



Can Yoga make you more Creative?

- A qualitative research on how yoga possibly affects organizational creativity

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Abstract

Background: As business success today depends on the organizational ability to be innovative, creativity and creative employees is a necessity for that innovation to happen and therefore a key asset to manage (Oldham & Cummings, 1996; Mumford, 2000). Knowledge of what characterizes creativity and what constitutes the creative individual is of importance, as well as the social environment (Amabile, 1983). This implies the management's ability to organize supportive prerequisites and a general work context that nurtures creativity and creative employees (Florida & Goodnight, 2005).

Purpose: The purpose of this study is to explore the role of yoga and how it might be a possible tool for organizations to use in order to manage and promote creativity and creative employees.

Method: The study has adopted an abductive research approach with an exploratory research design. In order to fulfil the purpose of the study and answer the research questions, the research strategy is qualitative. Data has been collected through in-depth interviews as primary data and questionnaires as supportive data. The participants of the study practiced yoga once a week for ten weeks.

Conclusion: The empirical findings suggest that yoga have a positive impact on four out of five factors influencing creativity, namely: creative skills, motivation, team and affect. Additionally, the practice of yoga extends existing theory on creativity by the incorporation of theory on Play and Embodied Knowledge, which generates further insights and an additional dimension to how one can understand and promote creativity.

Key terms: Creativity, Creative Employees, Motivation, Team, Affect, Space, Yoga, Play, Embodied Knowledge

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Table of Contents

1	Introduction.....	5
1.1	Background	5
1.2	Problem Definition.....	6
1.3	Purpose and Research Question	7
1.4	Delimitations	8
1.5	Contribution	9
2	Methodology.....	10
2.1	Research Philosophy	10
2.2	Research Approach.....	11
2.3	Research Design.....	12
2.4	Research Strategy	14
2.5	Data Collection.....	15
2.6	Data Analysis and Interpretation.....	21
2.7	Assessing the Quality	23
3	Theory.....	26
3.1	Creativity	26
3.2	Definition	27
3.3	The Componential Theory of Creativity	29
3.4	The Intrinsic Motivation Principle	30
3.5	The Social Environment and Managing Creativity	31
3.6	Team.....	33
3.7	Affect.....	34
3.8	Yoga	35
3.9	Play.....	35
3.10	Embodied Knowledge	37
4	Empirical Findings.....	40

4.1	Sample Display	40
4.2	New Perspectives	41
4.3	Joy and Anticipation.....	43
4.4	Community.....	45
4.5	Mental and Physical Health.....	48
5	Analysis.....	53
5.1	New Perspectives	53
5.2	Joy and Anticipation.....	55
5.3	Community.....	57
5.4	Mental and Physical Health.....	60
5.5	Summary: Factors Influencing Creativity	63
5.6	Revised Research Framework.....	64
6	Discussion.....	66
6.1	Theoretical Implications.....	66
6.2	Managerial Implications.....	67
6.3	General Discussion and Critique.....	69
7	Conclusion and Further Research.....	73
7.1	Purpose and Research Questions.....	73
7.2	Further Research.....	75
8	References.....	76
9	Appendix.....	83
9.1	Questionnaire 1.....	83
9.2	Questionnaire 2.....	90
9.3	Research Schedule.....	95
9.4	Interview Guide.....	96
9.5	Data Display Spreadsheet.....	98

1 Introduction

The introductory chapter will present a general background to the research paper and the topic of study. By providing an overview on existing literature covering current overall reasoning's within the field of study, a problem definition will be outlined implying why the topic of research is of relevance. Furthermore, the purpose of the research is stated followed by the related research questions. Lastly the delimitations of the research are explained and elaborated upon, followed by the research contribution.

1.1 Background

In today's fast changing and highly dynamic environment, organizations need to manage innovation and business development in order to stay competitive. As the global competition intensifies with shorter product cycles, changing customer demands and unpredictable market forces, an innovation driven economy is emerging (Brown and Eisenhardt, 1997; Tushman and O'Reilly, 1997; Amabile 1988).

Within this new millennium era characterized by rapid and unpredictable changes, organizations and management systems needs to be transformed in order to survive (Anastasiu, 2009). Not only do they need innovative solutions to meet the evolving demands (Silva, 1997). To ride the wave of globalization, managers need to manage and develop their human resources in an effective and qualitatively manner as well (Farazmand, 2004). As innovation more so today depends on the organizational ability to be creative, human capital and the creative human capital is an essential part of the organizations assets (Oldham & Cummings, 1996).

