role. This role was also taken in order to establish mutual trust between us and the participants, which was done for two reasons; first, if the participants felt comfortable with us observing them, it minimizes the self-consciousness that might appear when people are being observed. This would make their behaviors closer to how they would behave if no one was observing. Second, the more comfortable the participants felt around us, the more information they would be likely to give us, both in the formal interviews we did with the HIT Lab Core but also in spontaneous informal conversations that took place along the way. The fact that the videos were recorded after three days was also in order for the participants to have gained enough trust towards us so that they would not feel uncomfortable with us filming them. More practically, the *participant as observer* role was occupied when participating in morning workout sessions and games played before they started their theatrical work. We were at some point also asked to recite lines if the actors forgot them during rehearsals as well as we were asked to take part as audience in rehearsing a scene in which the audience was on stage with the actors. Finally, on the last day of the lab, we were asked for our opinions of a scene. These examples show that we, over time, became part of the group by establishing a fieldwork relationship with the participants.

The two roles thus let us explore the environment and participants even more than if we had not informed the participants about our research purposes, as we were able to ask the participants questions along the way and explain to them what we had observed. This also led to another advantage of these roles, namely that "*key informants are likely to adopt a perspective of analytic reflection on the process in which they are involved*" (Saunders et al., 2009, p. 295). This benefitted us as researchers but it also seemed to benefit the participants in that they learned something about their own behaviors.

5.2.3. Questionnaire

As mentioned, this thesis employs the quantitative data collection method of a questionnaire. The questionnaire results can found in appendix 5. This method was useful as it enabled us to obtain information from a large amount of respondents, making it more representative than, for instance, a focus group. This is also one reason why we chose to use a self-administered questionnaire via social media, as such questionnaires are enablers of this (Saunders et al., 2009). A second reason is, because HIT does not have a limited, articulated target group, using

Facebook seemed like the most logical way of also reaching as many as possible. As it was shared via our personal profiles, we mostly reached people our own age, however, as can be seen in section 6.5, we managed to reach a decent number of people in the ages of 36 and above. Further, as JTP expressed that HIT's audience mainly consist of people under the age of 30, the questionnaire did in fact offer a fairly precise picture of the group of people that HIT attract.

As mentioned earlier, the questionnaire stands out as the only quantitative method used. However, it can be argued that it was not entirely quantitative, in keeping with the subjective epistemology of this thesis. The purpose of the questionnaire was to get an overview of any tendencies in the market in which HIT operates in terms of what general opinions and thoughts exist in said market, both about theater in general and about HIT. At the same time, a focus group would simply not offer the number of respondents needed to observe such tendencies, and due to the scope and time limits of this thesis, interviewing this number of people was also not an option. Hence, a questionnaire was the only feasible means by which we could quantify otherwise qualitative data, which is based on opinions and thoughts. Therefore, apart from a few generic questions regarding demographics, the questions where for instance in regards how important certain aspects of a play is to the respondent. An example of this is whether it is important that they see classical piece or if they want a play to make them think deeply about something (App. 5, Q. 10+14). Further, we asked about what topics they would like in a play, and, after giving them information about HIT, if they would be interested in going there, including why or why not (App. 5, Q. 25+27). However, apart from dealing with subjective information, the questionnaire also needed to show clear tendencies in the results. The questionnaire was not a main part of the data collection but a means to getting a supporting, overall picture of the market. Therefore, of the question types that Saunders et al. (2009) present, this questionnaire mostly consisted of questions that asked the respondents to rank something, to choose options from a list, or to choose a category. Further, too many options were not given, again to obtain clear results and to force the respondents to make a clear decision. Finally, some questions offered a box in which they could write their own opinions, which for example was ideal for hearing why or why not they would go see a play by HIT (App. 5, Q. 27).

5.3. Data analysis method

In order to gain an overview of the data collected through interviews and observations, qualitative content analysis was employed. Basically, this is *"a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns"* (Hsieh & Shannon, 2005, p. 1278). Thus, this method was a systematic approach to structuring the data into categories in order to make it easier to use in

the analysis and discussion. Hsieh & Shannon (2005) divide qualitative content analysis into three types of which the following are relevant: conventional and directed. Conventional content analysis is used when existing theory on a phenomenon is limited and therefore, categories are derived directly from the data collected. On the contrary, directed content analysis is used when existing theory exist about a phenomenon but would benefit from further research, and therefore, the data collected are categorized on the basis of themes derived from existing theory (Hsieh & Shannon, 2005).

This thesis arguably employs a mix of conventional and directed content analysis. First, it is relevant to mention that seven content analyses were made, three in connection to knowledge sharing and four connected to marketing (see *Table 2*, p. 32). They were divided as such as it made it easier to identify relevant information from both areas. In regards to knowledge sharing, existing literature was relied on as this is an extensive field. Relevant literature was then put into new perspectives of creative knowledge in this thesis. Thus, for these analyses, categories were derived from existing theory. Examples are *codification* and *boundary objects*. However, categories were also made directly from the data as it proved to contain information that the existing theory did not specifically address, thus giving the opportunity for this thesis to extend existing theory. Also, the specificity of the case of HIT made it necessary to create certain categories based on their specific context. An example is *knowledge sharing between HIT and HIT Lab* which was an important part of the organization of their knowledge.

In terms of the marketing content analyses, the approach was more predominantly to use categories from existing marketing theory such as *VRIO* or *SWOT* as the theories used for marketing in itself are clear even though they, here, are applied to a creative organization. It can be argued that it is the connection between the two areas of knowledge sharing and marketing, which this thesis makes, that expands into a new area of research, as described in section 2. The respective content analyses within knowledge sharing and marketing were thus initially treated separately in order to gain an overview of the data. However, the data is connected in the analysis and discussion.

More practically, the making of the content analyses already began when transcribing the interviews, as analytical thoughts that came to mind during the transcription process were written down along the way. These notes were then used later when doing the actual content analyses. The process of making the analyses was to go through the interviews chronologically to identify categories. As the data was reread, more categories would be added to the content analyses. This was then, in some cases, connected to a category known in the literature that would be used in the future analysis. As can be seen in Appendix 4, the visual structure of the

analyses differs according to whether it deals with interviews or observations, however, in each case, a general structure of the collected data was provided.

Table 2: Overview of content analyses

Knowledge sharing	Marketing
Knowledge sharing in HIT (outside of HIT Lab) based on the second interview with JTP and the first interview with MW.	Marketing in HIT Lab based on collected field notes of both observers.
Knowledge sharing in HIT Lab based on interviews with MW, JTP and HIT Lab Core.	Marketing in HIT and HIT Lab based on the interviews with HIT Lab Core.
Knowledge sharing in HIT Lab based on collected field notes of both observers.	Marketing in HIT and HIT Lab based on both interviews with JTP.
	Marketing in HIT and HIT Lab based on both interviews with MW.

6. Empirical framework

The following section describes the relevant empirical data collected for this thesis through observations, videos, interviews, and questionnaire. Information from the empirical data already described in section 3 is not included here to avoid repetition. Specific areas and quotes that elaborate on the empirical data is used throughout the analysis.

6.1. Empirical data collected during HIT Lab

HIT Lab ran for ten days of which we participated in eight. It took place at Huset-KBH in the center of Copenhagen. Generally, the impression when you enter is that all the rooms are somewhat cluttered with half-broken chairs and tables, except the two stages that we used for parts of the workshop which were in fairly good shape as they are meant for shows.

6.1.1. From field notes

HIT Lab consisted of ten people coming from various countries and different theater disciplines. Some of them had met each other before in a theater context, for instance in some of the other HIT Labs, and some of them had gone to the same schools or knew someone who had gone to the same school as one of the others. Also, on day one, they already started discussing and sharing opinions and experiences on plays and theatrical styles, which were unknown to us as observers. About the fact that they all had different backgrounds but still are part of the theater community, MW stated that the lab is built on individual knowledge stemming from past training and experience which then is mixed with group knowledge that they all have about

theater in general. Also, that many of the participants were foreigners entailed that several of them spoke with varying degrees of accents.

The lab was structured by means of having two work days followed by a rest day. This was repeated throughout the lab, only with an exception of having four final consecutive days. This structure was discussed by the participants and the rest days were considered important for them as they used them to process their work. In regard to the conditions under which the lab was held, certain constraints existed: low budget, no props, time constraints, and no actual scene. MW stated that the time constraint was conscious in order to motivate creativity, and this positivity towards constraints was prevalent among the participants.

On the first day, the lab participants established an overview of all theatrical styles of which everyone had different interpretations of. When discussions like these happened, they always formed a circle.

Further into the workshop, some behaviours were observed. The first one was the use of feedback sessions observed during the entire workshop; after rehearsing within the different groups which typically lasted one or two hours, they all gathered. When rehearsing, they often used their phones or tablets to read off which generally was annoying for the participants. Moreover, when gathering, they gave each other constructive criticism containing the pieces, which they stated that learn from. Another behaviour observed throughout the workshop was their use of experimentation in terms of trying out a piece followed by a discussion of their experiment. This was iterative, fluid processes. This type of expression was generally used when the participants rehearsed their pieces, specifically at times when they tried to explain ideas. However, the actors also used their bodies. This was, however, more than the director, MB, who more frequently used hand gestures. Her verbal communication skills also seemed to be more trained. All of the participants though frequently used professional terminology which they did not always recognize as professional. Also, metaphors were used as well as examples, and repeating what others said. During a lunch talk with MB, it though became evident that she did notice their subconscious language use, used to explain their ideas. This verballity was part of her training as a director. It was observed that some groups were more verbal while other groups were more non-verbal. However, both approaches were used by all at different points in time.

In regard to the attitudes towards theater work, it was during the workshop uttered that there is a lack of faith in democracy within theater. This sometimes resulted in MW becoming the authority as his suggestions were always listened to. It also resulted in people struggling to gain authority for themselves as well as some of the participants not being heard. Towards the end of the lab, a need for a director became even more evident, as we as observers were used for feedback on some of the group rehearsals, and were included in a rehearsal in which we

acted as audience. Earlier in the process, we were only asked to recite lines. Overall, the observations showed a tendency of the participants working in a more stressed, goal-oriented manner within the final four days. However, throughout the entire workshop, the environment felt free and open for creation, imagining, and experimenting. This, as well as the general openness of HIT, was seen in contrast to the agreement about theater community being extremely closed.

Finally, an observed connection between HIT and HIT Lab was when the actor in the main stage production, *The Urban Hunt*, played out a scene from the play in front of the HIT Lab participants in order to get feedback.

6.1.2. From videos

Video material was also recorded during HIT Lab. At the videos, it is evident that the HIT Lab participants often use their bodies when they need to explain an idea. This is also evident in them using their bodies for experimentation within a fluid process of experimenting and discussing their experiments. The videos also show instances of paraphrasing, as well as how they struggle with using their phones and tablets for rehearsals. Finally, specifically in video 8 (11:52-14:52), it is evident how MW is listened to when giving his opinion on a scene.

6.2. Interviews with HIT Lab Core

The interviews with the HIT Lab Core revealed that sharing creative knowledge can be difficult as they expressed that it can be clear in their minds but is difficult to put into words. When asking the participants why they were part of the lab, it was expressed that the atmosphere of creation and imagination is appealing as well as the fact that no one is the director which makes it free, non-competitive, non-stressful, and fun. A factor contributing to this is the fact that the lab does not end with a finished performance. The participants also stated that they are very polite to each other. Overall, the collaboration between the different artists in the lab was considered appealing. However, in spite of this, the aforementioned opinion of not believing in democracy in theater was also uttered by CD. When asking the participants about the use of their bodies to communicate, it was expressed that this is natural to them as actors and thus less natural to MB because of her being a director. Moreover, none of the core members had been in a HIT Lab main stage production but they wanted to. However, some of them had been involved in events at HIT such as readings. When asked about their opinions about having videos and pictures taken by others or themselves at HIT Lab to upload on social media, everyone thought this was a good idea. Only MB did not want to participate in this, but she would not mind if the others did.

6.3. Interviews with Michael Wighton and Jeremy Thomas-Poulsen

6.3.1. About HIT as organization

The interviews with MW and JTP revealed that they use Excel sheets uploaded to Dropbox to share written information and knowledge with everyone at HIT. These documents contain a catalogue with over 60 actors and their CVs as well as more personal characteristics which, however, is hard for them to document. They use this database to create contacts within the theater community. This has enabled them to create a large number of events. The database is though not enough as personal contact is also needed. This is done through face-to-face conversations, often between MW and JTP, in which decisions are made, a Post-Mortem, which is a meeting held after the end of a main stage production in which everyone involved discuss what went well and what they can improve on, as well as by communicating through Facebook, email, and texts. Facebook is not only used for scheduling but also for conversations about plays and sharing text and video material.

Both MW and JTP emphasized the openness of HIT in terms of them wanting to generate as many contacts as possible by being open to newcomers, which contradicts the generally closed Copenhagen theater culture. HIT Lab is primarily used for bringing new people in, however, people are also brought in to do other events at HIT. The openness of HIT and mix of different people is emphasized both by MW and JTP about factors of their environment that makes HIT different from other theaters in Copenhagen. JTP for instance mentions Why Not Theatre and That Theatre as possible competitors to HIT. Further, the national differences at HIT is thus considered a strength. The general idea of HIT is thus to be collaborative and open to new people and ideas, as it is believed that several artistic people are needed in order to be fully theatrical. HIT was also referred to as a family to the people involved. Returning to competition, MW stated that, specifically, the Copenhagen theater industry is characterized by high competitiveness in contrast to, for instance, the Athens theater industry. This he found strange as he believes that if all theaters perform well, it increases the general interest of going to the theater. JTP had a different opinion as he stated that theaters not compete because there is enough customers for all. Moreover, theater seasons generally go from July to June but HIT's season for 2018/2019 has been chosen to begin at September.

Overall, two approaches to creating new plays at HIT were mentioned; a devised approach which is open for everyone from the beginning, and a more closed process in which an idea is established before it is pitched to the designers. The teams that work on the plays generally consist of lighting designers, set designers, costume designers, scenographers, directors, and actors. Also, HIT has a PR team and it can be a challenge for them to promote the plays correctly because there is little time for them to be involved enough. However, when pitching an idea to the team, JTP use PowerPoint presentations based on a prompt book

containing the specific play, visual images, and a dramaturgical analysis of the play. Also, some set designers present a live-scale model of the stage to the actors, while others use other methods. According to JTP, HIT has a communication problem as he often does other's tasks because of time issues.

Finally, JTP stated their first season was planned before the first HIT lab began as a reason to why none of the HIT Lab participants have been in a main stage production. This they want to change for next season. MW does though not understand why JTP have not cast any of the lab participants yet. This partially seems to be because of the participants' accents. This issue has contributed to a split culture between HIT and HIT Lab. That JTP decided to charge HIT Lab participants for the main shows in the beginning also contributed to this, which HIT tried to fix by giving free tickets and introducing HIT Lab participants to people involved at HIT. This split has resulted in the main exchanges between HIT and HIT Lab happening between MW and JTP. Both MW and JTP though want to make more use of the aforementioned feedback session they did for *The Urban Hunt*, which they also have done once before.

When asked about their target group, JTP stated that HIT not really has one as they aim broadly, but also that most of their customers are under the age of 30. He reasons this to be because of HIT's location on the top floor or because they are mixing traditional English theater with the Danish, less traditional, theater world. They try to overcome this by creating shows that are experimental but still appeal to most crowds and maybe influence their tastes. When these plays are not created by themselves, HIT buys play and music rights via Huset-KBH at Koda. JTP also mentions that they have not encountered any more technological demands from customers than what they already have, even though video projection, which they do not have, is popular among Danish customers.

In terms of HIT's strengths, HIT's successful first season was mentioned, their abilities to both entertain and spark creativity in English, HIT's employees and involved people and their willpower, as well as HIT's environment. HIT's weaknesses were considered to be lack of regular funding and uncertainty about this and future location. Also, flawed internal communication that mostly happen between MW and JTP was mentioned, as well as their lack of publicity through social media. Their opportunities mentioned was by MW stated as getting HIT Lab to be a more integrated part of HIT, and by JTP stated as their lack of future housing that leads to new opportunities that can push them to become even better. Finally, they also mentioned their lack of strategy, planning as threats, as well as funding, their fear of getting a bad reputation if they cannot pay the people involved for the next season, and how unknown HIT is.

6.3.2. About HIT Lab

MW mentions the lab as a place for learning from each other in a collective manner, in which he is not the teacher because the purpose is for everyone to share their ideas. Therefore, decisions about tasks are made along the way. This is connected to the emphasis on the fact that there is no correct way in theater, which also influences the participants to be polite to each other. Also, he mentions that the openness of the lab is important in gaining new ideas, but that the core members also are important in having a group that knows what the labs are about. This is supposed to result in a knowledge base residing in several people instead of within MW himself. MW though also expressed a challenge of maintaining everyone's authorities in an open group like HIT Lab. This was also influenced by the consensus about full cooperation, which MW refers to as being connected to a western mentality. Furthermore, the participants are by MW chosen on the basis of their theatrical discipline rather than their nationality. MW though does not have many to choose from so he hopes to gain more applicants in the future. In regard to the specific behaviors at the lab, MW comments on the importance of the body which he believes can express a lot, especially as actors.

In terms of publicity, both MW and JTP were positive regarding posting videos and pictures from the lab on social media, though MW expressed a concern about them not having the expertise to do so, as well as a fear of what people will think of them.

6.4. Email interview with Jana Pulkrabek

The email respond from JP revealed that HIT's overall PR strategy has been to reach internationals in Copenhagen via e.g. Facebook, flyers, and the CPH Post. They wanted to pitch themselves as the first venue to present international theater in Copenhagen as well as an open stage, which all theater players in town can use. However, she states that one of their weaknesses is low funds resulting in limits on their PR initiatives. HIT's strengths, however, she mentions lie within HIT's successful first season. In terms of opportunities, she mentions HIT's lack of housing for the next season, which though opens up new marketing options. However, this lack of housing is also considered the biggest threat.

6.5. Questionnaire

This section provides a general overview of the questionnaire. Since this data is only used as supporting data in the analysis, the specific relevant responds are brought up during the analysis.

The questionnaire generated a total of 161 respondents consisting of 75% females and 25% males. The majority of the respondents, 44%, was under the age of 25, 33% was in the age group 25-33, 4% was 36-45, 9% was 46-55, and 6% was older than 55. Further, 91% answered

the questionnaire in Danish and the remaining in English, which adds up to 15 people. However, question 3 asks the respondents to write their nationality, and here, only 9 people are not Danish. Thus, about 5% foreigners were amongst the respondents and not 9%. The majority of the respondents were students but one third had other occupations. Of the 161 people, 70% goes to the theater but not on a regular basis. This is seen in question 6 where 1% said they go to the theater once per week, 5% once per month, 44% once per year, 31% rarer than any of the above, and 19% never. Finally, the questionnaire revealed that while only 4% had heard of HIT before, 66% would be interested in seeing one of their plays and this number increases to 76% after learning HIT's prices.

7. Analysis

The following analysis begins with an analysis of the external factors influencing HIT followed by an analysis of the industry in which HIT operates. Then HIT's overall positioning strategy is identified. Next, the analysis shifts towards knowledge sharing in order to determine HIT's knowledge sharing tendencies and strategies. Finally, the analysis determines HIT's strengths, weaknesses, opportunities and threats. All of these results are then considered when determining HIT's possible sources of competitive advantage.

7.1. PESTEL

To establish an overview of the situation of HIT, the first step is to look analytically at the factors external to HIT based on the empirical data gathered. This is done using the PESTEL framework (Hedegaard & Hedegaard, 2008). Therefore, in the next sections, the political, economical, sociodemographic, technological, environmental, and legal factors surrounding HIT are assessed.