What factors that generate creativity and how to manage and maintain these creative people have gained great attention in the academic world throughout the years.

Professor and prominent researcher at Harvard Business School, Teresa Amabile, has long studied the concept of innovation and creativity (Harvard Business School, 2019). While a more thoroughly exploration on her research will be presented later in the theory chapter, one early found conclusion she made was that individual creativity is the most crucial part

of organizational innovation. However, creativity is not something self sufficient (Amabile, 1988; 1996). Therefore in order to understand and promote innovation in an organization, it is essential to understand individual creativity and the environment that supports and foster it (Amabile, 1988).

The rise of importance in innovation and creativity has led to the emergence of the creative class. Not only has civilization undergone dramatic changes regarding technology, but also concerning how a lot of people work and make a living today. The creative class has become a growing population and a topic of study by Florida and Goodnight (2005). The creative class was first identified by Peter Drucker (1959), who coined the concept of knowledge workers. These creative thinkers and knowledge workers have work tasks and responsibilities that revolve around innovating, designing and problem solving of some sort (Florida & Goodnight, 2005; Drucker, 1999).

In accordance to the rise of the creative class, the idea of flow gained recognition by Mihaly Csikszentmihalyi (1996). Flow is a concept explaining a state where people are completely absorbed in what they do. The world around does not exist but instead complete involvement in the activity itself which is a very rewarding and satisfying state (Csikszentmihalyi, 1996). The reasoning behind flow is in line with the importance of motivation in order to spur creativity. Great emphasis and general common understanding within the academic field on creativity today, is that of the importance of intrinsic motivation in order to stimulate creativity (Amabile, 1983). Therefore Florida and Goodnight (2005) have placed great attention on the importance of the management of the organization to facilitate a supportive work climate for these creative workers where above conditions are arranged for (Florida & Goodnight, 2005).

1.2 Problem Definition

Accordingly, in order to adapt to the unpredictable environment and keep up with changing circumstances, organizations need to be creative (Anastasiu, 2009). A key source for innovation and creativity is the human capital of the organization, the creative employees or the *creative capital* (Amabile, 1983; 1988). Therefore, the ability to manage

and foster these creative people so that prerequisites for creative contributions are facilitated for is essential (Florida & Goodnight, 2005). This entails structuring the social environment for the employee where there is time and opportunity to be creative and create a general advantageous and encouraging work context to affirm creative potential (Mumford, 2000; Farazmand, 2004).

1.3 Purpose and Research Question

Previous research has shown the importance of creative capital and furthermore demonstrated how organizations take care of their employees in a sufficient way in order to nurture creativity (Amabile, 1983;1988; Farazmand, 2004; Florida and Goodnight, 2005; Chen & Huang, 2009). However, more knowledge and a deeper understanding on how organizations can promote creativity and support creative employees is needed. This study will therefore explore if, how and why yoga could possibly be a tool to spur creativity even further. Based on current theory and literature on the concept of creativity, creative people and furthermore how organizations enhance creativity within their organizations today, this thesis will examine if there is a positive correlation between yoga and creativity. Whether the activity and engagement in yoga have an impact on creativity and therefore contribute to existing theory on creativity.

Management literature has placed great emphasis and attention on the quite aware and predictable elements of how to foster organizational well-being, but less on the not so obvious. As innovation is said to be found in the margins (Ludevig, 2016), so could possibly also the source of that innovation, therefore the not so obvious space of yoga.

In today's business world of high performance, demanding requirements of innovation and business development in order to stay competitive as an organization, elements of the quite opposite could possibly be something to tap into in order to enhance just that. What happens when you step away from your natural environment with its intrinsic requirements of results and goal orientation, to the space of perhaps nothingness, play and bodily movement? Could yoga, a space without performance or requirements of any kind, a space where only the awareness of ones body in synchronization with ones breath, an

activity of sensing and exploration of oneself, be a source of creativity and furthermore organizational well-being and success?

Therefore,

- *The purpose of this study is to explore the role of yoga and how it might be a possible tool for organizations to use in order to manage and promote creativity and creative employees.*

In accordance to the research purpose of this paper, the following two research questions have been developed. To fulfil the purpose of the study, the research questions will set the direction of the study and provide the foundation of the paper as they are answered upon.