7.1.1. Impacts of political factors on HIT

The main political factor to impact HIT lies in how the theater has to seek funding for their work. JTP explains how most theaters are supported by the government, however, HIT has not yet reached a level at which they can get regular funding, but still need to write grant applications for every piece they create. Official channels exist for this which involves meeting with, amongst others, politicians to explain why HIT's work is so important. Further, it seems that, at least in the experience of JTP in the context of HIT, there seem to be some reluctance, from the political side, of supporting work that is not purely Danish. JTP explains: *"(...) being foreigners living and working Denmark, trying to create work in English. I also have a Danish company that I do primarily Danish work with and it's just easier to produce some of the... to get*

funding and to get, you know, the right collaborators on that" (App. 2.2, p. 53). The challenge here lies in explaining how it is important, from a Danish perspective, to support organizations such as HIT. A further addition to the governmental factor is that the government determines the ticket prices for theaters such as HIT. This means that they cannot actually differentiate themselves based on price and they also cannot raise the prices to create profit to use for their next production.

Politics also play a major role in what HIT's plays are about. JTP says: *"yeah, I would say that we're pretty political in how we do (...). Urban Hunt is about the hypocrisy of eating animals but not willing to kill them yourselves, so (...) there are political themes in what we do"* (App. 2.2, p. 60). In that sense, their organization's direction and product are highly affected by political, as well as ethical, discussions happening around the world. Once the theater is more established and have a larger group of recurring customers, it could be argued that when a political discussion is taking place, their customers will be expecting them to address the issue, and will thus be disappointed if they do not. This was also indicated in the questionnaire conducted online (App. 5, Q. 25): 49% of the 161 respondents say that they would see a play about a political issue. Further, 66% say that they would see a play about an ethical discussion, which can argued to be similar to a political one.

Finally, as all other organizations, HIT must conform to the tax policy and employment laws that are politically determined. The organization is non-profit and therefore depends mostly on volunteers, but have some employees that get paid if there is a profit, as stated in section 3. However, it is not a threat for them as they must simply be aware of what they can legally do, which the experienced management is likely to know.

7.1.2. Impacts of economical factors on HIT

There is an economic element to the already discussed political problem of getting funding. If there are no funds granted, they cannot set up any productions. Thus, economy plays an obvious and constant role in what they do. However, they are experienced in this process and managed to get funding to create a full season for HIT's first year. It seems likely they will be able to do the same in the years to come, until the business has become more established and they manage to get more regular funding.

In terms of the overall economic situation in Denmark, JTP says that he does not regard it as a notable factor for them, considering the cheap prices of attending their plays. He says: *"(...), we have 40 kroner tickets (...)"* (App. 2.2, p. 58). As is also explained in section 3, the tickets generally range between DKK 40 and DKK 150, and some readings are even free to attend, which supports JTP's statement. He continues to say: *"(...) when the economy was bad four or five years ago, there were a lot of theaters who were going out and giving free tickets to people who*

couldn't come and see theater, just to get people through the door. But you've seen those go away, it was there for one year and then they're not there anymore, so... I've never thought about it(...)"(App. 2.2, p. 61). What is thought provoking about this is that he admits to not having thought it over and that economy has in fact affected other theaters in the past. Therefore, it seems plausible that HIT will also be affected if a recession hits in the future. It may though not be significantly, as he also mentions how most people attending theater are affluent upper middle class and can therefore afford it regardless of the general economic situation in Denmark. However, when talking about their target group, he mentions that most of their customers are under the age of 30, which suggest that perhaps those are not yet at a point in their lives in which they have money to spare in a money-tight situation. The questionnaire also suggests that the price does in fact have an effect (App. 5, Q. 27-28): 66% were interested in seeing a HIT play before knowing the price, and this number rose to 76% after knowing the price. Thus, the price does matter. The overall conclusion is that though JTP may be right that cheap tickets sell at all times, it might be beneficial for HIT if he, MW and JP consider how HIT risks being affected by bad economy. Further, they may want to make the ticket prices more clear in their advertisement for HIT, as the questionnaire indicated an increase of 10% in ticket sales after people were informed of these prices.

7.1.3. Impacts of sociodemographic factors on HIT

A major sociodemographic factor lies in the mere fact that HIT is an international theater. Their customer base is not confined to the borders of Denmark as HIT aims at attracting both Danes and people with other cultural backgrounds as well. This accounts for both HIT as a theater and for HIT Lab. Therefore, any outward communication will have to be aimed widely or they will have to make accommodated communication towards certain groups of people. This seems to cause turmoil within the organization as MW wants HIT to advertise in both Danish and English instead of solely in English, as he has trouble getting the attention of Danish actors, writers, and so forth, in terms of getting applicants for HIT Lab. However, they may begin doing so for the next season. Further, MW seemed somewhat unhappy with how JTP has not cast any of the participants from the HIT Lab for a HIT production yet. Apparently, the accents of the participants is an issue for JTP. However, 71% of the 161 respondents of the questionnaire says it is not a problem if the actors have accents, which suggests that as long as the actors are understandable, accents are not an issue for the consumers (App. 5, Q. 22). HIT will need to decide what language or languages should be used for their communication and whether accents are acceptable, because the customer base will be affected by this. This is backed up by the results of the questionnaire (App. 5, Q. 20-21): when asked whether it is important for them that the play is done in English, 88% says not important, whereas 7% thinks it is a little

important and 4% thinks it is very important. However, when asked whether it is important for them that a play is done in Danish, 61% says not important, whereas 24% says it is little important and 15% says it is very important. This indicates that Danish communication, and perhaps one or two Danish plays per season, would be welcomed by the consumers. Further, in MW's opinion HIT should start doing plays in various other languages than English, and then ensure the audience's understanding by putting "subtitles" above the scene, which could be another step in accommodating a diverse group of consumers.

In relation to cultures, you must also take into consideration the social media culture that most people are now a part of. HIT as an organization must embrace this as much as they can in their methods of advertising and communicating. Though it will take some effort in terms of not making themselves noticed in a bad way as can easily be done via social media where everyone easily can express their opinions.

7.1.4. Impacts of technological factors on HIT

In theater, the technology is important in terms of the devices used for e.g. lighting and sound. However, JTP explains that since they are, and will be for a number years, on a tight budget they cannot afford to consider any larger technological installations in their plays. Therefore, any technological advances in the industry does not affect them much. Further, he says that apart from the fact that they have noticed video projection to be popular especially among the Danish consumers, they have never encountered any demands as such. Video projection is fairly simple so they are able to keep up with the industry in that area.

7.1.5. Impacts of environmental factors on HIT

Although environment may not have an obvious and direct impact on HIT, it is still a factor to consider. The main reason is that HIT addresses issues that are discussed in society in their productions. Arguably, the environment is widely discussed and it would make sense if the customers would like to see a play concerning this. This tendency was further observed in the results of the questionnaire (App. 5, Q. 25): 49% would go see a political play, 66% would see one that addresses an ethical discussion and 71% would like to see something that is globally relevant. Interestingly, only 48% would like to see something that is locally relevant. Hence, there is more interest in global issues rather than local. In terms of environment, it does not get much more global than that. Further, 81% says they want to see a play that is realistic, which again includes the issue of environment. Therefore, it can be argued that a production that addresses the environment would catch the interest of a wide group of people among the consumers as it is both global, ethical, political and realistic. Hence, HIT should consider the

environment as a topic, and as the environment changes and is discussed in the public, it will also have an effect on any potential production made by HIT about the environment.

7.1.6. Impacts of legal factors on HIT

The legal factors impacting HIT relates to the political factors in terms of the employment and tax laws already mentioned in that section. Further, given that they try to bring in foreigners to participate in HIT Lab and HIT productions, they must respect the laws regarding immigration. However, the majority of their participants are already situated in Denmark, in which case they must take laws regarding giving immigrants salary into account, though they do not always get paid. Nonetheless, it must be taken into account.

The main legal factor impacting HIT, JTP informs us is in terms of music and script rights. He says: *“we have to get the rights for the shows unless we are writing the plays ourselves. We... things like Koda which runs the music rights for everything, we have an agreement as a part of the house here that we’re part of their agreement(...)”* (App. 2.2, p. 62). In other words, they must ensure they have the rights for everything they use in their productions. Further, it seems like they already know exactly where, how and when to get these rights. However, by being part of Huset-KBH, they buy music rights via them from an organization named Koda. Once they are no longer at Huset-KBH, they will need to create their own account with Koda or find another channel through which to purchase their rights.

A summary of these results can be seen in Figure 7.

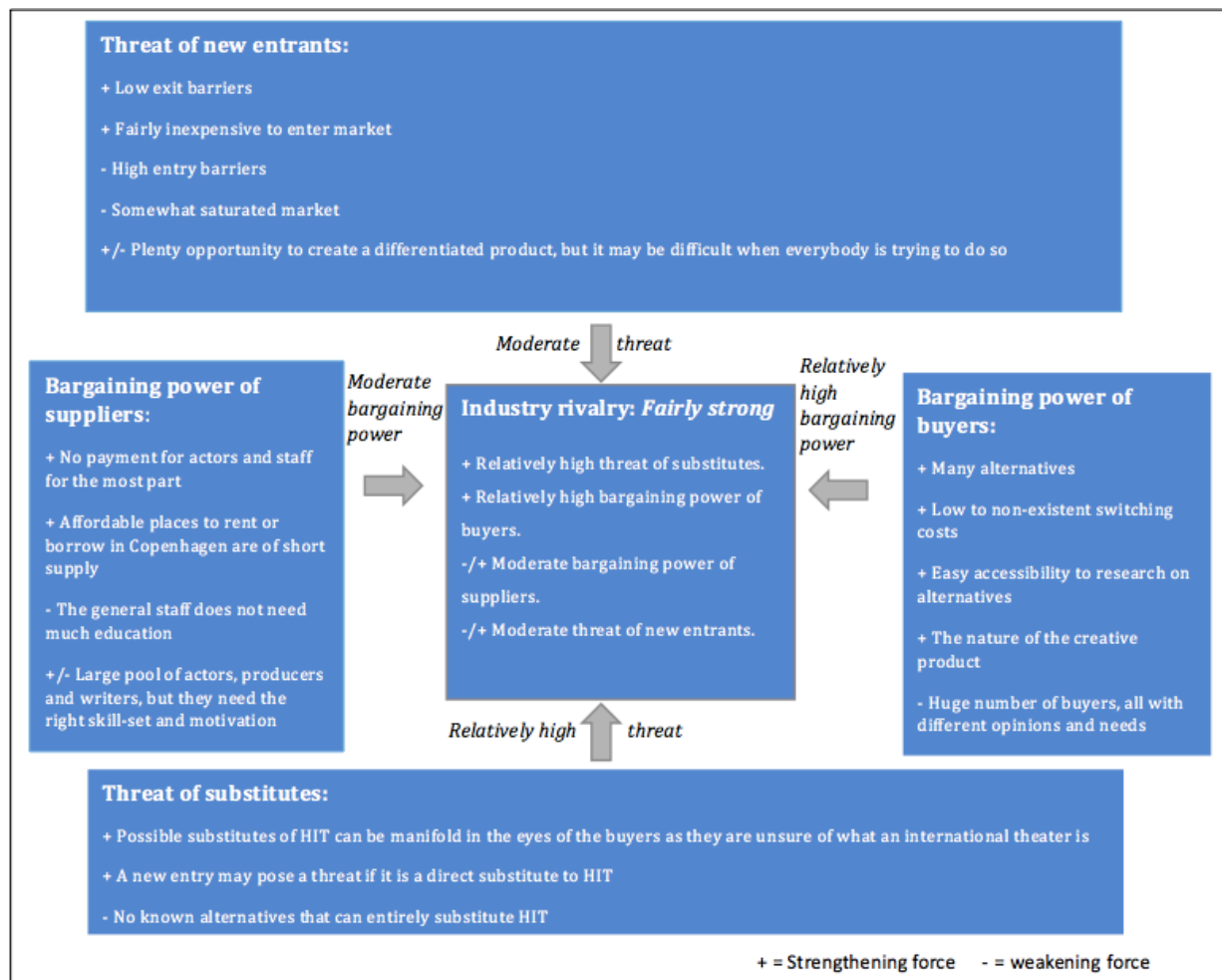
Figure 7: Results of the analysis on external factors affecting HIT

Main factors affecting HIT	
Political	<ul style="list-style-type: none"> • Getting funding • Political subjects for future HIT productions • Tax & employment laws politically determined
Economical	<ul style="list-style-type: none"> • Getting/needing funding • The overall economic situation in Denmark
Sociodemographic	<ul style="list-style-type: none"> • HIT being an international theater platform based in the context of a Danish industry • The need for HIT to embrace the social media culture
Technological	<ul style="list-style-type: none"> • Evolvement and demands of technology used in productions – though not a major issue for HIT specifically
Environmental	<ul style="list-style-type: none"> • The environment poses an important subject to address in a potential future production – there may be a customer demand in this area
Legal	<ul style="list-style-type: none"> • Laws of having foreigners entering Denmark and further in regards to potentially giving them salaries • Buying music and script rights

7.2. Porter's five forces

To gain a deeper understanding of the industry in which HIT operates and their competitive situation, this section includes an analysis of the threat of new entrants, the bargaining power of buyers, the bargaining power of suppliers, the threat of substitutes, and finally, the industry rivalry in accordance with Porter's five forces framework (1980). The analysis is carried out in the perspective of the theater industry in Copenhagen. The results of the following industry analysis is depicted in Figure 8.

Figure 8: Theater industry in Copenhagen



7.2.1. The threat of new entrants

New entrants may be new theaters or theater groups which are HIT's nearest competitors, as they can further saturate the theater segment of the creative industries. Though, it must be noted that this industry includes a massive number of entertainment options such as movie theaters, opera, ballet, and stand-up comedy. Nonetheless, people who like to go to the theater arguably would not choose one of the other options but rather choose several of the options. In the same way, those that are not theater-goers are not likely to begin going to the theater simply

because a new theater emerged. Further, there is the threat of new inventions on the market, though this is somewhat arbitrary in the creative industries, as experiences are sold rather than physical products. There is the possibility that new platforms for theater can emerge, for instance in the form of a theater podcasts or virtual theater performances watched from the comfort of the home via virtual reality glasses. These are not immediate competitors of HIT but may be in the future. Thus, the biggest threat for HIT in terms of new entrants at the moment probably lies in the option of new theaters and theater groups.

The market seems to be dominated by a few large players accompanied by numerous smaller organizations, one of which is HIT. In the questionnaire, the larger ones were mentioned by the respondents several times (App. 5, Q. 7-8): The royal Theater and Nørrebro Theater were especially mentioned, but Bellevue Theater, Aalborg Theater, Betty Nansen Theater, and Tivoli are also mentioned. This shows that the Copenhagen theater industry is in fact affected by theaters that are not physically in Copenhagen. However, this analysis still focuses on the Copenhagen market as this is where HIT operates. Further, it is only the larger theaters that are mentioned, but we cannot analyze all of the Danish theater industry, as the many small theaters on the market outside of Copenhagen do not seem to have an affect and thus should not be factored in. Further, in terms of new entrants, it seems unlikely a new theater outside of Copenhagen would suddenly emerge as a major player. It takes years to built that sort of reputation and brand, and hence the large players are relatively constant in the short term.

Overall, the market appears somewhat saturated with many existing theaters, and the fact that even the people who do not regularly go to the theater knows which theater they would go to if they would want to. This is backed up by the fact that 31% said they go to the theater less than one time per year, 19% said they never go, and yet almost all of these respondents mentioned one of the above mentioned theaters in Question 7 (App. 5, Q. 6-7). This increases the barriers of entry, which are further heightened by how difficult it is to be accepted into the community. To enter the industry, one would also have to be dedicated enough to spend the time writing one application after another for funding until they get enough funding to put together a production. If they continue to do so, they could eventually get regular funding which means that they automatically get funding for an entire season. However, this takes several years to achieve, and you cannot be guaranteed to ever get to that point.

However, entering the market can be done at a low cost as you can do as HIT and function with volunteers and governmental funding. Further, since the products are creative there is much opportunity for differentiating your organization. As described in section 3, creative products are, in nature, heterogeneous. Then again, it would arguably be difficult to create something different in an industry where everyone is trying to do so. Finally, since you can start out using volunteers and funding granted through the government, you can fairly

easily exit the market again without necessarily having lost any money, other than the lack of income you had during the time you attempted at making business work. As long as you have not bought a space to use, there is nothing in particular that hinders you from simply closing down the theater.

All of these factors describe a market that may initially seem attractive, but many will probably give up during the process of getting through the entry barriers. Therefore, the threat of new entrants is moderate.

7.2.2. The bargaining power of buyers

The buyers in this industry consist of a wide group of people of all ages, backgrounds and nationalities. They have many alternatives to choose from, including HIT, such as The Royal Theater, the Opera House, Why Not Theatre, That Theatre, Nørrebro theater and many more. Or they can choose to make use of a different type of entertainment such as movie theaters or stand-up comedy. Finally, they can choose none of the above, as they can watch a movie, play, or musical at home. They can switch between options with low or no switching costs. If they choose to go to a more expensive theater, there are some switching costs, but if they choose to stay home, they save the money. Additionally, given the intangibility of a creative product and the fact that the production and consumption of the product are tied together, the buyer cannot as such inspect the product beforehand. There is more risk involved for them in buying such a product, which is why it is vital that HIT ensures to capture their interest in the form of advertisement, for instance through social media. This is further made important by the perishability of creative products, as you cannot put a theater ticket in storage. If it is not sold, it is lost profit. Thereby, the buyer is given more power by the mere nature of the creative product and the ease of which one can switch between products.

Further, there is a massive number of buyers on this market who all have different opinions and needs. The goal of HIT is to have a great deal of diversity amongst their production, regarding being relatable to as many people as possible, but at the same time putting a new twist on original pieces and explore creativity. This was also why they tested *The Urban Hunt* on HIT Lab before showing it to an audience; they wanted to make sure that it made sense for an audience. Further, in the questionnaire it was found that 76% of the 161 respondents did want to visit HIT after learning about them (App. 5, Q. 27). Those that did not want to go mostly said it was because they generally do not like theater, and only few did not find HIT interesting, but you cannot expect to satisfy every buyer on a given market. This, together with the high number of buyers on the market, means that HIT does not necessarily have to conform their every move after what a smaller group of the buyers think.

All of the above factors considered in unity shows an industry in which the buyers have relatively high bargaining power; it would have taken more of a niche market for them to have absolute power.

7.2.3. The bargaining power of suppliers

The suppliers in this industry mostly consist of actors and the staff needed to write, produce and execute a play. Further, there is the question of a supplier of space, which is something HIT will soon be lacking as they cannot stay at Huset-KBH. Generally, there is a large pool of actors, producers, writers and so forth to choose from. However, given the creative nature of this industry, it must be taken into consideration that most creative work “*require diverse skilled and specialized workers*” (Caves, 2000, p. 5). Thus, you need the right collection of skilled and specialized people involved in a production to get to the wanted result. Also, creative industries are characterized by deadlines that put pressure on the employees involved in a production, which may make it difficult to find people who are willing to do so if they are not paid. Another characteristic of creative industries is that the artists care for what they create. Therefore, a theater such as HIT needs to get their employees excited for what they create. This may not be that difficult since they like to involve those they work with as much as they can in the process of creating something, as will be addressed further in section 7.5.2. Thereby, they get excited about their involvement in creating a production.

The staff behind the scenes does not necessarily need to be highly trained to for example, clean, claim tickets and so forth. Besides, a theater of HIT's small size can for the most part handle the “behind-the-scenes” tasks internally by making use of their volunteers or perhaps interns. It is somewhat more difficult to find spaces to rent or, preferably, borrow in Copenhagen. The overall problem for HIT is getting the funding required to pay rent. The other option is finding places that will lend them the space, for instance at cafes or the like, which arguably narrows the possible magnitude of a production.

All in all, the bargaining power of the suppliers differs according to whether you have a theater that is able to pay your employees or not. For a well-renowned theater, it would be fairly low. However, in the case of an organization such as HIT, it is moderate.