- *RQ1: What, according to theory on organizational creativity, can we possibly expect the practice of yoga to have a positive impact on?*
- *RQ2: How and why can the practice of yoga possibly extend existing theory on creativity?*

1.4 Delimitations

In order to understand the aim of this paper, an important distinction between creativity and innovation must be made. While innovation refers to the successful implementation of a new outcome by a firm (Amabile, 1988), creativity is the idea generation and raw material of that innovation (Oldham & Cummings, 1996). Therefore creative employees refer to individuals generating ideas using their creative ability. Creativity and the creative employee is thus the raw material of what is possibly later implemented on the market, possibly an implementation of an innovation.

This study will not focus on innovation but instead on the first step in the value chain, that of the raw material of creativity and the creative employee. How do organizations manage creativity and how do they foster creative employees. How can organizations organize

their environment and work circumstances to contribute to creativity, using what tools in or outside the organizational setting?

Another limitation is the selection of an appropriate population and sample selection to conduct the study on. As the nature of creativity and creative work is rather complex and holds a variety of definitions, this study will use the criteria of non-routinized work as appropriate. This is in line with above reasoning on the creative class and knowledge workers by Florida and Goodnight (2005).

1.5 Contribution

In order to understand how yoga might be a tool for organizations to use to enhance creativity, theory on Play and Embodied Knowledge will be presented. As yoga itself isn't a business related discipline, the researcher suggest the interdisciplinary theory of Play and furthermore Embodied Knowledge to act as a theoretical background and as a guidance for the possible impact of yoga. They are outlined in order to explain how one can interpret the yoga philosophy and its implication in a business related context, how and in what way yoga can possibly play a part in organizations.

What constitutes the space of play, how is it connected to creativity and creative outcomes and what are the similar characteristics of the space of play, to the space of yoga. Furthermore, how do bodily knowledge and a bodily cognition beside that of the minded intellect - a general bodily awareness gained through yoga, impact creativity and creative outcomes?

The incorporation of Play and Embodied Knowledge are what enables this research paper to provide additional insights to the topic of concern. As they are suggested to make up the philosophy of yoga, they produce reasoning's and elaborations that set the present research paper apart from previous studies within the field. Therefore, they create the foundation for possible contributions to already existing literature on creativity.

2 Methodology

The aim of this chapter is to identify and motivate the course of conduct of this research paper. A suitable research philosophy, research approach, research design and research strategy is presented in order to gather the empirical data. Furthermore, the technique of the data collection is explained followed by the procedure of analysing the empirical findings. The chapter ends with an explanation on how the researcher aims at ensuring the quality and trustworthiness of the research.

2.1 Research Philosophy

The research philosophy consists of vital assumptions on how the researcher perceives the world. Therefore it needs to be thoroughly considered since the applied research philosophy implicate how the researcher interpret the environment surrounding the research as well as the content within. Furthermore the latter steps of the methodology, such as the research strategy and the used method to conduct the research, are affected by the chosen philosophy (Saunders, Lewis & Thornhill, 2009). The research "onion" is proposed by Saunders, Lewis & Thornhill, (2009), consisting of four focal research philosophies; positivism, realism, interpretivism and pragmatism. Each philosophy differs in terms of ontology, epistemology and axiology. Essentially that is their different characteristics of how knowledge is perceived and what methodical strategies that are used in order to obtain scientific knowledge for the research (Saunders et al., 2009; Bryman, 2012).

The aim of this study is to explore *if* and *how* yoga affect creativity in an organizational setting. That requires gathering valuable human insights, more specifically employee insights and their perception of yoga and its effects, why interpretivism is a suitable choice of research philosophy. The interpretivism philosophy is commonly used when studying a social occurrence within the natural environment of the individual. It emphasis studying humans rather than objects, using an emphatic stance to comprehend the social context from the individuals perspective and it's perceptions (Saunders et al., 2009; Saunders & Tosey, 2012). Moreover it is a recommended philosophy to use when the

issue of study rather complex as it adopts a subjective approach, allowing in-depth research without the concern on objectivity (Bryman, 2012). The participant's experience of yoga during ten weeks is in itself a highly subjective perception, as well as the researchers interpretation of these perceptions and its possible connection to creativity. Finally the collection and analysis of data are likely to implicate qualitative data from in-depth interviews when using the interpretivism philosophy (Saunders et al., 2009).

2.2 Research Approach

Once decided on an appropriate research philosophy to conduct the study upon, a research approach that fulfils the purpose of the research needs to be determined. In accordance with the research "onion" by Saunders et al (2009), there are two main approaches to use. These approaches are different in their way of relating to theory. When the process of research take stance in an initial formulation of hypotheses intended to test in accordance to theory, the study implicate a deductive approach. When the study uses an inductive approach, data are collected and thereafter theory is developed based on the analysis of the data. Deductive approaches are usually more applicable to a positivistic research philosophy using quantitative data, whereas induction more so relate to the interpretivism philosophy where data are of qualitative sort (Saunders et al., 2009).

According to Alvesson & Sköldberg (2009), organizing the research approach to either deductive or inductive can limit the research in certain situations, making the study one-dimensional. They therefor propose a third research approach, abduction, which consists of features similar to both the deductive and inductive approach (Alvesson & Sköldberg, 2009). The abductive approach facilitates the possibility for the researcher to move back and forth between deduction and induction. In line with induction, emphasis is placed on understanding and drawing generalizable interpretations from the empirical data, while at the same time making use of existing literature to develop theory in line with deductive reasoning (Alvesson & Sköldberg, 2009). It is therefore a more flexible research approach as it allows for comparison and reinterpreting existing literature as well as making changes in the research as it progresses (Bryman, 2012). Moreover the abductive approach is appropriate when there are large amount of information available, but

information not necessarily concerning the aim of the topic being researched on. The concept of creativity covers a broad spectrum of literature such as creative industries, creative workers, the definition of creativity, managing creativity in organizations etc., why an abductive approach to assort plausible theory of scope seem appropriate. Furthermore it aids answering the research question since it allows the researcher to observe the participants during the ten weeks of practice, interpret their perception of their experience while at the same time comprehend and identify patterns in theory more proficiently (Bryman, 2012).

2.3 Research Design

The research design can in a broad sense be explained as either exploratory or conclusive. It specifies the procedures necessary to obtain the desired information and data in order to achieve the intended purpose of the study (Malhotra & Birks, 2007). Exploratory as the name entails, aims at explore and provide new insights on a phenomenon that is hard to define and measure. The purpose of a conclusive design is instead to explain a specific phenomenon in a more structured order, such as testing hypotheses (Kvale & Brinkmann, 2014).

This study will adopt an exploratory research design as it aims at providing insights on the concept of creativity and whether the participants perceive yoga to have an affect on their creative ability at work. Since the exploratory design allows for a more interpretative understanding when gathering information on the issue of concern, the design is appropriate for this study. Moreover instead of requiring a structured and well-defined understanding of the phenomenon, the exploratory design is applicable when trying to obtain subjective perceptions and human insights (Kvale & Brinkmann, 2014). That is the intentions of this study as well as in a humble way interpret the perceptions in relation to creativity.

Furthermore this study also consists of elements of evaluation research in the context of an experimental field design setting (Bryman, 2012). Since yoga was carried out as an activity or an organizational intervention, brought upon for a limited period of time before

evaluation, it entails characteristics of an experiment with an evaluative research purpose. However this study did not contain the aspects of manipulation and a control group to evaluate the results against. Neither does this study conduct pre tests or tests during the ten weeks of activity to compare the final tests or results against which is common in the experimental field design (Bryman, 2012).

The foundation of this study is the participation in yoga, once a week for 45 minutes during ten weeks. Before the start, all participants filled out an anonymous self-completion questionnaire (See Appendix 9.1) containing of different psychological, physiological and work-related parameters to reflect upon. The parameters in the first questionnaire were decided upon in accordance with early literature review and with another research strategy in mind, which was later modified. The initial idea of research strategy did not affect the study as the first questionnaire was not used in the study but more so generated the possibility for the participants to start reflect on certain mental and physical criteria. After the ten weeks of practice, a second anonymous self-completion questionnaire (See Appendix 9.2) was sent out to everyone where they in a more descriptive and elaborative manner were asked to evaluate their experience and possible effects of yoga.

In order to attain even more profound explanations of the participant's experiences, ten interviews were conducted after the ten weeks as well with the respondents who participated in a minimum of seven out of ten classes. The decision on the ten participants who was interviewed was based on who participated the most, possibly all classes. The ten interviews will compose as the primary data source and the basis of the empirical findings for this study. The second questionnaire, filled out by those who also participated in a minimum of seven out of ten classes but who weren't interviewed, will be used as a supportive source of data in the empirical findings.