7.2.4. The threat of substitutes

As mentioned, there are many alternatives to HIT, however, there are not necessarily that many organizations that can completely substitute them. During our research, we have not found any organizations in the Copenhagen market that offer exactly the same as HIT; being both an international theater platform and workshop in an organization that is open to all sorts of people and talents. Nonetheless, it should be considered that in the eyes of the buyers, there are

probably several organizations that can substitute them, whereas in the eyes of the actors, there are not. In the responses to the questionnaire, a list of immediate competitors emerged when we asked where people typically go to the theater (App. 5, Q. 7). Those mentioned most often were the larger theaters such as The Royal Theater, Nørrebro Theater and Betty Nansen Theater, though The Royal Theater was definitely the one everybody seemed to know. However, several smaller theaters such as Aveny T, Grob and Zangenberg's Theater were also mentioned. Finally, MW identified a few competitors himself; Why Not Theatre and That Theatre both of which are in fact international theaters, which makes them the closest to actual substitutes of HIT. However, according to the empirical data gathered they still do not offer exactly the same as HIT, as HIT is a platform open for other's productions, and thus has a more open concept than the other international theaters. That, however, does not mean that they could not become substitutes in the future. Further, as mentioned, in the eyes of the buyer, these could probably offer the same as HIT. We saw in the questionnaire that most of the respondents were in fact confused about what an international theater is, which indicates that they simply see a large pool of theaters – some more alike than others (App. 5, Q. 8). This fact increases the threat of substitutes, which makes it important for a theater like HIT to make themselves noticed so that they can stand out clearly in the minds of the buyers, in the same way that The Royal Theater appears to do. The need for HIT to create a solid brand for themselves is further increased by the threat of new entrants, as it was considered moderate. This poses the opportunity for a possible substitute to enter the market.

Moreover, HIT is a fairly transparent organization in that their vision, management, HIT Lab Core and so forth are all clearly represented on their website. This increases the chance for someone to copy them, but at the same time, it seems unlikely that someone would attempt to do so, considering how unknown HIT is. Therefore, this is not a major threat at the moment but will grow alongside their popularity. However, as mentioned in regard to the bargaining power of buyers, there are enough buyers for all of the organizations in what comes across as a saturated market. Therefore, this should not be used as an excuse to make the organization less transparent or not use social media to advertise HIT. If they do so, it seems unlikely that they will survive as a theater in the long haul, especially considering the fact that 96% of the respondents of the questionnaire had never heard of HIT (App. 5, Q. 26).

In the perspective of a theater such as HIT, the threat of substitutes is relatively high, as it is one theater in a sea of many in the eyes of the buyer, whereas a large, well-established theater such as The Royal Theater would be difficult to substitute in the minds of the buyers and thus the threat would be smaller.

7.2.5. The industry rivalry

The overall industry rivalry can be assessed as fairly strong. Though we did not find many direct competitors, a list of competitors as discussed in section 7.2.4 did emerge. The threat of new entrants was assessed as moderate as it can come across as an attractive market but many will probably fail during the entry process. The bargaining power of buyers was assessed as relatively high because they have many alternatives they can switch to without high switching costs, but at the same time, the number of buyers ensures that there are buyers enough for the many different alternatives. The bargaining power of suppliers was assessed as moderate since there is a large pool of suppliers to choose from, but it may be difficult to find the right people to take part in the actual production. Further, they cannot expect to be able to pay them and it will be difficult to find affordable housing for HIT. Finally, the threat of substitutes was assessed as relatively high, as, even though there are no known direct substitutes to HIT, there may be many substitutes in the mind of the buyer.

7.3. Generic strategies

According to Porter (1980), an organization has to find a position that they can defend. Through the empirical data, it can be established that HIT seeks to differentiate themselves in the Copenhagen theater industry. JTP explained that they are not aiming for a specific target group but rather to serve as wide an audience as possible, though he mentions that their customers are primarily under the age of 30 and they do not seem to be able to bring in people who are above the age of 50. He argues that this may be due to them mixing English and Danish theater, or the theater's location on the top floor which an elderly may have difficulties accessing. Generally, those who go to English plays go because they enjoy the traditional English pieces, whereas the Danish theater scene is much less traditional. Therefore, it can be difficult to get the fans of traditional English theater to go see a different English piece. He talks about how they could ease them into it by having three shows in your season that you know for sure are going to be the audience's favorites and then mix in two shows that are different, and then hope they will see all of the shows and get more and more into the controversial pieces. This will ease them into HIT's differentiated product. Further, they try to attract people by using some social media, primarily Facebook, their own website, and printed media such as CPH Post, and flyers.

As JTP describes it, the value they wish to give their audience is something that is highly professional, daring and interesting. The hope is that the audience is pleasantly surprised by the twist they put on their plays by doing things a bit differently and mixing the Danish and English theater scene. Further, their tickets are also of value because they are fairly cheap, though this cannot be used as an argument for people to buy their tickets, as it may be confusing for the audience. HIT may risk getting stuck in the middle of strategies if people hear high quality at the

same time as cheap prices; they may not actually believe that the quality can be all that high. Not that they should not mention their prices in their advertising, it simply should not be emphasized as their argument for why people should purchase their tickets. Further, as mentioned earlier, the prices for the tickets of theaters such as HIT – small and fairly new non-profit theaters – are typically controlled by the government. This means that a large portion of the Copenhagen theaters have exactly the same cheap prices. Therefore, price cannot be used as a point of differentiation – or uniqueness driver – for HIT, and there cannot be a cost leader on the market. However, though they should not base their promotion on it, it might be beneficial for HIT to simply spread the word of it not being expensive to go to their theater.

The differentiation of HIT is not only based on their product but also on their customs within the organization. As stated in section 6, it is difficult to be accepted into the Danish theater community. As MW said in regards to what it can be like to look for work as an actor: *"We will email back and forth 20 times before we can meet for a coffee... and then I still don't like you!"* (App. 3.1, p. 105). He aims to create an environment at HIT Lab in which people are welcomed and get to be creative and use their talent no matter how few plays they have been involved in. Thereby, they are not only differentiating themselves towards the buyers but also towards those in the community. This affects their end-product as they do not risk rejecting someone extremely talented because they are young or relatively new to the industry. This different and more welcoming environment can make them stand out from other theaters. Arguably, this will create a more comfortable audience experience when attending a play in which people are relaxed, happy and feel they have been able to fully make use of their own creativity. In terms of HIT as a brand, JP mentions how HIT's strategy for the marketing and PR is to brand HIT as the first platform for international theater in Copenhagen. Though, as was determined in section 7.2.4, there are two other international theaters, which will arguably be identical to HIT in the mind of the buyer. However, we also found via the questionnaire that the majority of the consumers do not know what an international theater actually is (App. 5, Q. 8). Therefore, it could be argued that if they move quick, they may be able to brand themselves as such. However, given how unknown HIT is at the moment, they would need to do something drastic. This could possibly be by making more use of social media, as 77% of the 161 respondents of the questionnaire said that they would be more likely to go if they saw more content from HIT online (App. 5, Q. 29).

Further, although JTP expresses that they do not want one specific target group, it may be beneficial for them to articulate and accept that they have one, which would allow them to adjust their promotion and product accordingly. Once they have done so, it can specifically be determined whether or not they are using general differentiation or focused differentiation. However, given the fact that they express a wish to aim for the wide market, it can be argued

that they will probably not use focused differentiation. This would probably also not work in an industry such as this where the buyers have numerous alternatives. Further, the fairly strong industry rivalry determined suggests that it is important for HIT to make themselves noticed on the general market to gain as much attention on a fairly saturated market as possible. Based on the above, it seems that, so far, HIT has mostly differentiated themselves using their product, but they also have a wish to do so using their brand and promotion. If they manage to do so, they would get the optimal use of their strategy, as using price as a uniqueness driver is not an option in this industry.

7.4. Characterization of HIT's creative knowledge

As mentioned, HIT is part of the creative industries, more specifically the theater industry, which means that a certain type of creative knowledge is dealt with which in turn may influence the strategies that are employed in order to share that knowledge. Thus, before deciphering the strategies and behaviors regarding knowledge sharing within HIT, the aforementioned arguments about the creative knowledge inherent to the organization will be put into empirical perspective by comparing it to the collected data.

To recap, the knowledge that is the backbone of a theater such as HIT is creative knowledge coming from education, training and experiences. This knowledge is in this thesis termed creative knowledge as it is knowledge based on creative interpretations, feelings, and hunches, as well as creative behaviors, such as how to act, direct or design, learned from professional training programmes. As argued earlier, creative knowledge may be particularly difficult to share. The empirical data supports the argument of the creative knowledge inherent to HIT falling under the category of knowledge that is not easily shared. For instance, about being able to share one's knowledge, TS expressed that sometimes *"something is very clear in mind but then I sometimes have a hard time explaining it. Or I do explain in a way that I think, that I think is very clear but maybe not for the other person"* (App. 2.3, p. 94). Moreover, CD touched upon this; *"we don't have a lot of time, so when we start to put a lot of text and different ideas and.. and you know especially during this lab, I think you saw that we had just a little time to create something so then sharing deeply what your idea was in your mind is not so... so easy"* (App. 2.3, p. 79). This shows that the knowledge that manifests itself in ideas for instance about how to do a scene always is open for interpretation. It also shows the tacit dimension of the knowledge in that one can have a hard time explaining what they mean but also why they mean it, as their experiences within the field have become deeply rooted in their ways of doing. Also, this supports Barba's (2010) argument of the knowledge inherent specifically to the theater field is tacit. Furthermore, even when the participants shared knowledge with a more explicit nature such as discussing theatrical styles, this knowledge still seemed to have a tacit dimension, as the

participants' interpretations of the styles seemed to differ as a result of their various backgrounds. This supports the argument of Polanyi (1966) described in section 7.4.

The people within the organization of HIT thus seem to know more than they can tell, and this is where knowledge sharing practices for sharing creative knowledge becomes relevant; different strategies and behaviors can be identified as means to overcoming this barrier that is present when dealing with this type of knowledge. This is analyzed in the following, first with a focus on HIT outside of the HIT Lab, which more specifically is the part of the organization that deals with the main stage productions. Then the focus will shift towards HIT Lab, and finally, the connection between the two is scrutinized.

7.5. Knowledge sharing practices at HIT (outside of HIT Lab)

7.5.1. Overall knowledge management strategies

First, an overview of the broad knowledge management strategies within HIT is made, as this yields their general knowledge management tendencies. For this, Hansen et al.'s (1999) theory of the two knowledge management strategies, codification and personalization, is employed.

In terms of codification, HIT seems to employ this to a minimum. JTP comments on their use of a written database at Dropbox; *"We have a dropbox which we have all of our show information in and we also use the... like anytime someone sends us a CV, it sits in our dropbox so that people can go in and quickly access"* (App. 2.2, p. 65). As this shows, the content that is stored in this database is information about their shows but also information about actors; *"There are 60+ actors in our database that we know something about, we have interacted with, and they're all extremely well-trained, they're from the world's best drama schools. So I'm happy with the model, I think we've got more projects on our feet and more contacts than just sitting there playing hard-to-get"* (App. 2.1, p. 12). This is what would be classified as information rather than knowledge. However, MW comments on storing more personal characteristics about the different theater professionals; *"what kind of work they've done, what scripts directors are interested in, what their training is, what their aesthetic is... If i'm the only one with that in my head, the second Jeremy wants to make a project, we need to have a coffee date, and I need to make the decision for him"* (App. 2.1, p. 13). These arguably belong on the border between knowledge and information as they are informational facts about the professionals, but that, however, they also are subject to personal interpretations as well in the sense that, for instance, their aesthetics may not be the same in everyone's opinion. Nevertheless, this catalogue of theater professionals can be considered a resource of HIT, as they keep on building their network within the Danish, as well as international, theater community. The database is also quite large after only one year of working, as MW states; *"from my contact with other theaters in town, let's*

call them Danish theaters, cause that is the majority, I think we already have three to four times the number of international contacts in one year that they have in ten or twenty years. We're finding partners like venues, production houses, actors, directors, schools in other countries that a signing up for collaborations with us" (App. 2.1, p. 11). As stated in section 6, this openness to generating contacts with as many as possible is generally uncommon within the theater community, at least in Copenhagen which is a quite closed community; *"Theater culture is about rejection and never being good enough (...) you have to beat down doors to get an interview that still won't get you an audition, and then even when you get the audition, you won't get cast (...). So we've done something completely absurd by flipping our own head and saying "actually, you can write to us and tell us what you would like to do""* (App. 2.1, p. 12). This is thus an area in which HIT uses technology for the purpose of storing information and knowledge to generate new knowledge in the future from their gained contacts within the theater community. This generation of contacts is arguably also important in regard to the aforementioned moderate threat of new entrants stated in section 7.2.1, as HIT establish an advantage over potential newcomers from their many contacts. The newcomers would potentially be able to gain such a database for themselves, however, this will take time which HIT then will use to expand their already existing database. Also, in regard to the relatively high threat of substitutes stated in section 7.2.4, this database may help in making HIT non-substitutable in the eyes of the suppliers.

The nature of the creative knowledge inherent to HIT may be a reason why they are not employing codification to a larger extent. MW comments on this when talking about why it is hard to document more than they do; *"It's the personal part to document, I guess. Maybe that's actually the meeting point between the technology and the humanity"* (App. 2.1, p. 14). What can be drawn from this statement is that technology, in the creative context that HIT is in, is only sufficient up until a certain point; even though a large amount of information is stored, there still is a need to clarify this by speaking directly to the source; *"I need to have had contact with something, either the person or a conversation with someone else in the community to know what that means"* (App. 2.1, p. 13). Hence, this is where HIT stops using the codification strategy and starts using the personalization strategy; *"So we are trying to humanize a lot of the process and actually stay away from the technology"* (App. 2.1, p. 14).

The ways in which HIT employs personalization manifests itself in the ongoing conversations with people in the organization that both happen in writing and face-to-face. For instance, JTP and MW use each other for sharing their knowledge about actors; *"I ask him "what do you think about this person, how is that, how are they...". And so we share. (...) Somebody could be good in a style, but how good are they?"* (App. 2.2, p. 65). Hence, they use each other as experts on areas in which they have gained experiences. Also, their use of the more formal initiative, the

Post-Mortem, help them learn from each other and their techniques which may make the process easier the next time. Hence, verbal feedback seems to be inherent to the knowledge sharing process within an environment that deals with intangible knowledge. However, more informal, unscheduled practices also is important; *"It's usually casual, I think. Jeremy and I see each other a lot at the theater. We bump into each other all the time outside the theater (...) And I think it's usually that chit chat. (...) There's times it really feels like, you know, you gotta hang out in the smoking room to get the real work done. That it's all the off-the-book conversations where I think most of the creative decisions happen"* (App. 2.1, p. 15). However, HIT also seems to share knowledge in writing through Facebook, email and texts; *"We mostly use Facebook, yeah. We mostly have several Facebook groups that we constantly pitch in. We also have something called Friends of HIT which is a closed Facebook group where any actor who's been with us in the past or anybody who's like been at one of our workshops or that, they're automatically put into that system"* (App. 2.2, p. 66). Even though this group seems to mostly be for sharing events, ideas, and general information, creative knowledge is also shared through such channels; *"we've had long facebook conversations about plays (*JTP and MW)"* (App. 2, p. 66). These informal ways in which creative decisions are made are not new to organizational theory as it is acknowledged that, oftentimes, decision-making is influenced by informal interactions within an organization (Farris, 1979).

Sharing creative knowledge is thus both done face-to-face and in writing, which ultimately emphasizes HIT's general strategy of *"linking people so that tacit knowledge can be shared"* (Hansen et al., 1999, p. 109): personalization. It is evident that this is the prioritized strategy, and that codification, for HIT, is more about the facilitation of conversations and thus the facilitation of sharing tacit knowledge. This is what Figure 9 represents; the core, codification, is a prerequisite for some of the exchanges that happen through personalization which is HIT's dominant knowledge management strategy. Having a dominant strategy is thus in accordance with Hansen et al.'s (1999) argument of not being stuck in the middle. Also, the focus on personalization points to the importance of having an environment that facilitates knowledge sharing, which Desouza (2003) also argues should be existent in order to tap into individual

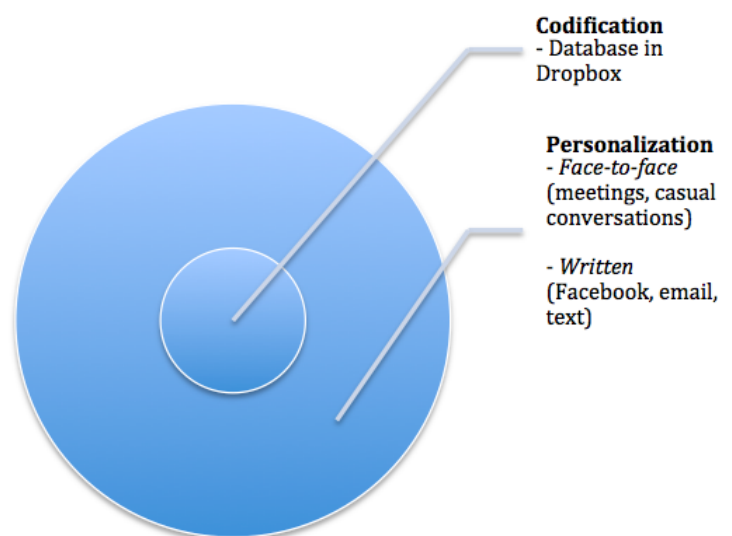


Figure 9: Knowledge management strategies at HIT:
Codification facilitating the dominant strategy of
personalization

knowledge within an organization. This will be the focus of the next section.

7.5.2. Environment at HIT

After establishing the overall knowledge management strategy at HIT, it is beneficial to look deeper into their environment as it arguably plays a large part in if, and how, knowledge is shared. Another term for studying knowledge sharing in an organizational environment is *Ba* (Nonaka et al., 2006). If organizational members is part of a culture that exercises *Ba*, it means *“to become engaged in knowledge creation, dialogue, adapt to and shape practices, and simultaneously transcend one’s own limited perspective or boundaries”* (Nonaka et al., 2006, p. 1186). When looking into the environment at HIT, several areas resemble the notion of *Ba*.

The first thing is the general openness towards newcomers. As mentioned, the idea of HIT is to bring together theater professionals from all over the world and, therefore, not to practice the excluding tendency that transcends Copenhagen theater industry. Consequently, this is not only a part of their vision as a theater, but it also becomes a part of their organizational culture to have an open mind towards newcomers and their opinions. This gives HIT an opportunity to dive into new pools of creative knowledge, as they gain a large amount of contacts that can provide continuing new creative knowledge to the organization. An example of this is bringing people in that do not want to take part of HIT Lab for stage readings; *“One of my jobs is ringing up people for stage readings (...) There’s some people who wanna collaborate, but they don’t want to it in the lab for various reasons (...) So those people I plug into stage readings, because all of the sudden you have five people working together on a script and one week later they know more about each other (...), and I just think it breeds new projects”* (MW 1, p. 8). As stated in section 6, this has made many things possible for HIT that they otherwise would not have been able to do.

In addition to this, there also seems to be an overall tendency of wanting to listen to people’s opinions within HIT; JTP emphasizes his role as not being one to tell people what the right answer is but being the one that inspires people to share their knowledge and thereby using and building on their existing skills by discussing their ideas with their team; *“my role as director is always to come in and try to inspire the designers to give their best and the actors to give their best.. So, I come and I present an idea and then they digest that idea, go home and come back, and then they tell me how they think that they could like take that idea and expand on it further in their fields. (...) And that’s how I like working best”* (App. 2.2, p. 68). This is connected to some of the practices that happen within the teams when creating a main stage production. Firstly, as stated in section 6, there is a devised process; *“If I’m working with a devised piece (...) then it’s usually coming into the room saying “Here’s the idea we want to explore” and the designers are usually there and the actors are there and they’ll come in and out (...). People are*

trying to figure out how to, how to negotiate together in that process" (App. 5, p. 69). The other approach is when a script is bought from another source or when JTP writes the script himself which then is pitched to the design team. Hence, this is still what would be termed a collective creation process, as they then build on the initial material. Thus, a general tendency of sharing knowledge in creating the main stage productions is creating collectively by giving space for everyone to contribute, which MW also comments on; *"The thing that maybe makes it different from any other art form is that you need a group of people to do it. (...) So, I find the closer we keep ourselves to that structure, the more theatrical it can be"* (App. 2.1, p. 13). This collective creation process arguably is beneficial in the perspective of HIT wanting to differentiate themselves on the basis of their product, as stated in section 7.3; as collective creation means multiple ideas on the table, this means that there are higher grounds for coming up with differentiating material than if only a few people were involved in the creation process.