An initial of 47 participants in total filled out the first questionnaire. The amount of individuals who filled out the second questionnaire, participating in a minimum of seven classes, was 6 individuals excluding the ten individuals who participated in the interviews.

That accounts for a total of 16 respondents contributing to the empirical findings of this research (See Appendix 9.3 for Research Schedule).

2.4 Research Strategy

Bryman (2012) considers two strategies to be the predominant strategies in social research, qualitative or quantitative. The research strategy defines in what way the collected material of the research will be presented and thus implicates the general orientation of the conduction for the research (Bryman, 2012). In order to achieve the intended research objectives, a well-defined strategy must be determined upon (Saunders et al., 2009).

A quantitative strategy is related to positivistic philosophy where the social reality is perceived as external. It usually adopts a deductive approach when investigating the relationship between theory and research, testing various hypotheses in accordance to theory (Bryman, 2012). It emphasises quantifiable variables during data collection and analysis and most often aspires numerical measures for statistical testing (Saunders et al., 2009). This study does not aim at testing hypotheses or collecting numerical variables, as the research question is more qualitative in nature. Therefore a qualitative method, collecting qualitative data, is the chosen strategy for this research.

Qualitative methods are linked to the interpretivism philosophy as it aspires to gain information and understandings on human insights, values, and opinions of people (Saunders, et al., 2009). A qualitative strategy is also more related to the inductive or abductive approach when investigating the relationship between theory and research. It places emphasis on verbal interactions between people, thus using words rather than numerical variables when collecting information and data (Bryman, 2012). Qualitative research is more unstructured in its nature using primarily a more exploratory design in order to gain in-depth insights and understandings of the phenomena of research (Malhotra & Birks, 2007). The aim of this study is to understand and explore individuals' experience and perceptions of a quite complex phenomenon, creativity, rather than measure quantifiable data of a well-defined issue. In accordance to above reasoning, a qualitative strategy is motivated to be more suitable and chosen for this research.

2.5 Data Collection

2.5.1 Primary Data

The primary empirical data collection of this study will be conducted through in-depth interviews. The purpose of qualitative interviews is to uncover underlying beliefs, perceptions and feelings of the respondents. It intends to derive meaning through conversation, interpreting verbally stated emotions and subjective thoughts rather than measureable stated facts. Thus great emphasis is placed on the interaction between the researcher and the respondent in order to fully comprehend the meaning and essence of what is being communicated. The researcher needs to be able to relate to past experiences as well as the present context of the research (Kvale & Brinkmann, 2014).

There are three forms of interviews, structured, semi-structured and unstructured interviews. Structured interviews could be described as a verbally formulated questionnaire. It gives little or no ability for further elaboration on, as it is basically a set list of predetermined questions without any follow-up questions or space for broader conversation. On the contrary, unstructured interviews starts with an open question and will progress based on the initial response, thus implicating low or almost no predetermined structure (Bryman, 2012). In between these extremes is the semi-structured interview, which this study is based on. Semi-structured interviews consist of a set of key questions outlining the foundation of what to be explored but with the allowance of deviation from the questions in order to uncover unforeseen areas of interest. It implicates a more flexible and organic procedure with follow-up questions that are developed throughout the interview as new information emerges. Therefore enabling more in-depth elaborations (Bryman, 2012).

There are however some drawbacks researchers should be aware of when conducting a study and collecting primary data, no matter of selected method. In the case of qualitative interviewing, the most prominent risk is the one of bias. Both the direction of the questions and the interpretations of the responses are dependent on the interviewer and thus not objective (Kvale & Brinkmann, 2014). How and what the respondents express can be interpreted in a conflicting manner than what is essentially being communicated.

This is something the interviewer should have in mind and be humble towards. Furthermore the findings and results that are being carried out from the analysis of the interviews only correspond to that particular group of respondents. Drawing generalizable result over a wider population or industry than the participants of the interview is thus hard if not a lot of interviews are carried out or if quantitative data is collected as well (Bryman, 2012).

As stated in the research design, anonymous self-completion questionnaires will also make up a part of the empirical findings in this study. The self-completion questionnaire can be similar to the structured interview however with the respondents reading and answering the questions themselves. Advantages of the questionnaire are the rather cheap and quick administration of it as well as the convenience on the respondent's part as they can answer it whenever they prefer. The main motivation to use a questionnaire as a research instrument in this study is the amount of responses and data you enable to collect. Furthermore another advantage is the anonymity of it, allowing for more honest responses with the absence of an interviewer possibly affecting the respondent's answers.

Drawbacks of questionnaires concern the possibility of misinterpretation of the questions and the possibility of asking additional questions to gain a more in-depth understanding. Thus missing out on valuable information and additional data valuable for the investigation (Bryman, 2012). In accordance to this, the questionnaires used in this study will act as a supportive data collection instrument. It enables a larger amount of data to be interpreted and thus a greater population to base the research on. However to cover more profound in-depth insights on the topic of concern, the basis of the empirical findings will be conducted through the interviews.

2.5.2 Sample Selection

Once decided on an appropriate data collection method, the researcher must specify an appropriate target population to conduct the data collection upon (Saunders, et al., 2009). Since the design of this study initially implies ten weeks of commitment from an organization and its employees to take part in yoga practice, sample selection was decided

on the premise of responding companies. The incubator and start-up house Minc in Malmö was the first organization to respond. Minc provide workspace for about 450 people who are either entrepreneurs, free lancers or belongs to start up companies where they get access to pitch and skills training, networking sessions and venture capital funding etcetera (Minc, 2019). The second company to take part in the research was Telavox. They have approximately 250 employees and provide communication solutions to companies (Telavox, 2019).

Since this study does not aim at explore differences in perceptions between age or gender, that had no intentional affect on sample selection for the interviews or the used questionnaires. However sample selection was limited on the amount of respondents taking part in enough amounts of classes in order to generate sufficient enough evaluations of the yoga experience. Therefore the age and gender on the participants was based on that criterion. The researcher draws the line of participation to a minimum of seven out of ten classes in order to fulfil the requirements of generating dependable and adequate responses.

According to Kvale & Brinkmann (2014) an appropriate sample size to execute interviews on usually varies between 15 +/- 10 respondents. The amount of necessary interviews depends on the purpose of the research. In accordance to the law of diminishing return, more interviews do not necessarily generate greater knowledge as more interviews might occur at the expense of quality in analysing the interviews. Thus time and resources available for the study is another factor that influence the amount of interviews (Kvale & Brinkmann, 2014). In accordance to time and resources available for this research, as well as participation in at least seven classes, a majority of seven men and three women participated in the interviews with ages ranging from 24-50 years old. Furthermore 6 questionnaires, excluding the ten participants who participated in the interviews, will compose as additional data.

2.5.3 Choice of Questions

Organizing the right set of questions in a qualitative study where primary data is based on in-depth interviews is a vital step in order to obtain a meaningful discussion with the respondents. The questions need to correspond to the research question in order to collect a desired amount and quality of data to interpret (Bryman, 2012). In accordance to recommendations on semi-structured interviews, an interview guide (See Appendix 9.4) was put together. As mentioned before, semi-structured interviews allows for a free flowing conversation in order to uncover additional information, why the outlined guide wasn't followed exactly but rather applied as a guidance during the interviews (Bryman, 2012).

Above guidelines on correspondence between research question and the choice of interview questions applies to the questionnaires as well. Furthermore in a self-completion questionnaires, emphasis is placed on constructing the layout and the formulation of the questions as easy and straightforward as possible in order to increase response rate (Bryman, 2012).

Thus the aim of the questions was for the researcher to try comprehending how the participants of the study experienced yoga, both in a general sense and in a more specific sense. Moreover connect those experiences to their perception of yoga's possible affect on creativity. In order to fulfil that purpose, questions regarding work-related factors connected to creativity according to theory was asked. General and more specific questions regarding yoga itself were developed in order to interpret patterns between the participants and possible links to the theory on creativity. Lastly additional experiences and perceptions not being brought up in the interview or in the questionnaire were asked in order to receive neglected information of additional insights valuable for the purpose of the research.

2.5.4 Pilot Test

Before carrying out the questionnaire and the interviews, a pre-test was preformed in order to improve the execution of the primary data collection. The pre-test, also called a pilot test, refers to the process of testing the primary research instrument. The aim is to

identify and eliminate deficiencies in the research questions hindering the investigation from fulfilling its purpose (Bryman, 2012).