Something that may help reinforce this dynamic within HIT is the mixed nationalities part of the organization. Mixed nationalities in a workplace is argued to be a catalyst of collaboration issues (Hofstede, 1980; Trompenaars & Hampden-Turner, 2012). However, the empirical data indicates that this is not an issue at HIT. As stated in section 6, they are, on the contrary, viewed as an advantage to knowledge sharing and collaboration. When asked if national differences create difficulties or are seen as a chance to reinforce learning and gaining new perspectives, MW responded as follows; *"95 percent the second, because of the field that we work in. Artistic expression is so personal, but if you just alone in a room by yourself, you don't get better at it"* (App. 2.1, p. 21). This resembles the argument of Schneider & Barsoux (2003) about bringing people from different nationalities together in multicultural teams in order to reap the knowledge that stems from different backgrounds and perspectives, which in turn can create opportunities for greater creativity and innovation. This arguably is evident at HIT. Furthermore, as MW mentions, this is connected to the field that they work in which naturally consists of a blend of people with different nationalities. Thus, this condition is accepted throughout the organization and even considered an advantage, and this seems to leak into the environment of HIT. Another influencing factor on the environment is a set of tacit rules that, according to MW, exist within the theater community; *"One of them is "always say yes to other people's ideas". One of them is "evaluate people on their own values". (...) I think those two skills keep us pretty collaborative"* (App. 5, p. 21). This brings us to the next section regarding how they, more specifically, share creative knowledge within the teams.

7.5.3. Sharing creative knowledge across communities of practice

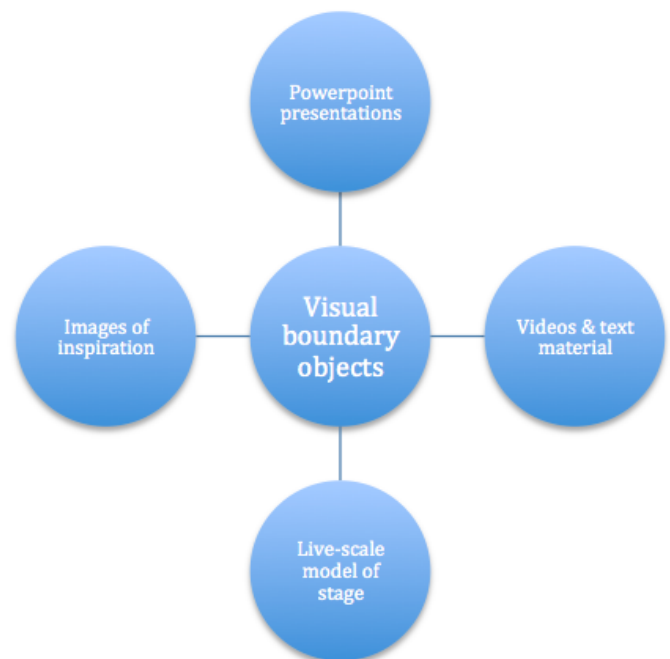
Sharing knowledge comes with certain barriers and one of them can be the existence of different communities of practice (CoPs). Arguably, all organizational members of HIT are part

of one large CoP in that they all share the involvement in the theater world and thus share some kind of language and understanding. This is evident in the argument made earlier about the theater community containing a set of rules that everybody involved seems to follow. However, within a CoP, multiple CoPs are able to exist. This can for instance be based on differences in occupation, and a difference in occupation also means a difference in professional language and ways of perceiving the world. Hence, even though HIT members are all part of the same CoP, several subgroups still exist such as lighting designers, set designers, costume designers, scenographers, directors, and actors. The knowledge that lies within each CoP is thus not the same, and, as Zorn & Taylor (2004) argue, *"The knowledge resources of each of these CoPs may be quite opaque to others in the same organization, even though they seem transparent to those within the community"* (p. 106). Hence, the PR team, for instance, may have a different agenda and understanding about the product than the other CoPs may have. As JTP states; *"(...) they also need to be able to sell it"* (App. 2.2, p. 70). This can be considered an obstacle of sharing knowledge which then adds on to the existing general challenge of sharing creative knowledge. However, it is evident that HIT employees use several strategies in order to overcome these obstacles. These strategies can be characterized as what Bechky (2003) terms boundary objects.

For instance, through their written channels, such as Facebook, they not only write about their ideas, they also send each other material such as videos and text pieces. This is done in order to make each other understand these ideas. Moreover, PowerPoint presentations is a much used boundary object between the different CoPs; *"I usually do a PowerPoint presentation with a lot of different visual images, scene work, uhm, ideas about all the way down to dramaturgical structure of the play and how the play moves and things like that"* (App. 2.2, p. 68). Also, about the prompt book that JTP uses for his PowerPoint presentations, he says; *"it is an interesting communication tool, I mean, they are all so visual people, and designers are visual people and so for them it's really important to see images and see things"* (App. 2.2, p. 70). The fact that set designers use a live-scale model of the stage is used in order for everyone to understand the physical setting of the stage. This model is presented for the actors so this knowledge can be incorporated in their further working process; *"All of that stuff that help the actors understand and see it for themselves just makes the process stronger"* (App. 2.2, p. 70). But not everyone does this; *"Each designer has their own method, I mean, a lot of costume designers at the professional level come in and present their costume ideas with a whiteboard with us, you know, show like 'these are the fabrics and textures, and this is the images we're gonna be using to design your costume off of'"* (App. 2.2, p. 70). Basically, these boundary objects have one thing in common; they are all visual representations. This visuality seems to be paramount to HIT as their creative knowledge needs to be visualized in order for the other groups to understand them properly; *"I mean, we are a visual culture as artists (...) it's not just talking, right, it's also good for us to look at*

images, see videos and see things that inspire us" (App. 2.2, p. 66). This need for visual boundary objects can be explained by certain properties that visual elements arguable have, according to Messaris (1994). Broadly explained, visual objects have the ability of involving one's visual system when looking at it, as the visual object is more highly associated with the actual object in question. This could for instance be the live-scale model of the stage described above that helps people connect more to the actual stage than if it was described verbally. This results in the recipient having a more engaging experience with the visual object rather than if it was just written in words. Moreover, visual objects enable the recipient to wander mentally; the visual object can make one think of something else. Finally, and most importantly, visual objects *"lack the symbolic and syntactic devices necessary for making explicit propositional arguments about them"* (Smith, Barratt, & Selsøe Sørensen, 2015, p. 54). This means that they are appropriately vague, or *propositionally indeterminate*, in that they communicate less specifically than words, resulting in the recipient being able to form their own creative interpretations of the visual object. This, in the case of HIT, seems quite beneficial as the people looking at the visual boundary objects need directions coming from them, but they still need them to be something they can built upon in their further work process. Also, the visual boundary objects are able to communicate creative ideas and knowledge without it needing to become explicated in words beforehand. All of this emphasize their shared community of being one large CoP in the sense that they all need visual boundary objects to create an understanding between them, which, in turn, underlies their differences that at the same time need to be reconciled.

Figure 10: Summation of the visual boundary objects used at HIT to share creative knowledge



7.5.4. Knowledge sharing challenges at HIT

With all of this said, HIT also face some challenges in terms of their knowledge sharing practices. For instance, as stated in section 6, JTP mentions a communication problem of making creative knowledge known to all within the organization; *"when I produce a show, I know what the show's about. So it's oftentimes easier for me to go in and do those smaller, like, do the press release, do all these other things"* (App. 2.2, p. 64). The knowledge about the content of the main stage productions seem to be difficult to share with the organizational members that are not

involved with the actual creation process, such as the PR team. This makes it difficult for the team to produce press releases about the shows which means that JTP ends up doing it; *“we have too much knowledge based in very few people and it would be good to sort of spread that out”* (App. 2.2, p. 64). This is connected to HIT’s time limits; *“especially this season when we’ve had one show after the next, after the next, we have to do the press release for the next show while this show’s still going on (...) then if you have to get your PR out at least a month ahead, then there’s not a lot of time to have conversations about it”* (App. 2.2, p. 71). This is though also connected to JTP’s personal work structure of being prone to doing work tasks himself. As he mentions himself, he *“(...) could be better at letting other people do that job that they’re hired to do”* (App. 2.2, p. 71). This issue may be because of JTP’s role as both the one that directs shows, oversees the daily operation of the organization, and takes care of administrative work such as bookkeeping. He thus occupies several roles within the organization simultaneously. This issue can though also be considered a consequence of the creative knowledge based on personal ideas and visual impressions which deal with concerning their product; it is not just something that they can write in a message to the PR team, the PR team has to witness it themselves in order to understand the content and message of the show. Hence, because of the product in itself is an experience, in order for the PR team to be able to communicate this properly, they need to be part of the process. Consequently, this creativity inherent to HIT’s product is a barrier to knowledge sharing, also influenced by their short time frames.

Now that the knowledge sharing practices and challenges at HIT outside of the lab have been scrutinized, it is beneficial to look into the knowledge sharing practices at HIT Lab. This enables us to see how both the environment and practices differ, but also to discuss whether knowledge resources are fully utilized within the organization as a whole. Thus, after analyzing the knowledge sharing practices at HIT Lab, the connection between HIT and HIT Lab is analyzed.

7.6. Knowledge sharing practices at HIT Lab

7.6.1. Environment at HIT Lab

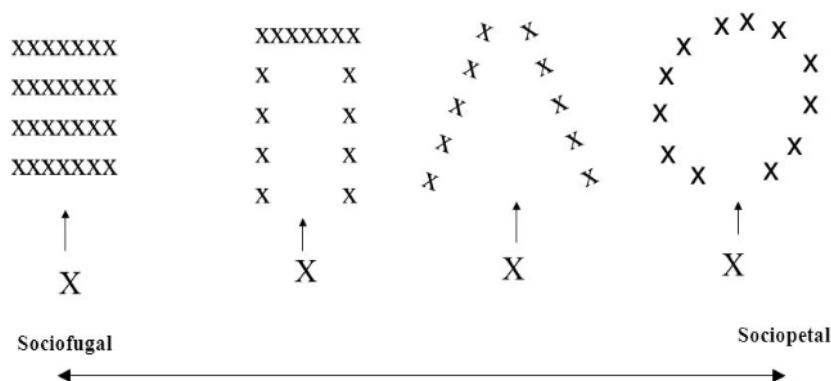
Looking into the environment specifically at HIT Lab, which, to recap, is the workshop that HIT offers to theater professionals, is beneficial as it might have specific characteristics that influence their knowledge sharing. Having the definition of what it means to be a part of a culture that exercises *Ba* in mind, which is *“to become engaged in knowledge creation, dialogue, adapt to and shape practices, and simultaneously transcend one’s own limited perspective or boundaries”* (Nonaka et al., 2006, p. 1186), several areas within the environment at HIT Lab stand out.

First, as stated in section 6, MW is, by conscious choice, not the lab teacher; *"I think we've made a really clear choice, Jeremy and I together (...). And you can't teach. If you teach, it's something different. It is a workshop"* (App. 2.1, p. 20). The participants are thus there to learn from each other. Moreover, the general mindset about the lab is that they are all there to experiment and to create; *"I really like the fact that we create this atmosphere of being in action and never giving up on creation. Creating, imagining, all these things are so important for an actor (...) because it's a muscle, I mean (...), if you stop, it's... everything stops"* (App. 2.3, p. 83). This generation of ideas arguably is favorable in terms of HIT's strategy of differentiating themselves on the basis of their product; the more new ideas presented, the more chance there is to come up with something that spikes an interest.

Also, an important factor to lab environment is the fact that there is no director telling people what to do. This differs from a normal production of a play; *"they created a free space where everybody (...) comes with this idea to be trained... with the freedom not having a director saying 'we should say that' (...) and 'today we do that'. (...) it is very comfortable"* (App. 2.3, p. 85). This is one of the main tenets of the lab. About this, MW states; *"theater is very top-down, it is very dictatorial. And I think we work better when there are five people putting in ideas instead of one person putting in ideas"* (App. 2.1, p. 39). This entails that the participants feel more free than they otherwise would, as they are free to experiment with what they would like to work with; *"here the sense is the freedom of express your ideas and for me it's also the way that the lab has some people that are coming back but also others that are only coming for one time"* (App. 2.3, p. 78). As CD also mentions here, the mix of newcomers and people that have been at the lab before creates a certain environment which arguably facilitate knowledge sharing, as a shared knowledge base is established while still getting new input from newcomers; *"keeping the door open to people to come in and join the network and share their ideas and get their projects on the ground, but still having a core with people who pass through the majority of the labs, so that there's also knowledge getting passed through"* (App. 2.1, p. 9). This free environment also brings non-competitiveness with it; *"(...) creating something right away (...) discussing with other people is like really inspiring and really interesting because you have to create something, you have to come out with something interesting, and I don't feel like as competitive, I fell more like it is a community of sharing things and trying to look for what you are interested in"* (App. 2.3, p. 88). Also, the environment of being *"open and explorative"* (App. 2.3, p. 94) is by TS stated as *"less stressful"* (App. 2.3, p. 94) which is connected to the lab not having to end with a finished product. Hence, even though the lab ends with a performance, it is known to all, including the audience, that the pieces are not supposed to be perfect. This process is considered important; *"It doesn't have to be finished (...) We have to keep telling ourselves this because we, otherwise you feel like.. Oh it's not finished, it's not good. To kind of just go for it anyway, and I think that is a*

good thing (...). That it's allowed to be experimental and I think when it's just one person being the director it's not the same like.. vibe" (App. 2.3, p. 93). This type of environment is also a space for having fun with the craft; *"For me, it is pretty much fun and games (...) I mean, because, everything else I do kind of has to become a show. (...) And here, there is more room for, uhm... playing completely freely"* (App. 2.3, p. 98, own translation). These statements indicating the participants' perceptions of the HIT Lab environment were continuously confirmed through our own observations about the environment being free and open for creation, imagining, and experimenting. Also, the democratic atmosphere at the lab is evident in the physical environment in terms of them always discussing in a circle. These seating arrangements can, according to Hargie (2011), be characterized as sociopetal which is when people are arranged equally to each other, with the most sociopetal structure being the circle (see Figure 11). Such seating arrangements *"make it easier for open interchange and sharing"* (Hargie, 2011, p. 74). Hence, this arguably plays a role in facilitating knowledge sharing at HIT Lab.

Figure 11: Socialpetal and sociofugal seating arrangements (Hargie, 2011)



A different factor is the constraints mentioned in section 6: HIT's budget, limited time, and its location. Sometimes constraints are argued to stifle creativity, however, constraints may also encourage creativity as it limit on endless possibilities; *"creativity (...) should be considered as both enabled and inhibited by numerous constraints guiding the choices made by creative personnel during the course of their work"* (Moeran, 2009, p. 2). Thus, constraints may be an advantage when doing creative work. It has even been argued that *"the more constraints and conditions laid down (...) the better, since being told to 'make something interesting' merely leads the creative team up numerous, unclear, and ultimately blind alleys"* (Odagiri, 1992 in Moeran, 2009, p. 5). Through our observations, it became evident that this argument prevailed among the HIT Lab participants. As MB states; *"It is satisfying to have no budget!"* (App. 3.2, p. 158). Also, she states that constraints make them go back to basics by having no money, no real scene or props. As the empirical data showed, the time constraint was conscious, serving to motivate ideas and creativity; *"that's also why I only give you one to two hours to work with each play or*

scene. Rather than spending ten days on the same thing. If there is an idea there, it will be something in an hour and if not, working with it for five more days is not going to accomplish anything" (App. 3.1, p. 139). Hence, it seems that the HIT Lab participants do not feel hindered by the constraints; on the contrary, it is a relief for them to only have their creativity within those limits in mind. Only one statement from MW at first glance seems to negate this; *"Deadlines are horrible for learning something"* (App. 3.2, p. 147). However, from the context in which the statement was uttered, it was clear that he meant that the focus of the lab was to get as much done as possible without setting up a goal beforehand that says how much should be accomplished, thus having as little stress about the process as possible.

Another factor contributing to the free environment is the fact that all of the participants were polite towards each other; *"here we are all very polite. In other situations, you can also be... I don't want to say punished, of course, but if you do something wrong you can feel some anger from the director and there could be also a moment of tension and maybe a conflict"* (App. 2.3, p. 81). This was not only evident in the lab participants' behaviors but also in MW's behavior of listening to everyone without stepping in with a correct answer; *"we really try and emphasize that there is not one correct way in this lab. And that shows a lot in the way that I have to behave, because typically, a lab director does have the one correct way"* (App. 2.1, p. 11). Generally, politeness seems to be a positive thing, however, this may also prove to spike a challenge within the lab, which is elaborated in section 7.6.4.

Finally, the structure of the lab is also a factor that arguably fosters knowledge sharing, as the participants need the incorporated rest days to brew on their lab work; *"Our brains need to do the unconscious work that we all know we are doing, but which is hard to put in words"* (App. 3.2, p. 154). Richard Asker (RA) also comments on this; *"This 'not doing anything' which in our culture is frowned upon is so important!"* (App. 3.2, p. 154). Thus, the structure of the lab actually takes into account the type of knowledge they are working with by giving the participants time off to process everything in their minds.

Overall, this arguably boils down to collective creation as the participants emphasize listening to each other's ideas and building upon them inside an open environment. PGI's following comment sums this up; *"as a whole I am taking the creativity and sort of like creation that is in me and all these things I am taking from other people that are coming from different backgrounds... from different countries, languages and also different art crafts which is something that I am really interested in. Collaboration between artists"* (App. 2.3, p. 87). This collective creation is built on both individual knowledge stemming from past training and experience which then is mixed with group knowledge that they all have about theater in general. Hence, a fitting conclusion on this is that HIT Lab fosters an environment that exercises *Ba* as the participants are engaged in knowledge creation and sharing by through dialogue. Also by being

open towards each other's ideas, they adapt to and shape practices which, in turn, makes them step out of their own limited perspectives.

7.6.2. Sharing creative knowledge across communities of practice

As argued about HIT outside of the lab, the lab also consists of people from different CoPs. Though they are all part of the theater world, making them speak some kind of the same language, the fact that they all come from different nationalities and backgrounds in their theater training makes them part of different subgroups. An example of them being part of the same large theater CoP is the fact that within the first ten minutes of observing the HIT Lab participants on the first day, it was clear that they all had something in common: theater. Some of the commonalities were, as described in section 6, that they had met each other before in a theater context, for instance, in other HIT Labs, and that some of them had gone to the same schools. Also, on day one, they already started sharing their knowledge on plays and theatrical styles unknown to us as observers, which made it clear to us how they are part of a shared community. However, because the participants come from different theater disciplines, they can arguably be divided into smaller CoPs as well. This mix is an intentional decision of MW; *"I do want a group that has very disparate experience. It would be boring to have a group where everyone's trained in the same tradition. (...) I'm actually not casting people by Swede, Italian, French, I'm casting people by the school of theater that they come from"* (App. 2.1, p. 22). This diversity is thus present to get as many different opinions, perspectives, and knowledge bases as possible into the lab, making the learning process as fruitful as possible. However, as argued earlier, sharing knowledge between different CoPs call for strategies in order to overcome potential barriers. Consequently, it was evident that the HIT Lab participants did certain practices in order to share their creative knowledge and learn from each other's knowledge bases.

7.6.2.1. Feedback

The first strategy identified is their use of constant feedback on their group work on small theater pieces. The impression this gave when observing was that they all gave constructive criticism, for instance by using the phrase; *"This was great... but this could perhaps be better if..."* (App. 3.1, p. 118). By doing this, they helped each other develop their understandings of the pieces also by sharing their own understandings and seeing things from different perspectives. This did not only seem helpful in the eye of the observer; MW even asked the participants for feedback on using feedback and the general response was that the participants were happy about it and that it gave them material as creators. Hence, they learn from these feedback sessions, which provide seeds for them to plant in the future in terms of getting to know which

of the ideas developed in the lab are worth going forward with. Danneskiold-Samsøe (2013) comments on the use of feedback within theater which she, on the basis of her case study of Aarhus theater, has found out to be paramount within this field; *"It is necessary to make ongoing conversations and reflect upon the processes when dealing with processes as complex as theater production"* (Danneskiold-Samsøe, 2013, p. 74, own translation). Hence, following her research, it is important for theaters to provide feedback, which was a dominant practice at HIT Lab.