The aim of the pilot tests was to uncover how the participants might perceive the questions, if there were any confusion as well as if the questions were adequate to generate information enough to answer the research question. Since the context of the present study entails the element of participation in yoga for ten weeks, a fully corresponding pilot test to those of the actual study was hard to establish. However the self-completion questionnaires were pre tested and two staged interviews was performed. One individual had almost no experience of yoga and one individual had more advanced experience of yoga. Both the questionnaires and the pilot interviews did shed light on some necessary restructuring of order of the questions as well as some re-writings due to misunderstandings. Furthermore during the actual interviews with the participants from Minc and Telavox, the researcher added questions when realizing additional themes of interests. A topic that wasn't covered in the interview guide was that of community and interaction between the participants when meeting once a week for yoga. Therefore this was brought up as well from the second interview and onwards.

2.5.5 Ethical Considerations

According to Kvale & Brinkmann (2014), when executing a research involving individuals it is important to have their interests in mind, therefore not only conducting the study in the interests of the science. Administrating a research in an ethically acceptable manner involves some particular guidelines for the researchers part as well as to inform the respondents of (Kvale & Brinkmann, 2104).

First, the researcher must assure the *consent* of the participants by explaining the purpose of the research. Second, the aspect of *confidentiality* must be explained and the protection of the participants anonymity. Third, explaining the context of the research and the *consequences* of the research is of importance, what will the material be used for and where will it be published. A final aspect is that of the role of the researcher, how she

affects the research and how she can secure independence and quality of the research (Kvale & Brinkmann, 2014).

The researcher has executed the study in accordance to above aspects. The consent of all participants in the interviews was gained at start, followed by the guarantee of confidentiality and protection of their anonymity. Following was an explanation of the consequences of the study, it's publication as well as briefing the participants on the fact that the information gained was exclusively used for the purpose of the study. In order to properly capture the exchanged information, an audio recording device was used during the interview.

Before the interview started a final emphasis towards the participants to respond honestly was communicated. Since the researcher has had the role of the instructor of the yoga classes, a relationship has been created between the participants and the researcher, as well as a more or less mutual appreciation. The researcher is therefore humble to the possibility of some kind of bias from the participant's part when answering the questions, answering in favour of the researcher, as well as the researcher's interpretation of the answers because of her subjectivity towards yoga.

2.5.6 Execution of In-Depth Interviews

According to Malhotra and Birks (2007) the location where the interview takes place is of importance. In order for the participants to feel comfortable enough to truly express their opinion, a relaxing atmosphere that is of convenience for the individual participant is suggested (Malhotra & Birks, 2007). In order to cater for aforementioned criteria, the interviews with the participants from Telavox took place in a quiet conference room at their office, and the interviews with the entrepreneurs and start-up companies at Minc took place in a quiet conference room at Minc.

Since the yoga classes at Minc were carried out in English due to a couple of international participants, so were all the interviews. As the participant's perception of their yoga experience was likely to be very subjective and informal in its nature, this was a conscious

choice made in consent with the respondents in order to not misinterpret any responses if translating them from Swedish. They did have the opportunity to choose to do it in Swedish if they preferred, as well as switch to Swedish whenever they felt limited in their expressions or when lacking in words. However this was not a problem as all of them felt comfortable in executing the interview in English.

The question of whether the researcher should reveal the purpose of the study in the beginning of the interview or afterwards, is another important aspect to have in mind. Kvale & Brinkmann (2014) suggest not disclosing the purpose of the study until afterwards in order to comprehend as neutral and honestly expressed perceptions and answers as possible. However this study was conducted on the premise of gaining companies willing to participate in yoga. Thus a brief introduction of the purpose of the study was presented initially when introducing the concept of the study for the companies. Before the interview took place only an introduction of how the interview session would proceed was given.

2.6 Data Analysis and Interpretation

In order to draw sufficient enough conclusions from the empirical investigation of the research, the collected data must be analysed in an efficient manner (Bryman, 2012). However the process of data analysis within qualitative research have shown conflicting opinions in published literature throughout the years (Graneheim & Lundman, 2004). A variety of methods are suggested such as; content analysis for textual investigations, grounded theory for inductive research, and narrative analysis when emphasis is placed on contextual structures surrounding the investigation as well as positions and constructs within the research is of interest (Silverman, 2011).

Another suggested process when analysing qualitative data in order to draw adequate final conclusions is to divide the process in to four steps; assembling, reducing, displaying and assessing the quality of the data (Malhotra & Birks, 2007). This process seemed as an appropriate fit, as the research approach of this study is abductive in its nature with a mix

of exploratory and an evaluative experimental field design. Outlined below is a closer presentation on each of the four steps.