7.6.2.2. Experimentation before discussion

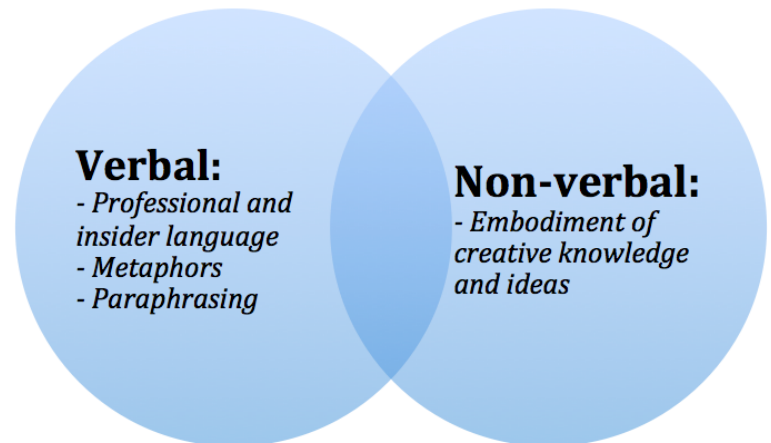
Another strategy identified is a practice that seems to be connected to the nature of the knowledge they are working with. This is their use of experimentation followed by a discussion or clarification of what they just did in their experiment. In other words, the participants tried out their ideas physically before making sense of them, as this seemed to help them make sense of their ideas afterwards. This benefited the participants in the sense that they got to try out creative ideas without having to verbalize them until after the ideas had been physically tried out. This practice may be connected to the tacit dimension that their creative knowledge encompasses. Further, the empirical data also showed that this practice was often an iterative, fluid process in which experimentation and discussion would continuously replace each other. This only emphasizes the participants' need to use bodily experimentation as a means to making sense of their ideas, as they repeatedly went back to using their bodies even deeply within a discussion. As indicated in section 6, this physicality may though be a product of the participants' professions which mainly were actors, making them more prone to using their bodies to express. Thus, not all creative theater workers may use this strategy. However, this does not minimize the evidence of this being a strategy within the specific environment at HIT Lab. This physicality will be elaborated on further when discussing the embodiment of knowledge.

As argued, these strategies were employed between the HIT Lab participants as means to overcome certain barriers between their different CoPs. However, as indicated, they also seem to be strategies specific to their overall CoP as creative theater workers, and more specifically, actors. Thus, it needs to be kept in mind that the HIT Lab participants' position in an overall theater CoP in general means that, even though they use several strategies for knowledge sharing, they all share a vocabulary unintelligible for outsiders. This vocabulary was both verbal and non-verbal. Hence, two main approaches specific to sharing creative knowledge within this environment were identified: the use of specific language and the embodiment of ideas and creative knowledge.

7.6.3. Two approaches to creative knowledge sharing at HIT Lab

The following approaches arguably are ways for the participants to explain their creative ideas which, as argued, is based on their creative knowledge. The nature of creative knowledge, which has been argued to be predominantly tacit, making it difficult to explicate and therefore share, thus seems to have influenced the ways in which such knowledge is shared in an environment as HIT Lab. The two approaches identified are, first, the use of professional and insider language, and second, the embodiment of ideas and creative knowledge. Hence, a verbal and a non-verbal approach.

Figure 12: The two specific approaches to creative knowledge sharing identified at HIT Lab



7.6.3.1. Verbal approach for sharing creative knowledge

7.6.3.1.1. Professional and insider language

The use of professional and insider language known to the CoP was the first identified approach to sharing creative knowledge. This approach quickly became evident when observing the participants as outsiders of their CoP. Examples of such language are the words *avantgarde* (App. 3.2, p. 151), *object-theater* (App. 3.2, p. 152), *archetype* (App. 3.2, p. 152), *fragmented text* (App. 3.1, p. 127), and *storyline* (App. 3.1, p. 127). As stated in section 6, the participants did not recognize these words as professional language as much as we did which arguably is normal when being part of a CoP. Moreover, an example of insider language not necessarily professional is for instance when RA used the phrase *"let's try it more spatial"* (App. 3.1, p. 122). Moreover, as the use of professional and insider language is what characterizes a CoP (Bechky, 2003), it is not surprising that the participants used professional language. However, what makes it specifically interesting is the fact that the general idea of creative ideas being based on hunches and feelings was evident in the lab, as the participants often used the phrase *"I feel..."* before uttering an opinion or idea (App. 3.1, pp. 126+127). However, the professional and insider language that is used to describe their hunches is clearly based on the participants' training and experience. This indicates that, even though at first glance the participants' ideas may come from a feeling, this feeling is built upon, and therefore created from, their existing training, making this professional language a way of sharing their creative knowledge. This supports Kjølrup's (2011) argument of

artistic creation always being connected to one's knowledge; "(...) *artistic creativity has always presupposed a certain amount of creation or at least retrieval and use of knowledge*" (p. 41). Moreover, even though the participants generally did not take notice of their language use, the fact that MB expressed her recognition of the participants' unconscious use of professional vocabularies supported by training arguably is linked to her profession as a director. This profession may also be linked to her frequent use of hand gestures rather her entire body, and she also seemed to be more trained in using her words. Thus, the use of the body to express creative knowledge, which will be elaborated on in section 7.6.3.2, may especially be inherent to actors. This difference in approaches to knowledge sharing according to different professions is supported by Haugland (2017) who argues that artists create on the basis of both their general knowledge, skills and methods connected to one's profession and their individual, artistic expressions and interpretations of this knowledge. These two sides to creative knowledge cannot be separated (Haugland, 2017). Hence, even though the HIT Lab participants had personal ways of expressing their creative knowledge, the general tendency of the actors to use their bodies as opposed to MB's more developed verbal approach shows how knowledge sharing practices are connected to differences in professions, and thus, CoPs.

7.6.3.1.2. Metaphors

Another approach of verbally sharing creative knowledge is their use of metaphors. An example of a metaphor used is about how to perform a certain text; *punctuating the mood* (App. 3.2, p. 149). Other examples are *this is more like a symphony* (App. 3.2, p. 152) when talking about a text piece, *imagination opened up a bit more* (App. 3.2, p. 153) when describing a creative process, and *being with each word* (App. 3.2, p. 153) when explaining how to be a good verbal actor. According to Nonaka (2007), using metaphors is a tool people use to "*put together what they know in new ways and begin to express what they know but cannot yet say*" (p. 167). Thus, there are grounds for assuming that metaphors are a means to sharing tacit knowledge because the figurative language may be easier to utter as it resembles the feelings connected to the knowledge. However, Nonaka (2007) also argues that using metaphors is only the first step in making the tacit knowledge explicit. This is an argument that this thesis does not adhere to; this thesis argues that the knowledge conversion that Nonaka (2007) here refers to need not to happen in order for knowledge to be shared. The use of metaphors in HIT Lab showed that the participants actually used them as tools to share their creative knowledge. The nature of the knowledge used in the lab may even dictate that the knowledge should not be explicated in order for it to be shared because of its creative nature. Nevertheless, this was observed during the lab, as the participants all seemed to learn from each other by using figurative language. Hence, theory on sharing tacit knowledge arguably need a new angle that does not argue for the

knowledge to become explicit in order for it to be shared. Thus, the observations of this thesis supplement existing theory such as Nonaka (2007).

7.6.3.1.3. Examples

A third approach connected to the aforementioned two is the use of examples. It was evident that this was a tool to explaining something that may be hard to explain; by means of comparing it to something else, people may easier understand. Examples of the participants' use of examples are for instance explaining the style, performance, by *standing with a rock for 20 minutes* (App. 3.2, p. 148), using references to existing things such as the movie *A Clockwork Orange* or the piece *Blood Moon* (App. 3.2, p. 153), and using personal experiences such as witnessing someone having a mental breakdown when giving advice on how to act out a psychosis (App. 3.1, p. 127). Personal experiences were also several times used as examples in order to express a feeling that someone wanted to be part of a piece. For instance, when a group discussed the notion of loneliness in their text, they all used personal experiences as examples to loneliness; Hyo Rasmus Cortzen (HRC) used his adoption and thereby feeling disconnected and RA used overhearing someone talking about how many people are actually single, and lonely, in London. This use of examples can be argued to be a way of putting the knowledge that one wants to express into a different context in order to make it more understandable. According to Bechky (2003), putting knowledge into a different context enables others to see the knowledge in a new light as well as it creates common ground between the communicators. She presents this argument in terms of communicating across CoPs, which fits with the different CoPs that exist within HIT. However, this strategy of using examples seem to not only be useful in terms of this, but also in terms of communicating creative knowledge even within a CoP. Being part of the same CoP thus enables them to understand each other's use of metaphors as they share some kind of common language.

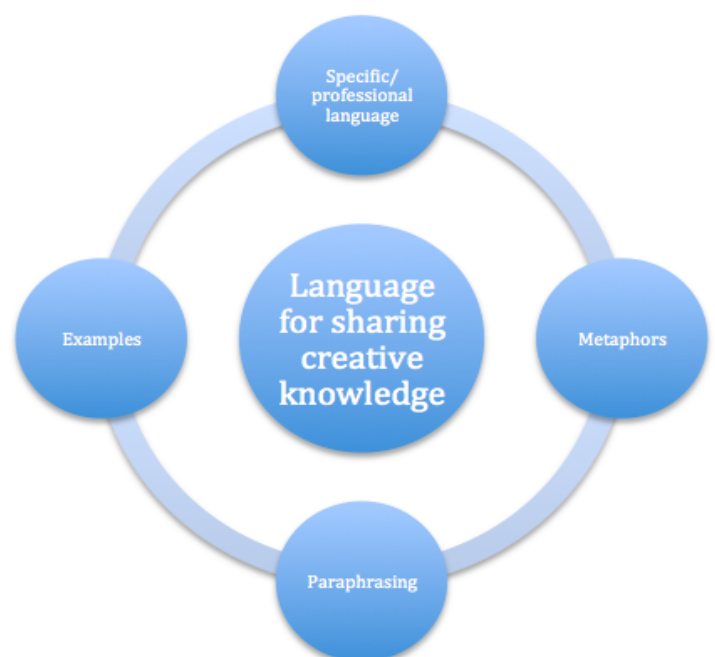
7.6.3.1.4. Paraphrasing

Finally, a specific communication strategy was frequently used by the HIT Lab participants. As mentioned, Dörney & Scott (1997) outline a number of communication strategies that people tend to use when speaking in their second language, which in the case for HIT Lab was English. One strategy though seemed to be paramount to the understanding between the participants: paraphrasing. Their way of paraphrasing resembles what Dörney & Scott (1997) term *interpretive summary* (p. 192), however, in their taxonomy, this summary is made by the speaker himself. What was observed in HIT Lab was the use of paraphrasing of the other person's message made by the listener as a means to knowing whether they have understood correctly. Paraphrasing other's messages can also be instances of what Jakobson

(1959) terms intralingual translation, which is “an interpretation of verbal signs by means of other signs of the same language” (p. 233), or in other words, a rewording of a sentence within the same language of the original statement. However, the term *interpretive summary* more explicitly encapsulates the essence of the participants’ use of rewording, which is the fact that their rewordings hold their specific interpretations of the other person’s statement. This emphasizes the subjective nature of their knowledge and ideas. An example of this is when PGI explained an idea to CD and Clara Maria Becker-Jostes (CMBJ) about how they specifically could do a piece, to which CD responded; “OK, so you have an idea of doing a first part that is more like physical (...)” (Video 6, 7:30-8:23). Here, CD made an interpretive summary of PGI’s creative idea. Another example is seen during a discussion between Rakel Valdimarsdottir (RV) and RA in which they are reflecting upon the feelings they need to feel in order to play out their piece *Psychosis*. RA begins by stating what feelings the text expresses for him; “Actually, you know, for me really, it’s be if you turn your backs on me. So I open up my vulnerability to you, and you.. you turn your backs” to which RV responds with an interpretive summary; “that’s the biggest... So we don’t want.. cause if we turn your back, you don’t exist, you’re nothing”. RA responds with an acknowledgement of RV’s interpretive summary; “yeah, because that’s, that’s where I’m going.” (Video 4, 10:50-11:17). Thus, the extensive use of this communication strategy arguably occurs because of the nature of the knowledge that is being communicated; it was almost always in situations with a creative idea in which the participants clearly felt a need to make an interpretive summary and thus paraphrase what the other person said.

Even though these approaches were used by the HIT Lab participants throughout the workshop, a difference in approaches were also observed. Some groups predominantly employed the verbal approach while other groups predominantly used a non-verbal approach in which their bodies were their primary tool for communication. However, both approaches were used by all at different points in time. Nonetheless, this non-verbal approach is elaborated on in the following section.

Figure 13: Summation of the language for sharing creative knowledge identified in HIT Lab



7.6.3.2. Non-verbal approach for sharing creative knowledge

An approach to sharing creative knowledge by using one's body as a communicative tool was a predominant approach within HIT Lab, as indicated in section 6. Practically, the way in which the participants used their bodies were in situations in which they were working on developing a piece and thus often during idea generation. Hence, they used their bodies to express their creative ideas instead of putting them into words. Sometimes they would even combine a verbal and non-verbal approach by talking while moving their bodies. Specifically, the movements involved their entire bodies and they would stand up and do the specific movement that they were trying to explain to their group members. This need to express their knowledge in bodily movement was not only evident when observing their movements, it was also evident in what they said. For instance, during an experimental session, PGI and CD had this exchange; *"Do you know what I mean?"* to which CD responded; *"No, do it"*. PGI then began acting out what he meant using his body after which CD would understand (App. 3.2, p. 155). Also, CD expressed the need to physically mobilize ideas when uttering; *"Let's try so I understand"* (App. 3.2, p. 155).

This is substantiated by an informal conversation between RA and HRC in which it was overheard how important HIT Lab is for RA; *"I need this type of collective work because everything is not just in my head – it needs to be embodied"* (App. 3.2, p. 153). Hence, the term *embodiment* is fitting for how the HIT Lab participants communicated their knowledge through their bodies. MW also commented on this embodiment; *"You might not say something (...) but you might do something (...) I believe that the body can express a lot of things on many bizarre levels"* (App. 2.1, p. 20). The mind and the body are thus not meant to be separate in the workshops and this can be considered an enabler of sharing knowledge through one's body. Moreover, as mentioned, this embodiment can be viewed as an approach especially used by actors as they seem to be heavily in contact with their bodies; *"naturally, as actors at least, we're used to this (...) So instantly your body clicks into this space where your brain shuts down a little bit"* (App. 2.1, p. 20). CDL also comments on this; *"we are already in theater, we are already expressing so much... We are used to use our bodies and voice and everything to transmit message"* (App. 2.3, p. 84). This is further backed up by the aforementioned tendency of the director, MB, to use words more frequently than embodiment to express her knowledge. However, even if it was not as much as the other participants, MB still resorted to some physical gestures as aids to making her ideas and knowledge clear. This indicates the tacit dimension of their creative knowledge, which entails that sometimes visual aids, such as hand gestures, help in sharing one's knowledge. Linking this to Hargie's (2011) framework of non-verbal communication, one of the functions of communicating non-verbally is the use of, for instance, gestures to complement the spoken word, and this can be argued to be a general strategy for MB as well as the other HIT Lab participants. As argued, *"these accompanying movements actually facilitate*

speech where it is difficult to describe aspects (...) in purely verbal terms" (Hargie, 2011, p. 51).

However, Hargie's (2011) framework is not sufficient in analyzing the participants' use of bodily movements.

It is relevant to make a link to Budge's (2016) argument of artists using their bodies in communicating knowledge by doing specific movements in order to communicate what is not easy to express in words. These movements express more than we think; *"when we practice and art (...) we express an entire history of learned corporal knowledges"* (O'Connor, 2007 in Budge, 2016, p. 433). Arguably, by means of embodying one's creative ideas, the participants shared their creative knowledge because their physical movements communicate their creative knowledge of how to act. As the participants all had different training backgrounds and experiences, their opinions of how to act out a piece were often personal, which makes it necessary to communicate this creativity somehow. Hence, their bodily movements showed how their acquired creative knowledge had become an embodied part of themselves, making them able to express it through their bodies by using them as expressive vehicles. Also, it can be argued that, as mentioned earlier about visual people needing visual aids, HIT Lab participants also need this visuality in order to share their creative knowledge, and this is done by using their bodies as visual boundary objects. Hence, the use of embodiment allows the recipients to make their own creative interpretations of the message given through embodiment, which is needed in HIT Lab's environment of collectively building on each other's ideas. The use of the body arguably gives the recipient a different, more engaging experience of the message communicated, still following Messaris's (1994) conception of visual objects and how they communicate differently than words. Furthermore, the difficulties of sharing creative knowledge is also something that the HIT Lab Core commented on in connection to using their bodies as expressive vehicles; *"If I want to share with you something that I feel, it's more easy to do it with movement"* (App. 2.3, p. 80) and *"because something can be so clear when you say something in your mind but you need something to kind of share"* (App. 2.3, p. 95). As the actors are used to expressing themselves through their bodies, they may understand, and therefore can make use of, this type of communication. As Budge (2016) argues, when practicing an art form physically, which the actors have done through their training and experience, their bodies become *"equipped for listening"* (p. 441). This means that the artist becomes open to learning that specific discipline in which they are trained. Thus, when physically acting out their creative ideas and knowledge, the other actors are able to pick it up and learn from it. This can be compared to learning *"(...) a type of grammar' in the body"* (O'Connor, 2007 in Budge, 2016, p. 441). Embodiment thus becomes a language that artists have learned over time, making it possible to share creative knowledge through it. This supports Polanyi's (1966) argument of all knowledge having a tacit dimension that cannot be communicated through explicit, formal

terms; the tacit needs to be communicated through other means, and it was evident that the HIT Lab participants partially used embodiment as this mean. Hence, these research results support Budge's (2016) argument of using one's body as an expressive vehicle for sharing creative knowledge, however, as mentioned, this was not observed in a teaching environment. This suggests that Budge (2016) theory could benefit from expanding into environments that are purely based on learning between peers. It should though be kept in mind that it may not be the case that all artistic fields fit this theory; this research suggests that sharing creative knowledge through embodiment is connected to artforms in which physical movements or practices is part of the creation process.

Finally, this physical way of sharing creative knowledge seems to be paramount to specific artistic fields, here the theater field, and HIT Lab arguably is an enabler of this approach. For instance, the concrete assignments that MW put forward to the participants enabled embodiment for sharing knowledge. He gives concrete assignments *"because that's fighting against an impulse that it's easier for anybody to talk about something rather than stand up in front of an audience and try it. Especially if you're unprepared. So we'll talk our asses off if we don't have a concrete assignment, so I give very concrete assignments and I give them a very short amount of time to present it, to also fight against the impulse to have it be perfect"* (App. 2.1, p. 20). In this way, the participants are forced to retrieve their capabilities and knowledge from within but in an implicit manner; they do not have to explicate their ideas and knowledge, but it is forced to the surface which the others then watch and learn from. This, on top of the general free and open environment at HIT, can be considered an enabler of the sharing of creative, embodied knowledge through bodily movements.

7.6.4. Knowledge sharing challenges at HIT Lab

Putting emphasis on a collaborative, democratic environment seems to also bring with it some challenges at HIT Lab.

Firstly, even though the lab participants seemed to know which type of group dynamic they signed up for when planning to join the lab, some of them still expressed their lack of faith in democracy within theater; *"I don't really believe in democracy in theater"* (App. 2.3, p. 80). This entails that there is a somewhat tacit expectation that someone needs to take the lead, which contradicts the aforementioned characteristics of the environment within HIT Lab. These characteristics were described as an advantage of the lab, so this can be considered a discord between an expectation of the lab functioning well within an entirely democratic process and still wanting someone to take the lead. However, this was not addressed openly in the lab, but it was still observable as there generally seemed to be a struggle for authority, or at least a need for some of the groups to point someone out as the director. As noted in the field notes; *"It seems*

that they have a hard time grasping their creative ideas, so they suggest a directional role for Raket; someone to "put their foot down" (App. 3.2, p. 153). This sometimes resulted in the participants struggling to gain authority for themselves, however, it was not addressed because of the joint expectation of wanting to be fully collaborative. Also, oftentimes MW was considered an authority as his suggestions were always listened to even though he was not supposed to be the teacher (Video 8, 11:52-14:52). He revealed in an interview that he was aware of this and that he struggled with his position within the lab, as he tried to give everyone authority but that it was not easy; *"it's a good use of the word authority, I feel that's one of my responsibilities, is to maintain that. But I also feel myself in a strange position because I can't control it"* (App. 2.1, p. 34). The struggle with maintaining authorities was also challenging in the sense that some of the participants were not always heard. Hence, because of these dynamics, knowledge that could have been shared may not have come to the surface. And because of an underlying agreement that the lab should be collaborative also existed, people would not openly address the aforementioned issue of not making everyone heard; *"I think everyone's sort of contract means we're just not going to see it. Because we prefer it to be completely cooperative"* (App. 2.1, p. 36).

Thus, in spite of the observation that people generally gave constructive criticism, there was, as mentioned, a tendency of everyone being very polite to each other. Consequently, not saying one's mind may stifle knowledge sharing, as ideas, and thus creative knowledge, gets stuck inside people's minds when in fact it could benefit everyone if it was uttered. Further, as MW put it; *"we're also so damn western about it"* (App. 2.1, p. 35) when comparing it to the Russian way of just telling people off; *"the directors (...) are allowed to do that and then people aren't upset. You haven't broken any contract. You can completely put someone in their place – offensively even. And I feel like if you do that here, four other people that weren't causing a problem will now have a political issue. We didn't sign up to a hierarchical group"* (App. 2.1, p. 35). Hence, it may be beneficial for the lab if the collaborative dynamics are altered in the sense that giving more honest criticism should be part of the collaborative environment that pervades the lab, and thus, people should expect this type of feedback and consider it as a knowledge sharing enabler.

Returning to the challenge of not having a director's eye to focus the group work, this challenge became even bigger in the final days of the lab as the final showcase was approaching. This was observed in many occasions, however, it became highly evident as we were suddenly used for feedback at some of the group rehearsals, whereas earlier in the process, our presence was not used or noticed. As noted in the field notes; *"This also fits well with Miriam who told us that the actors often just needs reassurance when they are close to a show because they get nervous"* (App. 3.1, p. 144). Overall, the tendency of the participants working in a different, more stressed, goal-oriented manner within the final four days of the lab altered the environment.

Thus, for the participants not to become stressed about the final showcase, it may benefit the lab if certain workshops are held purely for experimental reasons by not having a final showcase, and then dedicating other workshops to creating something that has to become a finished show. In this way, the participants may not get stressed in the end of the lab, allowing them to experiment for an entire workshop. This may enable the sharing of creative knowledge in the experimental environment that characterizes the lab. In turn, the creative knowledge acquired during such a workshop can then be put into action in another lab with a final showcase.

A final factor to be commented on is the use of technology such as smartphones and tablets to read the plays off of. Most of the lab participants were not only annoyed but also inhibited in their work as they struggled with having the texts on their devices instead of printing out the material. It was clear that it would have been easier for them to experiment thoroughly with a piece of paper in their hands. Hence, this was a barrier to knowledge sharing in the sense that when their general experimental work gets inhibited, the flow of knowledge also becomes inhibited.

Consequently, there are grounds for assuming that important creative knowledge is shared between the HIT Lab participants both verbally and non-verbally. The analysis has so far shown that creative knowledge is shared through several approaches, specific language, and embodiment without the knowledge being explicated before it is shared. This can thus be argued to give important insights to how creative knowledge leaks from people's individual minds and into an organization, making it a potential resource. This is not only evident in HIT Lab but also in HIT as organization in general.

Now that the knowledge sharing practices both at HIT and HIT Lab have been scrutinized, the connection between the two can be researched. Hence, the general stickiness, in the sense as already indicated in section 4.8, of the knowledge within HIT and HIT Lab will be assessed, following an analysis of whether the knowledge is sticky in terms of the knowledge flow that happens between HIT and HIT Lab.

7.7. The stickiness of knowledge at HIT and HIT Lab and the knowledge flow between them

When looking at the knowledge flow between HIT and HIT Lab, it is relevant to take Szulanski's (1996) framework of sticky knowledge into concern. The first factor influencing the stickiness of knowledge is its ambiguity; if the knowledge is complex, it can be more difficult to share. As has been argued throughout the analysis, the creative knowledge inherent to HIT and HIT Lab contain a tacit dimension as well as it being embodied to the extent that, within HIT Lab, the participants share it through embodiment. Hence, *"the undefinable portion of knowledge is*

embodied in highly tacit human skills" (Polanyi, 1962 in Szulanski, 1996). Thus, the nature of the knowledge both within HIT and HIT Lab can be considered a factor that makes it sticky to a certain extent. Also, the lack of opportunity to have a proven track record of past useful knowledge adds to the stickiness of the knowledge; as one never knows what will work in the creative industries (Caves, 2000), one cannot pick out the knowledge that before has worked.

However, this is not the only factor influencing stickiness; the source of the knowledge also matters. Here, one must look at whether there is a lack of motivation to share and whether the source is reliable. In regard to motivation, it seemed that the HIT Lab participants were all motivated to share their knowledge, as the premise of the lab was to learn from each other. Within HIT, people also seemed to be willing to share their knowledge, however, the only factor speaking against this is the fact that JTP often did other's tasks himself. In regard to the source being reliable, it did not seem that any of the people involved in HIT and in the lab felt that others were unreliable. On the contrary, as HIT was referred to as a family, it was evident that everyone felt that they were part of an organization in which people were reliable. This can also be argued for HIT Lab as a result of its open, collaborative environment.

Moreover, in terms of the characteristic of the recipients of the knowledge, all of the data points towards a willingness to listen to other's ideas both within HIT and HIT Lab. Also, the knowledge flow coming from the outside in terms of new people joining the lab indicates an overall willingness, and even purposeful acceptance, of receiving new knowledge. However, even when there is a willingness to share and receive knowledge, it does not mean that this knowledge is actually utilized. This connects to absorptive capacity which is to *"value, assimilate and apply new knowledge successfully"* (Szulanski, 1996, p. 31). Looking at the knowledge resources created both in HIT as organization and within HIT Lab, it is obvious that the organization would benefit from sharing these resources between the two. Some data revealed that this happened in various ways. First of all, multiple HIT Lab participants had been involved in events at HIT such as readings and pre-shows. However, the participants have not yet been part of the main stage productions which, however, is a desire of HIT; *"I would love our actors to be more adapted in the mainstage shows. I tried a little bit and to the life of me I don't understand how Jeremy casts his plays"* (App. 2.1, p. 45). This may though have something to do with the first season being planned already at the beginning of the season before the beginning of HIT Lab; *"we already had the season planned so in that way we haven't used them that much, but we're looking at how can we use them next year"* (App. 2.2, p. 73). Hence, this may be changed for the next season.

Another way that knowledge flowed between HIT and HIT Lab was through the use of the lab as feedback for *The Urban Hunt*. This showed an obvious connection as knowledge was flowing between the two by having a discussion about the scene in an open forum. Hence, this

use of the lab for an outside opinion that though still comes from within the theatrical community arguably is a unique opportunity that HIT has. Furthermore, this seems to be a good opportunity for HIT to tap into the knowledge pool of the lab, however, it also seems to benefit the HIT Lab participants; *"That specific showing I think really reminded everyone where the bar is at. Because we were very accepting of one another but we are working, you know, three to six hours at the time and Malte maybe, him and Jeremy, had been working on the piece day after day. (...) I could feel everyone in the room go "oh yeah, shit". Like, it's not enough to just have the idea, you now need to follow through. So it came up at a good time to, I think it kind of inspired them"* (App. 2.1, p. 32). The only issue is that this type of feedback session between HIT and the lab has only been done twice, however, it seems that it will be kept up in the future; *"I'm directing a piece for April/May now and personally I'm planning on having some lab members come in every week, and watch a full rehearsal and a showing, and give their feedback. In general, I think showing your work before you put it up is one of the smartest things you could do. And nobody does it. So it seems like exactly what we're there for and why HIT Lab exists within HIT"* (App. 2.1, p. 31). This indicates that there is an awareness of the importance of utilizing HIT Lab for the main stage productions, but the question is whether this will be maintained in the future. It thus seems that HIT nonetheless wants to have the absorptive capacity to value, assimilate and apply the new knowledge that comes from the lab.

Finally, the environment plays a large part in whether knowledge is sticky; *"An organizational context that facilitates the development of transfers is said to be fertile. Conversely, a context that hinders the gestation and evolution of transfers is said to be barren"* (Szulanski, 1996, p. 32). As researched throughout the analyses of HIT and HIT Lab, the data strongly suggests that the environments within the two are fertile. Hence, the open and collaborative environment of the lab fosters creative knowledge sharing, as well as the environment within HIT that focuses on collective creation within a still managed process. Put together, the *Ba* that seem to pervade HIT and HIT Lab translates into a fertile knowledge sharing environment. A factor within the environment is though also the specific relationships that exist; *"The success of such exchanges depends to some extent on the ease of communication (...) and on the 'intimacy' of the overall relationship between the source unit and the recipient unit"* (Szulanski, 1996, p. 32). Especially when the knowledge has a tacit dimension, there is a need for individual exchanges which, in turn, puts certain requirements upon the relationships (Szulanski, 1996). Thus, individual exchanges can be considered paramount to HIT, which the data also suggests, as well as the overall relationships between people seeming to be fairly intimate. However, a lot of these individual exchanges happens between MW and JTP. When asked about the exchange between HIT and the lab, these responses were given; *"Through Jeremy and I, all the time. We are constantly dialoguing about, constantly criticizing one another basically"* (App. 2.1, p. 32) and

"I think a lot of interaction is Jeremy and I sitting and talking after a show. Because the community has got a little split" (App. 2.1, p. 32). Connecting this to informal decision-making mentioned earlier, it is here relevant to mention that, according to Farris (1979), the informal settings in which such decisions are made facilitate decision-making that satisfies the needs of the individuals involved. Hence, the fact that decisions often are made in informal settings between MW and JTP opens up a question of whether more people should be included in more formal decision-making processes in order for decisions to be made that are not only based on MW and JTP's needs in regard to HIT.

Moreover, in regard to the split community between HIT and the lab mentioned by MW, he expressed challenges in trying to get people from the main stage productions and people from HIT Lab to engage; *"We throw cast parties where we purposefully invited everyone three times now. And they sit in separate corners and I literally have to march over and take someone (...) over and say "(...) you guys should talk". And it never really sticks (...) I spent a bit of energy inviting HIT performers to HIT Lab showings, we scheduled HIT Lab showings after HIT's closing shows so that people could stay and watch but the performers never did"* (App. 2.1, p. 32). As stated in section 6, one of the reasons to this is, according to MW, that the HIT Lab participants in the beginning were charged for the main stage production tickets; *"We didn't give them free tickets to a showing and they came and... I'd implied that they had free tickets, because, in my opinion, they'd been working everyday at the theater – they'd be part of the theater"* (App. 2.1, p. 29). This quote also shows different opinions of MW and JTP towards the role of the HIT Lab participants which seems to have an effect on how much HIT Lab is an integral part of HIT. This disagreement has though been reconciled even though there might still be areas in which HIT is not as open as MW would want; *"He (*Jeremy) finally agreed, this month, that (...) they should have free tickets and it's still not as open a door as I would make it (...). Friends and community, you bring them in because then they advertise for you. And they become part of the movement instead of just a consumer"* (App. 2.1, p. 29). Thus, the relationship between the HIT Lab participants and the people involved with HIT seems to be lacking in intimacy which still seems to be influenced by the decision to charge the participants tickets in the beginning; *"we tried to fix it this last lab, by letting them know that they could come and... But frankly I think we have to do that three more times before we can get back to the point that they would have been at, at the start"* (App. 2.1, p. 29). Nonaka et al. (2006) also talk about this disconnection when referring to how separate environments exercising *Ba* not is enough in itself; *"how the organization coordinates and shares knowledge more broadly matters too"* (p. 1186).

Viewing all of these arguments jointly, it can be argued that the knowledge that lies within HIT and HIT Lab as separate entities is not sticky as it is shared between the people within the two.

Moreover, in some instances, the knowledge between HIT and HIT Lab is shared, however, it should be categorized as moderately sticky because of the split that exist between the two entities. The knowledge that resides in the people within the lab may not be utilized fully within HIT even though the lab containing a knowledge base in several people instead of MW himself seemed to be a goal of HIT. Of this, MW states; *“the lessons we learn from each investigation can still get passed down to more than just me as the lab director saying “I remember when somebody else did something really smart (...)”. Actually having a knowledge base be grouped in the actors and not just the director”* (App. 2.1, p. 9). This analysis has thus shown that the knowledge sharing practices respectively within HIT and HIT Lab can be considered resources at HIT, however, in order for these resources to become fully utilized, a more integrated relationship between the two needs to be developed.

7.8. SWOT

At this point, several sub-conclusions have been made in regards to the external environment of HIT, the rivalry of the theater industry in Copenhagen as well as HIT's overall strategy. Further, the practices of sharing creative knowledge in HIT and HIT Lab respectively, as well as the stickiness of said knowledge have been examined. All of this, together with relevant empirical data, can now be applied to determine HIT's internal strengths and weaknesses, and external opportunities and threats in accordance with the SWOT framework as described by Hooley et al. (2012).

7.8.1. HIT's strengths

HIT as an organization has many strengths. According to JTP and JP, one is how well their first season went. They had good reviews and artistic high quality, which can all together function as a good starting point for their second season. Further, JTP mentions that they have a strength in how they provide a lot of services on lots of levels for a lot of people through their work. By this, he means that they not only entertain but also spark creativity and do so in English. Therefore, they appeal to a wide variety of people in a lot of different ways. This is also an advantage taking into consideration that there is a fairly strong industry rivalry, determined in section 7.2.5, which means they need to stand out. Hence, the larger a group of people they appeal to, the stronger a position they can build in the market.

According to MW, their main strength lies in the sheer amount of willpower and people involved in HIT. This is a strength that should not be underestimated as this is what makes HIT function. Since it is a non-profit organization and they, for now, rely entirely on applying for funding, and volunteers it takes a special kind of person to be willing to put the amount of work into it that it requires. They already have a vast amount of people who do that, and this can be

considered a reason why they have had such a successful first year. However, it also makes sense given that they are in the creative industries, as a characteristic of creative industries is that the artists care about what they create. Since it is practice at HIT to involve the various employees and volunteers in the creative process as much as possible, it makes sense that they care enough to put in the extra effort. In terms of creativity and passion, a study that looked into the effects of passion concluded that *“passion changes everything. (...) Passion is endemic for creative agencies and stifling passion undermines both creativity and success. Moreover, supporting such passion can lead to even more creativity”* (Sasser & Koslow, 2012, p. 13). This sort of passion can be argued to exist at HIT and HIT Lab.

Generally, the people involved with HIT give strength to the organization in several ways. First, their management has a lot of knowledge and know-how about theater and has worked in the industry for a long time. Second, the people that participate in HIT Lab are all highly engaged and talented. As determined in section 7.6.1, HIT Lab fosters an environment that exercises *Ba*, which means that the participants are engaged in creating and sharing knowledge. Hence, there is another strength embedded in the people of HIT Lab in their capability to share their creative knowledge. Although, as they come from different CoPs and may have language difficulties, this could keep them from doing so, but they are all skilled in, for instance, paraphrasing, or embodying what they are trying to say, so that they manage to communicate anyway.

Lastly, we have the actors, directors, technicians and so forth involved in HIT's productions. They all know that they cannot make a living of working with the theater for now and yet they are fully engaged in making HIT a success. That speaks to the character and willpower of these people and how much they believe in HIT, as, again, is in coherence with them working in the creative industries.

Another strength of HIT's lies in the environment that they cultivate in the organization. Though neither MW or JTP mention this when asked about strengths, it comes up frequently throughout the interviews and observations made. As mentioned in section 7.6.1, MW talks about how he refuses to follow suit with the general theater community; he will not exclude anyone because they have not starred in a certain number of plays. On the contrary, he likes to gather people from all over the world, from different schools and with different backgrounds. Even if there is not room for someone in HIT Lab, he tries to find alternative ways to include them in HIT. He continues to say that this has enabled them to do *“(...) an absurd number of events”* (App. 2.1, p. 12). This was also observed during the workshop, and there seems to be a general gratefulness amongst the participants for being treated well.

7.8.2. HIT's weaknesses

In terms of weaknesses, HIT has a several, although this arguably is expected with an organization this new. According to JTP, this is, in fact, their biggest weakness; that they have only just started business which means they have no regular funding. Further, they no longer have a space to use for the theater, which entails that they will have to find new housing and in the meantime have their plays shown at various locations around Copenhagen. Moreover, though they have been off to a good start, there is still an uncertainty about the HIT's future. This includes whether they will continue to be able to get funding, if they can find spaces to use, and all in all if they can maintain and increase their success to such a degree that they can begin paying actors and so forth and thereby become a more established organization.

Another weakness that should be addressed is the lack of strategy and planning as noted by JTP. Although he mentions it as a threat, it is technically a weakness as this is an issue within the organization and not originating from an external force. This can become problematic when deciding on a direction for your organization, especially when making managerial decisions. However, if a clear choice in terms of strategy is made, the organizational activities and target your audience can be aligned more precisely.

Moreover, according to MW, a weakness is the lack of integration into the theater community. He has also noticed that the internal communication is a bit weak as the main conduit is still between him and JTP. This means that, for example, HIT and HIT Lab are not as integrated with each other as they should be. Also, no HIT Lab participants have participated in any of the main stage productions so far. As mentioned in section 7.7, there seems to be disagreement between MW and JTP in terms of HIT Lab's role in the organization. Hence, if they cannot agree on this, they cannot integrate the lab fully into HIT. Finally, he comments on publicity by saying: *"With publicity I think, it is both (*strength and weakness). When people know about us there is the question of what are they going to think about us."* (App. 2.1, pp. 48-49). However, this seems more like anxiety regarding being more active on social media and perhaps an excuse to not start doing it right away. It is up to them to communicate intelligently so that they are perceived in the way they wish to. It will take a lot of work, but not doing so will also ensure that they will never get the attention they need. This is though not because the consumer feels a need to hear about a play online before going to it, as 67% of the respondents to the questionnaire said that was not important (App. 5, Q. 24). However, of the 161 respondents, 96% had never heard of HIT before (App. 5., Q. 26). This fact held together with the fact that the organization is non-profit means they need to create attention as cheaply as possible. For that purpose, social media is ideal. In fact, JP, who is responsible for the PR and promotion for HIT, mentioned herself that she did not think they had been able to make full use of HIT's potential in terms of PR, as they could not afford it. Also, she simply mentions production trailers and

advertisement. However, perhaps if they had explored the possibility of cheap or free channels, they would have been able to.

7.8.3. HIT's opportunities

In terms of opportunities, both JP and JTP mention their lack of housing for HIT for the next season. Though this is also a weaknesses, they both emphasize that it may as well be viewed as an opportunity. JTP argues that it will push them to be more creative and push the boundaries of what English language theater is in Copenhagen, whereas JP says that it gives her the opportunity to market HIT as *HIT hitting the town* instead of just *HIT hitting the stage*. This is an interesting idea in that they can turn their lack of space into an advantage by making it look like it is on purpose. It could possibly be a way of further differentiating themselves based on their brand and product, as it was earlier determined that they have mostly used their product as a uniqueness driver for differentiation.

According to MW, there is a great opportunity for HIT in making HIT Lab a more integrated part of HIT, both in terms of using the participants from the labs in the HIT's plays but also in terms of using ideas created during the labs. MW says; "(...) we have a load of good projects (...) 3 from this lab and 2 from the lab before." (App. 2.1, p. 48). He argues that this will also help with the funding if they get the people from the labs to work on something independently. He had a previous experience with a different workshop where an idea turned into a stage reading, which turned into something a theater in Copenhagen wanted to set up and is now making money. Arguably, there are more aspects to this opportunity than MW has considered. HIT Lab contains talented and creative people that cannot only provide HIT with ideas for new plays but perhaps they can also learn from each other when they share their experiences and creative knowledge. As discussed earlier, the participants in HIT Lab are well-equipped in the area of sharing knowledge, and if JTP could tap into some of this expertise, he might also learn something new, and could perhaps use this for the general success of HIT; HIT in general might become better at sharing their own ideas and knowledge, as JTP expressed some difficulties in for example sharing a vision for a new play with the PR department, which resulted in him writing press releases himself. Thereby, it would optimize the internal communication, as well as ensure more efficiency. Further, HIT Lab might generate ideas and content that could be used for marketing purposes. At the workshop, we talked to the participants about the opportunity for them to take pictures and videos during the workshop to be uploaded on social media, which they were positive towards. MW expressed some concern that they do not have the expertise to do so. However, they have interns that would be capable of putting together the videos into something interesting, which means MW would simply need to upload pictures to various social media. This would help the PR department, as they would be

able to use this content to create excitement and attention for HIT for free. Finally, as the PR team is led by JP who is, most of the time, not in Copenhagen, it would function as a knowledge sharing tool in itself so that she could be more a part of what is going on at HIT Lab and HIT on an everyday basis. At the moment, JP is not necessarily as integrated a part of the CoP that is HIT, let alone the CoP that is the HIT Lab, as her colleagues are, so pictures and videos recorded at HIT Lab could arguably then function as boundary objects. By seeing such videos and pictures, she would not only be recipient of the verbal knowledge sharing practices used at HIT Lab but perhaps also some of the non-verbal embodiment, which would result in a better overall understanding of the smaller HIT Lab CoP.

7.8.4. HIT's threats

When asked about threats, MW immediately mentions funding again. Although it is arguably more a weakness than a threat, he has a point in that it is external parties that decide whether to grant them money or not. However, as they have been able to convince those parties to grant them funding for the entire first season, it seems likely they will be able to do so again for the coming seasons. This is though not a durable solution for the long haul, so they must work towards getting established enough to be recognized as a theater that brings real value to their customers and thereby get accepted for regular funding.

However, the issues with not getting regular funding sparks another and perhaps bigger threat. As MW said *"(...) everybody got ⅓ of what they are used to getting paid. And I think that's acceptable for 1 year. For most people they'll say 'yeah, they were starting out' and the second we have have advertising that's coming out next year, everyone in the community is going to say 'oh, okay they are back so it's an established thing. I want to be paid'. And I think either we'll get branded by our colleagues as the people that don't pay well enough or people will choose to work for free or NOT, and I think that's not the territory we want to get into."* (App. 2.1, p. 47). He worries that HIT will immediately get branded as an unprofessional theater because they will still not be able to pay people, and thereby, the community's perception of HIT becomes a threat. This can result in them not being able to find people willing to work for them because of a bad reputation in the community.

In relation to this, another threat lies in how unknown HIT is. As mentioned earlier, only 4% of the respondents of the questionnaire had heard about them before (App. 5, Q. 26). If they want to start making enough money to pay their employees, this needs to be changed. Again, this seems to be something that social media could help with, as it is a fast and cheap way of reaching many people simultaneously, in spite MW's aforementioned anxieties regarding using social media. However, if no one knows about you, then you have no customers. This is true no matter what type of organization you have, and therefore this is something that needs to be

addressed if HIT is to grow and thrive as an organization. The following figure sums up the main strengths, weaknesses, opportunities and threats of HIT:

Figure 14: HIT's strengths, weaknesses, opportunities, and threats

Internal factors	
Strengths	Weaknesses
<ul style="list-style-type: none"> • The success of their first season provides a strong starting point for the next season. • A diversified product that speaks to a large variety of people. • The willpower of the people within HIT. • The management's knowledge and know-how of the industry. • The knowledge and knowledge sharing abilities of the participants of HIT Lab. • The open environment cultivated at HIT. 	<ul style="list-style-type: none"> • The fact that the theater is only one year old. • Lack of space/home base for HIT. • Uncertainty of future – in terms of getting funding, a space to rent, etc. • Lack of strategy and planning. • Lack of integration into the general theater community in Copenhagen. • Lack of internal communication in management. • Lack of integration of HIT Lab into HIT. • Anxiety regarding the use of social media.
External factors	
Opportunities	Threats
<ul style="list-style-type: none"> • Lack of housing may push them to be more creative and push the boundaries of what English theater is in Copenhagen. • Lack of housing gives JP the opportunity to brand HIT as "HIT hitting the town" instead "HIT hitting the stage". • Making HIT Lab a more integrated part of HIT will generate more ideas for productions and help get funding. • Integrating HIT Lab will allow HIT to dip into their knowledge creation and knowledge sharing abilities, which may help optimize the internal communication. • HIT Lab can be used for creating content for social media. • By sharing videos and photos taken during the HIT Labs with JP and the PR team, JP and her team can better understand the lab and generally what goes on at HIT. This will enable them to better write, for instance, press releases, if they understand an idea behind a production better. 	<ul style="list-style-type: none"> • Lack of funding. • Being branded as an unprofessional theater in the theater community because they cannot pay actors, writers and so forth. • How unknown HIT is.

Overall, it seems that HIT has a significant number of threats and weaknesses to deal with, which arguably is to be expected with such a new organization. However, they also have strengths and opportunities they can utilize to deal with their threats and minimize their weaknesses in the future. Generally, there seem to be some organizational and communication issues that prevent them from really using their opportunities and strengths. However, how they may change this and improve will be discussed further in the next section.

7.9. VRIO

During the research conducted for the purpose of this thesis, both MW and JTP mentioned factors they think set HIT aside from other organizations in the theater industry, which supposedly is why HIT can maintain their competitive position on the market. Further, we also discovered through our research and analysis of the sharing of knowledge that perhaps there are such resources and capabilities in HIT that can contribute in creating competitive advantage.

The main resources and capabilities of HIT are listed in Figure 14, based on the insights of MW, JTP and our own research and analysis, and the definition by Barney (1995): *"A firm's resources and capabilities include all of the financial, physical, human, and organizational assets used by a firm to develop, manufacture, and deliver products or services to its customer"*. The listed resources and capabilities are subsequently evaluated according to Barney's (1995) definition of the questions of value, rareness, imitability, and organization. Thereby, it is possible to assess whether their sources can be utilized as sources of competitive parity, temporary competitive advantage, and SCA. The resources are assessed in the perspective of the theater industry in Copenhagen.

Figure 15: HIT's sources of competitive advantage

Is the source	Valuable?	Rare?	Difficult to Imitate?	Organized to exploit?
HIT Lab	Yes	Yes	Yes	No
Knowledge and know-how and willpower of management and their team	Yes	Yes	Yes	No
The environment	Yes	Yes	No	No

7.9.1. HIT Lab

As described in section 3, HIT Lab is an entity in itself but also part of HIT as an organization. The research so far has shown that vital resources and capabilities lie within HIT Lab which could potentially make the lab a source of competitive advantage.

7.9.1.1. Value

The value of HIT Lab is especially in regards to the creation of creative knowledge. MW mentioned that they have an opportunity in integrating HIT Lab better in HIT as an organization; he would like for it be used as a pool of creativity and ideas and as a group from which they can find actors for HIT's productions, as well as generally people to work with professionally. This seems logical since they then already know the participants and their talents well. As already determined, important creative knowledge is indeed created at HIT Lab, which suggests that MW is on the right track. However, HIT Lab also adds value simply in their abilities to share creative knowledge. Although the participants have something in common in them being part of the HIT Lab CoP and further a bigger CoP that is the theater community, they also have many differences due to their part in numerous other CoPs. These can be results of different nationalities, general backgrounds, interests, and occupations. Therefore, to make the lab function, they are forced to use boundary objects and general knowledge sharing practices to communicate across these CoPs. Therefore, they are highly skilled in the use of for example paraphrasing, giving examples, using their own experiences, and using their bodies in sharing their ideas. These techniques are not only important for sharing what you do know, but further help express what you feel. Thereby, HIT Lab possesses important knowledge that they are in fact able to share with JTP, JP and the rest of the team that makes up HIT. Further, MW notes that so far he has gotten five feasible ideas for new productions from working with the HIT Lab alone, which suggests that they could actually use HIT Lab in the creation process of their productions as well.

HIT Lab also adds value by being used as a place to test and get feedback on new productions before it is shown before an audience. This is a unique resource to have within an organization, as normally in the creative industries there is an uncertainty of how a new product will be received. Further, a characteristic of creative products is that you cannot separate the production and consumption processes of the product. In a way, HIT has the chance to break these rules as they have their own "test-audience" within the organization.

HIT Lab could also help HIT face the threat of how unknown the theater is at the moment. During the workshops, they can create interesting content for social media in several ways. For example, they could create small videos recorded during the workshops and have the participants take pictures to post on social media with a hashtag with HIT's name. MW could also himself kick off and/or end each workshop by posting a picture of the participants on HIT's social media pages. During the interviews with the HIT Lab Core, we found that the majority thought it was a good idea and were willing to make an effort themselves for this to be done. One participant, MB, would not want to do this but arguably she stood out from the rest of the

participants in that she was the only non-actor. She would though not mind the other participants taking and posting pictures.

Finally, HIT Lab adds value because it widens HIT's network. Everytime someone new enters the lab, HIT gains a new contact that may be of use for them later on, both directly in creating productions but also as a bridge to other useful contacts.

7.9.1.2. Rareness

There is a lot of creative knowledge in this source which is rare in that it stems not only from education and training but also from personal thoughts influenced by personal perceptions. Thoughts are unique to the person that has them, which makes them rare. Further, during our research, we have not found any theaters in Copenhagen that have workshops such as these, though it cannot be concluded definitely that there are not. HIT Lab is also rare due to the open environment that is cultivated throughout the labs. As discussed in section 7.6.1, the participants are there to learn from each other. Further, HIT Lab fosters an environment that exercises *Ba* in that the participants share knowledge through dialogue. To recap, *Ba* is a shared space in which knowledge sharing is facilitated and embedded. Due to the unstressful, imperfect and open environment of the labs, the participants seem relaxed enough to explore their creativity and thereby create and share knowledge. During the research, it was observed that there was a definitive tendency among the participants of embracing this open space and therefore consider each other's suggestions and ideas.

7.9.1.3. Imitability

As described in section 4.10, a resource or capability is difficult to imitate if it has a long history, as an organization picks up skills, knowledge and abilities during that time. HIT Lab, or HIT as an organization, cannot rely on this as it has only existed for one year. However, as observed, MW ensures that the labs are not fully structured, and, even though a theme for the workshop is determined before the workshop, he tends to make many small decisions during the lab. Thus, even though the theme and purpose of the lab is public knowledge, these small spontaneous decisions make the labs what they are, and no-one from the outside are able to observe these decisions, making them impossible to duplicate and difficult to substitute.

Finally, HIT Labs are highly socially complex. As mentioned earlier, the labs consist of people with different backgrounds, nationalities, and educational training. MW says this diversity is on purpose to ensure that there many different opinions, perspectives and knowledge bases as possible. This also means that there are many different CoPs represented at the labs, though they all belong to CoPs that are the theater industry and HIT Lab. Hence, they all share a certain amount of professional and insider language, as established in section

7.6.3.1.1. Due to the diversity among the participants, they however also use a mix of verbal and non-verbal techniques for sharing their knowledge. Here, they use, for instance, paraphrasing, examples or embodiment as boundary objects to share their knowledge. That they are able to communicate through their body is though also a sign of them being part of the same CoPs. All of this together creates a source that is highly socially complex and it is therefore unlikely that HIT Lab would be imitated.

7.9.1.4. Organization

HIT Lab in itself seems to be organized fairly well. Though MW has tried not to take a leadership role at the labs, it has been determined that he does in fact have a clear authority. Arguably, this should be exercised even more, as several of the participants comment that they do not think democracy works in theater; they actually like to have some sort of authority, which suggests that MW could step in more when there are conflicts in the labs. However, this is a smaller tweak of organizing HIT Lab that can fairly easily be done.

Further, the empirical data gathered clearly showed the knowledge sharing practices utilized at the labs. Though this is not necessarily addressed as a topic at the labs, they have a fairly structured way of working, both in terms of how they always use sociopetal seating arrangements to provide each other with feedback, but also when they work in smaller groups. We often observed them talking about a piece, then exploring it physically, followed by more discussion and experimentation. What is most important is that they had a clear set of tools to use in sharing their ideas and knowledge, and they could use these when they could not express verbally what they wanted to convey. This is a challenge that cannot be avoided with a mix of people with various cultural backgrounds and differing English skills, as also commented on in section 7.6.2. However, this is also a consequence of the nature of the creative knowledge inherent to HIT Lab. When the language fails, it is imperative that they freely use embodiment to convey meaning. Though sometimes it is not the language that is the problem, but perhaps that they have differing perspectives on an issue or they are not sure of what they want to say themselves. In that case, they immediately turn to e.g. paraphrasing and examples through which they understand each other. They could perhaps become even better at this if they were aware of the fact that they do it, and thereby explore this area further. Though, this is also a minor tweak in the organization of this source.

Further, we observed how the lab participants became stressed and anxious towards the end of the lab as they knew they were approaching the final showcase. As mentioned, they could perhaps benefit from making workshops entirely for exploring and being creative and others for creating something that can be used for productions and be shown for an audience. Nonetheless, there was still plenty of room for creativity in the way the workshops are already

organized, but it is an idea worth exploring. Another cause for stress, as mentioned, was the issues with technology that the participants used for rehearsals. Therefore, it could also be beneficial for HIT Lab to begin printing their texts beforehand.

The biggest problem in the organization of this source seems to lie in how they are not fully integrated in HIT as an organization. Since HIT as a theater is not fully tapping into HIT Lab's knowledge and creativity, HIT Lab is simply not adding all the value that it potentially could. It could be argued that it is difficult because of the nature of creative knowledge which makes it difficult to share. However, it was previously concluded that the knowledge that is shared between HIT and HIT Lab is only moderately sticky. Hence, due to the capabilities of the HIT Lab participants, they already have knowledge of the techniques they can use to overcome the stickiness between HIT and HIT Lab. Part of the problem lies in the management as they need to make a conscious decision about HIT Lab being fully a part of HIT. This could for example be done by including them in HIT productions and using them for promotional purposes. At the moment, HIT Lab can be considered an SCA in itself, although there are minor tweaks that could improve it even further, such as testing other structures of the labs, exploring their knowledge sharing practices personally, or printing their texts. However, HIT is simply not using this source as they should. This also makes it a complex source, as, arguably, some organization lacks in terms of utilizing this competitive advantage – but the issue does not lie within HIT Lab itself.

The overall conclusion is that HIT Lab comes as close to being an source of SCA as it can without being one. HIT can make minor improvements internally at the labs, but managerial measures to create a source of SCA is needed. This is further discussed in the next section regarding knowledge, know-how and willpower of the management and their team as a source of competitive advantage.

7.9.2. Knowledge, know-how and willpower of HIT's management and team

This source contains the capabilities and resources of the management of HIT and the team that they surround themselves with. This will, however, not include those that participate in HIT Lab as individuals but rather as a group, as HIT Lab has been analyzed as a source of competitive advantage on its own. However, it should be noted that this source and HIT Lab have some characteristics in common, which may result in some arguments seeming similar as well. Nonetheless, they must be analyzed as two separate sources, as they constitute two different entities in the organization that consist of different resources and capabilities.

7.9.2.1. Value

The value of knowledge, know-how and willpower of HIT's management and their surrounding team cannot be denied as it forms the basis on which HIT was built. More particularly, the idea came from JTP and JP, who are both highly experienced within the area, given that they both have established organizations within the theater industry. MW may not have the same business background but he is educated within theater and has worked within several different countries such as Russia and Greece. Therefore, the management consists of three skilled people who also have different creative knowledge and experiences to add to the plate. Having been in the industry for a while also means that they have built up a network of people who they can also draw upon for help and support. They further build on this network every day, for instance through HIT Lab. They also surround themselves with skilled staff who are equally eager to make HIT successful, which is seen in their working hours. For example, of their stage manager, MW says: *"I think we are behaving like a theater with 3 stages. Which would mean 3 stage managers, so she is probably at least twice overworked."* (App. 2.1, p. 49). Yet she only gets paid when there is budget for it.

Between the management and their surrounding team, they also have a large pool of creative knowledge that they can use to come up with ideas for HIT to produce. As determined in section 7.5.3, they are all part of the same large CoPs of HIT the general theater community, which means that they share some kind of language and understanding. Although it must be recognized that they have certain obstacles in the smaller CoPs, they are each part of when they are sharing ideas. As JTP noted, he sometimes writes press-releases himself because it is easier than having to explain a new play for the PR-person who was supposed to write it.

This source of competitive advantage may also help HIT in overcoming the threat of getting funding. They can use this creative knowledge to come up with ideas that will be deemed worth the funding and then use their abilities and network to get HIT the attention they need. This may also help then with the threat of being as unknown as they are at the moment. Additionally, the better funding they get and the more tickets they sell, the more likely are to be able to pay their employees. This they need in order to address the issue of their reputation in the theater community, which seems to be the main barrier of entry into the market. Once they get accepted into the Copenhagen theater community and become more well-known, they will arguably also be more established as a theater and become part of a larger network to make use of. This may be the stepping-stone for HIT to become one of the large players on the market instead of a small one in a somewhat saturated market, especially if they continue to create widely retalable productions.

7.9.2.2. Rareness

The thing about knowledge and know-how is that it, by definition, is rare as it is based on content in someone's mind. Further, as acknowledged earlier, the specific knowledge that is addressed in this thesis is creative and therefore not easily shared. The willpower dimension to this source is somewhat less rare, but nonetheless, as noted by MW, it is difficult to find people who are that motivated without being paid. Although, as it is a characteristic of the creative industries to have artists that care for what they create, this type of people is likely to be scattered throughout the industry. Further, all organizations arguably each have their share of knowledge, know-how and willpower which is composed in different ways and is therefore rare, making this source a rare one.

7.9.2.3. Imitability

Though HIT does not have a long history behind it, it still seems unlikely that someone would be able to duplicate or substitute this source. First, many small decisions are made within the management. As commented on earlier, JTP and MW makes many decisions sporadically over the phone, Facebook or email when an issue comes up. Second, the source is highly socially complex. The area of knowledge sharing adds an interesting dimension to the notion of imitability, as it enables us to explain why a source is difficult to imitate. Knowledge and know-how both have a tacit dimensions to them, as not only are these capabilities difficult to explain to others but you may not know why you feel and think the way you do. Thus, it arguably is difficult, leaning towards impossible, for outsiders to understand, let alone copy, this source. This is especially in terms of the knowledge that is shared non-verbally through embodiment. This correlates with Kogut & Zander's (1992) argument about organizational knowledge being difficult to imitate by other firms as this knowledge lies within the specific relationships within the organization.

7.9.2.4. Organization

In some ways, HIT is organized well to take full advantage of this source of competitive advantage, as they have a fairly clear structure in the organization, as well as well-articulated roles; MW is head of the HIT Lab, JP takes care of PR, Jeremy is the Local Artistic Director and takes care of day-to-day running of HIT. However, this structure gets compromised when, for instance, JTP does the tasks of others himself. This is inefficient as he could and should use his time on his own tasks and let the PR team take of their own tasks. This also creates insecurity about who does what, which can potentially lead to a task being done twice or, worse, not getting done at all. Since they work in the creative industries where harsh deadlines are regular

practice, time-management and efficiency is key to making an organization run smoothly and to avoid having stressed out employees.

Another dimension to this is that it disrupts the sharing of knowledge as JTP avoids sharing idea and vision of the product that the PR team is supposed to sell. Given the heterogeneous nature of creative products, it is vital that time is spent on sharing these ideas and visions in detail so they can sell tickets for each production. Further, as the PR team is not part of the creation process and are also not part of the theater community in the same way as actors, directors and so forth, they may have a slightly different perspective on business. Therefore, they are not part of the CoP that is the theater community, and probably initially have different understandings of the product. It is important to use boundary objects to overcome these differences if the PR team are to promote HIT.

The difficulties JTP has in sharing this knowledge indicate that there is a lack of tools within the organization to use for this purpose. Nonetheless, the research conducted showed that they do in fact have a fairly well-equipped tool set for communicating internally. It was determined that they use the codification strategy to a minimum in HIT as they mainly use dropbox for storing information for instance about actors. Instead, there is emphasis on the personalization strategy, which manifests itself in the direct communication they use, such as personal conversations, written communication, and their monthly meeting. Nonetheless, they still do not manage to communicate optimally within the organization. If the ongoing communication internally at HIT and that of the HIT Lab is compared, it becomes clearer why there are difficulties. As has just been discussed, HIT Lab employs numerous practices to make use of for communicating across CoPs. Since HIT Lab is far from fully integrated in HIT, it would explain why the management has not dipped into the pool of knowledge that resides in the lab. However, if they did they could probably learn how to communicate better. They would all need to work within the lab from time to time as a major part of the knowledge is shared through embodiment. However, even becoming aware of using practices such as examples, metaphors, paraphrasing, and so forth might help them by articulating their thoughts and opinions. It would though be optimal for them to take part in the lab to practice, so they could get to a point where they practice these techniques automatically without putting thought into it.

However, for all of the above to be possible, it requires that the management is in agreement about HIT Lab's role in HIT. As indicated throughout the analysis, we found that MW and JTP have some unsaid disagreements between them in terms of how much the HIT Lab participants should become a part of the productions at HIT. If they were indeed a large part of the productions, the knowledge sharing practices they use would automatically begin pooling into HIT as an organization, and it would negate the need for everyone to take part in HIT Lab workshops specifically to learn these practices. However, this requires that JTP and MW

embrace the open environment they are trying to cultivate in HIT themselves and communicate openly about their disagreements.

Overall, the knowledge, know-how and willpower of the HIT management and their team can be concluded to be a temporary source of competitive advantage, as the source is valuable, rare and difficult to imitate, but lacks organization. With that said, it is possible for HIT to make this an SCA by improving on the internal communication and integrating HIT Lab better in the organization. This means that they do have the needed creative knowledge for making this source an SCA within the organization already, but they simply have not utilized it.

7.9.3. The environment at HIT

As mentioned continuously throughout this thesis, the environment at HIT is a major part of how they differentiate themselves and of what makes them function how they do. The analysis that focused on knowledge sharing also indicated that the environment at HIT is an important part of the organization and can possibly play a key part in HIT optimizing their position on the market. Since the environment is said to foster *Ba*, it is indeed a space in which creativity can thrive. Thereby, not only is the environment what sets them apart from competitors but it also allows for creative knowledge to flow through the organization.

7.9.3.1. Value

The environment at HIT adds value mostly in that it comprises the base at which both HIT Lab and the various people involved with HIT, mainly the management, can be creative in and thereby add value on their own. As explained in the above analysis of HIT Lab, these workshops can produce ideas for future productions, provide perspective for the management, and function as a place to get feedback on new ideas and plays. However, this is all possible because the participants feel relaxed enough to experiment, try out spontaneous thoughts and get feedback from the other participants. Thereby, this source functions as an enabler for the two other possible sources and gives HIT its unique identity. This identity can add value if they can manage to communicate the same openness in their promotion of HIT, thereby making the customers feel welcome. They can also use this in addressing the issue of their reputation in the theater community. If they become renowned among theater makers for being open and thereby different from the other theaters, they might gain a large network of people who would like to work with them and help them in the future.

7.9.3.2. Rareness

Whether it is rare to have such an environment in a theater can be difficult to determine. However, the empirical data gathered points towards it being rare. Both MW and several of the HIT Lab participants comment on how rare it is to not be rejected numerous times by a theater before being accepted. When the subject is discussed collectively at HIT Lab, everybody seems to be in agreement that the theater community is extremely closed. HIT is open and does not expect perfection at HIT Lab which allows the actors to experiment with their talents. Especially the fact that you do not have to be an experienced actor seems to be a whole new experience for the actors. Further, the group of people observed at HIT Lab consisted, as mentioned, of a group of people from different CoPs. Therefore, it is fair to assume that it is true that the theater community is closed and difficult to enter, when you have such a diverse group of people all in agreement.

7.9.3.3. Imitability

This source does not have a long history of existence to rely on, and is also not necessarily socially complex, as the objective of it is to simply remain open to people and ideas to allow for creativity. Further, JTP and MW happily talk about being open and why they do it. In fact, it seems that MW would like if other organizations followed suit to break the custom of the theater community's closed doors. With that said, the environment at HIT is highly affected by the smaller decisions made by the management. For example, MW said that the environment at HIT Lab had been negatively affected by JTP's decision to not offer the HIT Lab participants free tickets for a HIT production. MW said that it had made them feel like they were not recognized as part of HIT, which, as discussed throughout this thesis, they are not enough. Through this, the effects of small decisions becomes clear. And as these decisions are difficult to copy, this source is difficult to imitate, but not very difficult though. It could be argued that a complete duplicate may not be possible, but someone could make their own version and substitute it. This would then become unique to that particular organization as they begin making smaller decisions, but it would still give them a similar source of competitive advantage to the source that the environment constitutes for HIT.

7.9.3.4. Organization

In many ways, HIT is organized so that they can make use of this source of competitive advantage. MW, especially, ensures that he maintains this open environment when he searches for and chooses the participants for HIT Lab. He also tries to make sure that the same environment of giving room for creativity to happen and be shared is cultivated during the

workshops. Being open in this way could potentially increase HIT's network to a point where it may become a source of competitive advantage in itself.

As for HIT as an organization, JTP also emphasizes that this environment is important for him, and it seems to be fairly well-embedded in the productions they create in terms of the relatable and diversified themes they address. In this way, they invite in customers of all types. They could perhaps organize somewhat better in terms of reflecting this openness in the promotion of HIT. This would be a job for the PR team. However, as previously discussed, there seem to be a lack on especially JTP, and perhaps MW's, side in communicating visions and ideas to the PR team. As a consequence, the PR team may not have grasped exactly what makes the environment at HIT special, and that it is in fact ground for differentiation.

There are though also some indicators that they need to fully embrace the open environment more thoroughly internally as well. For example, JTP's reluctance to cast the HIT Lab participants does not reflect the open environment that has been discussed in sections 7.5.2 and 7.6.1. Here, we learned that JTP does in fact welcome other people's opinions and encourage a collective creation process. However, excluding an entire part of the organization – that being HIT Lab – indicates that this source is not fully utilised.

Overall, it seems that the environment at HIT is highly valuable, rare and there is some difficulty involved in imitating it. HIT is somewhat organized to make use of this source but not fully. Once again, it falls on the management, their communication, and the fact that the organization seems to be split in two: HIT as theater platform and HIT Lab. Therefore, the environment at the moment is a source of competitive parity although it arguably is close to being a temporary competitive source. By becoming better organized, HIT could possibly take full advantage of this as a temporary competitive source, but the fact that it is not too difficult to imitate ensures that it cannot become a source of SCA. It would also be counterproductive to attempt at making it one, as they would then not be exercising the open environment that makes up this source.

In conclusion to this VRIO analysis, three possible sources of competitive advantage are found, none of which can be classified entirely as SCAs. Especially, there seems to be a lack of communication within the management of the organization. However, if they deal with the various issues identified in this analysis, they have the possibility of creating two sources of SCAs and one good source of temporary competitive advantage, which could be highly useful in defending their position on the market.

8. Discussion

The purpose of this thesis can be put into two categories that will be discussed in the following. First, there is the question how the creative knowledge sharing practices at HIT can contribute to their sources of competitive advantages and thereby help them defend their position on the market. This sparked a second dimension of a more theoretical nature, as our research showed areas where the theory of marketing could in fact benefit from using the theories of creative knowledge sharing when dealing with a creative industry.

8.1. HIT

The purpose of the first part of the analysis was to establish what factors in the external environment of HIT affect the organization, the rivalry in the Copenhagen theater industry and what strategy is used to position HIT. These were conducted within the context presented in section 3 but were otherwise entirely based on the empirical data gathered.

Using the PESTEL analysis, we identified a number of factors that in the external environment affect HIT an overview of which can be seen in Figure 7. Of all of these factors, arguably the main ones lies in the funding that supports HIT, the international nature of the organization and them adhering to laws regarding copyrights for music and scripts.

Next, we could determine that the rivalry in the Copenhagen theater industry is fairly strong based on the assessment of the four other forces, as can be seen in Figure 8. However, the empirical data showed that while MW thought there was indeed a high degree of competitiveness in the industry, although he found it strange as he argued that if all theaters perform well, it increases the general interest of going to the theater. Further, he said that this was specific to the theater community he had experienced in Copenhagen, as there had been a much more united feeling in other cities such as Athens. JTP, however, said that you do not really compete in the theater industry because there is audience enough for everyone. Arguably, the analysis indicated that both were in some ways right, as the results were that the rivalry is high, but that there are also a lot of buyers on the market. However, JTP mentions that they are struggling to be accepted in the theater community as a professional theater which could suggest competitiveness. The reason behind the disagreement between JTP and MW may simply be that rivalry is experienced differently in the theater industry than it is in other industries. Somehow it is more passive as they do not act against each other as much as they simply “ignore” their competitors, which further supports that there may be areas of marketing in creative industries that are unexplored. Nonetheless, we could not go deeply into this aspect due to the scope of this thesis.

Finally, we determined that HIT positions themselves using a differentiation strategy on the broad Copenhagen market. Although, it can be argued that their goal of having a different and daring product would be suited for a more narrow market, this does not seem to be the case. This is because JTP explained how they aim at making their productions relatable for the general audience. A further element to this is the complexity of HIT operating in a Danish industry but with an international product. However, that is also why they chose Copenhagen where the audience is arguably more differentiated nation-wise than in smaller cities. Besides, throughout the analysis we have identified several opportunities for them to market themselves through for example social media. Using the right marketing can help them attract customers based on the interesting aspect of them being international, especially if they aim for the younger crowd who probably dominate social media. For example, sharing videos and pictures from the labs with the younger lab participants in, makes it more relatable for them. However, this means they have to identify their target group rather than just aim for everybody. Of course, they have the possibility to make productions and campaigns that target various segments of the market, which may benefit HIT if they do want a wide variety of customers.

Having determined the above, the analysis of creative knowledge sharing within HIT followed naturally. It revealed how the environment at both HIT and HIT Lab fosters knowledge sharing because of their openness. Moreover, personalization was identified as the main knowledge management strategy at HIT, as well as specific visual boundary objects vital role in sharing creative knowledge. At HIT Lab, feedback sessions were important, and they continually used experimentation followed by discussion in order to make sense of their ideas. Specific knowledge sharing practices were also identified, which both were verbal and non-verbal. However, despite the above mentioned practices, it appeared that there especially are difficulties in sharing between HIT and HIT Lab, which could further push the two entities within the organization apart.

As touched upon throughout the thesis, several theoretical frameworks was used and put into a new perspective. For instance, a focus of this thesis has been on creative knowledge as predominantly tacit. However, as stated in section 7.4, through the empirical data collected at HIT Lab, it became evident that even creative knowledge that can be viewed as explicit, such as theater styles, still contains a tacit dimension. This was evident as the HIT Lab participants were able to mention an entire list of styles, but they all had differing interpretations of what the styles actually were. This argument can thus pose a confirmation of the aforementioned argument of Polanyi (1966) about knowledge always containing a tacit dimension, though here it has been connected specifically to creative knowledge.

Further, a different perspective is put on knowledge sharing theory as formulated by Nonaka (2007) which was used in connection to using metaphors to share tacit knowledge.

However, we argued that creative knowledge does not need to be explicated to be shared, as the HIT Lab participants did not seem to need more than the metaphors to understand each other. Moreover, Budge (2016) theory on embodiment was used to understand how knowledge is shared through the body, however, as this theory takes place within a teaching environment, the results of this thesis arguably adds a new dimension to the theory, as knowledge was shared through the body between peers at HIT Lab. Finally, communication theory such as the framework of Dörnyei & Scott (1997) which normally is not located within knowledge management, proved useful in a knowledge sharing perspective as it enlightened how creative knowledge can be shared through paraphrasing.

The SWOT framework then allowed us to bring all of the research, empirical data and analytical findings together and create Figure 14 that lists HIT's main strengths, weaknesses, opportunities, and threats. It then became apparent that there are three possible sources of competitive advantage for HIT: the knowledge, know-how and will power of the management and their team, HIT Lab, and the environment at HIT. However, none of them were determined to be sources of SCA, although HIT Lab and knowledge, know-how and will power at HIT could both be turned into sources of SCA, given the optimal organization. However, though the environment cannot become a source of SCA, it must not be underestimated. Arguably, this source of competitive advantage is equally important for HIT's success as the other two. This analysis revealed that perhaps the greatest weakness of HIT lies in the lack of communication and mutual understanding in the management and their use of social media. However, they have every opportunity to improve in both fields and the key may lie with HIT Lab, as they have capabilities that the management could make use of. Further, they could also be a source of content for social media and help spread the word about HIT through their own profiles and networks. Arguably, much more about their use of social media and more specifically how it can be done optimally could be said. However, the focus of this thesis lies elsewhere, and the limits on size prevented us from exploring this area.

8.2. Theoretical contributions

During the analysis of the gathered empirical data, several areas were found where the fields of knowledge sharing and marketing could in fact contribute to each other. Of course, it should be taken into consideration that these contributions are solely in relation to creative industries, in accordance with the overall subject of the thesis.

First, from a marketing perspective, by reviewing the literature surrounding the marketing related theories that have been used in this thesis, we found that there was a tendency to simply apply the models without truly embracing that you are maneuvering in a creative industry, by not taking into account important creative aspects such as creative

knowledge. Arguably, many more bridges between the area of knowledge and marketing could be made, however due to the scope of this thesis, a focus was maintained on knowledge sharing and how it contributes to sources of competitive advantage. The first evidence of this was found in the SWOT analysis, where two of the main strengths of HIT were in fact identified and explained earlier using theory from the field of knowledge sharing: the environment at HIT and their capabilities of sharing creative knowledge in HIT Lab. Both of these factors are vital for HIT's success, and though arguably the environment would still have been identified as a strength if HIT was looked using only marketing theories, it would not have been understood fully and described in such detail. Further, the capabilities of sharing knowledge would have never been found. This would also have given a wrong image of how important an opportunity it is for HIT to integrate HIT Lab into the organization more, and how big a weakness it is for them that this is not the case at the moment. These results were then carried into the VRIO analysis in which they play vital roles in how the possible sources of competitive advantage were found and assessed. Not only could they provide insights into how the three sources add value, but the source that lies in the environment of HIT may not have shown itself to be a source if it had not been assessed in the perspective of knowledge sharing. Further, the source that is HIT Lab may not have shown to add much value if it had not been determined that it fosters *Ba* and thereby an environment in which creative knowledge can be created and shared. In fact, the main value of HIT Lab arguably lies in the creative knowledge they create and their capabilities in sharing it.

Further, the field of creative knowledge and sharing thereof helped especially in assessing the imitability of the sources of competitive advantage. Specifically in terms of assessing imitability, according to Barney (1995), a source of competitive advantage is difficult to imitate if it has a long history, if it involves many small decisions and if it is socially complex. Arguably, the question of social complexness is somewhat more difficult to measure or even define than the former two. However, the notion of CoPs provided at least one way of measuring this, in the sense that the more CoPs that are mixed in one source, the more socially complex it is. Further, it also gave some insights into what could be causing the communicational issues HIT's management. Ultimately, had HIT been analyzed purely from a marketing perspective, we would have missed out on vital elements of the sources of competitive advantage, and would have probably reached incorrect or inaccurate conclusions about HIT.

Second, from the perspective of knowledge sharing, it can be argued that the field of marketing gives this area a more practical dimension. Had HIT been analyzed using only theories of knowledge sharing, this thesis would have conclusions in regards to what practices they employ to share their creative knowledge, but the conclusions would not go much further. By pairing it with the field of marketing, these findings can be put into a practical context in

which they can be employed and used in real life situations to optimize an organization in several areas. In the case of HIT, for example, they can optimize their internal communication, their competitive advantages and hence the overall situation for the organization.

9. Conclusion

The purpose of this thesis was to research how the creative knowledge sharing practices at HIT contribute to their possible sources of competitive advantage and thereby aid HIT in defending their position on the Copenhagen market.

We conducted a number of data collection methods to provide an answer to the research question through relevant empirical data. In doing so, we carried out semi-structured interviews at HIT, as well as participant observation during the workshop, HIT Lab. Finally, we distributed a questionnaire to gain insights on the overall customer tendencies on the market.

First, the analysis revealed a number of important factors in HIT's external environment which aided in reaching the conclusion of a fairly strong rivalry in the Copenhagen theater industry. Further, we could determine that HIT use differentiation to position themselves on the market based on their unique product and the open environment. However, they do not have an articulated target group, though this might help them improve their marketing.

Next, it was concluded that they at HIT and HIT Lab use boundary objects and common language to share their creative knowledge, as well as they create vital creative knowledge, especially at HIT Lab. Further, though the people at HIT and HIT Lab generally are capable of minimizing the stickiness of their creative knowledge with the two entities, moderate stickiness exists when it comes to sharing knowledge between the two entities. All of the above enable the identification of three possible sources of competitive advantage that contribute to HIT defending their position on the market.

The first source of competitive advantage, HIT Lab, was identified as a source of temporary competitive advantage that can be made into a source of SCA. The main value of this source is twofold as it consists of creative knowledge created and shared within the lab, and the opportunity for HIT to use them for marketing purposes on social media. To make this a source of SCA, HIT Lab needs to be better implemented into the organization. Thereby, HIT as an organization can make full use of the lab by learning from their creative knowledge sharing practices, gaining creative ideas for new productions, having a pool of actors they know well, and having a place where content for social media is created naturally.

The second source of competitive advantage is the knowledge, know-how and willpower of HIT's management and their team. This was identified as a source of temporary competitive advantage but can be made into a source of SCA. Understanding HIT's creation and sharing of

creative knowledge allowed us to understand the notable extent of this source. However, HIT needs to improve the internal communication and agree on the structure of the organization. In this sense, this, as well as the first, source are interrelated as integrating HIT Lab is part of making this a source of SCA. Thereby, they can learn from the knowledge sharing practices utilized in the labs to improve the communication within the management, and benefit from having a united organization.

The third source of competitive advantage is HIT's environment. This was identified as a source of competitive parity but it can be made a source of temporary competitive advantage. The environment is one of HIT's points of differentiation. Yet, they do not seem to have a joint environment with the lab as a result of the mentioned split between the two entities. Since it is part of their positioning strategy, the organization needs to use their environment in the promotion of the theater. This would make the environment a source of temporary competitive advantage, however it may not become a source of SCA as this openness also entails transparency of the organization, making it possible for competitors to imitate.

Regarding the theoretical contributions this thesis provides, several conclusions can be made. From a marketing perspective, analyzing the knowledge sharing practices in the context of creative industries aided in identifying and understanding the strengths, weaknesses, opportunities and threats of the organization in question. Thereby it also played an imperative role in identifying the sources of competitive advantage and how they add value for the organization. Further, the analysis of communities of practice gave insights into the flawed internal communication, as well as it provided a measurable perspective on social complexity. Finally, from the perspective of knowledge sharing, marketing provided a practical dimension in which the knowledge sharing results could not only be identified but also exploited further.

9.1. Further research

From a marketing perspective, it would be interesting to look closer at the implementation of HIT's strategy. Perhaps by analyzing the marketing mix of products, price, promotion and distribution (Hooley et al., 2012). Thereby, a thorough analysis of the promotional activities at HIT could also be conducted. Second, the empirical data gathered indicate that the competitive rivalry in the Copenhagen theater industry is of a passive kind as they do not directly act against each other, but rather ignore, their competitors. This could possibly suggest another area in creative industries that could be explored further. Finally, it could be further explored how creative knowledge could be stored more comprehensively and thereby aid in defending an organization's position on the market.

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