2.6.1 Data Assembly

The first step in the analysis procedure entails collecting the data using a variety of sources as a foundation. In qualitative research it can be visual images, gathered documents, survey questionnaires and notes taken during observation or during interviews. When interviews are used as the primary empirical data collection, the audio recordings followed by transcripts of the audio recordings compose the foundation of the assembled data (Malhotra & Birks, 2007).

Furthermore Silverman (2011) recommend to early on when assembling the data, start intensively analyse limited parts of the collected material. By getting an early start on the analysis, the researcher realise when going over the more extensive material what is of greater importance to analyse and what is not. That way you don't end up with an infinite amount of collected material and data, not knowing where or how to start analyse it properly (Silverman, 2011).

The assembled data for this study is composed of transcribed audio-recorded interviews as well as the second self-completion questionnaire. Notes were also taken during the interviews and thus act as support to the collected material. In line with Silverman's (2011) recommendations, the transcribing procedure of the audio recorded interviews, started right away in order to get an understanding of general themes to further refine the questions for the upcoming interviews, as well as to improve the conditions for the analysis procedure.

2.6.2 Data Reduction

As the name implies, data reduction is the process of organizing and structuring the empirically collected material in order to later dispose information that isn't of relevance for the study. The researcher used a thematic analysis approach to organize the significant material in to different themes, separating it from material not contributing to the purpose of the study (Bryman, 2012). As stated above in accordance to Silverman (2011), the

thematic analysis was done as much as possible in a simultaneous procedure to the continuous production of the interviews. The aim was to then be able to create better interviews and to get an understanding of what material is of greater importance to analyse as all interviews were executed. Different categories were created as the process of thematic analysis entails coding answers from the transcripts that share similar themes (Malhotra & Birks, 2007).

2.6.3 Data Display

Once the meaningful body of the data are separated from the less important material, it is of convenience for the researcher to summarize the themes and present them visually. A data display, preferable a spreadsheet or a matrix of some sort allows the researcher to get an overview of the connected responses and their arrangements into the different categories. Furthermore it is easier to interpret the findings when they are placed in a more graphically organized system (Malhotra & Birks, 2007). Relevant excerpts and quotes according to each participant was therefore placed under different themes and once the relevant themes were outlined (See Appendix 9.5), the different categories were placed against the theory of the research in order to draw meaningful understandings and relevant conclusions.

2.7 Assessing the Quality

In any type of research, whether qualitative or quantitative, it is of high importance to be able to demonstrate qualitative and trustworthy procedures when gathering the empirical data as well as when interpreting the data (Bryman, 2012; Silverman, 2011). However depending on whether the data is qualitative or quantitative in nature, different terms of establishing the trustworthiness are used. In qualitative research, four criteria's that are used to asses the quality of the research are those of credibility, transferability, dependability and conformability, which are translated in quantitative research to internal validity, external validity, reliability and objectivity (Bryman, 2012).

2.7.1 Credibility

The first criteria, credibility of the research, largely depends on to what extent the empirical findings reflect reality. Since social reality and it aspects can be portrayed in

many different ways, it is the ability of the researcher to carry out this procedure in an accurate manner that will decide the trustworthiness of the research. This is done through good research practice and if possible through submitting the findings to the respondents taking part in the research, confirming the interpretations and results of the research (Bryman, 2012). Another technique to ensure credibility is triangulation. Through triangulation the analysis is executed through several observers, methodologies, theoretical perspectives and sources of data collection (Bryman, 2012).

This research meets the credibility criteria through the use of both interviews and questionnaires as data collection method. Through the interviews more in-depth knowledge was perceived and through the questionnaire the possibility of more responses was generated. However the participants did not get the chance to confirm the interpretations of their perceptions, why this should be acknowledged when reading the empirical findings in the research.

2.7.2 Transferability

The second criteria, transferability, refer to what extent the empirical findings are generalizable. Thus if the findings of the research can be applied to other contexts as well, or even be count for in the same context again if the research was to be done a second time (Lincoln & Guba, 1985). In qualitative research however, emphasis is placed on the depth of the research insights found in the unique context being studied, rather than the breath as in quantitative research. Furthermore the transferability thus depends on the thickness of descriptions, judged by the beholder (Bryman, 2012).

This study was done on two different types of organizations, Minc who consist of entrepreneurs and smaller start-ups and Telavox, a larger established corporate. The participants from Minc might be argued to work under more insecure yet vital circumstances since they are their own employer and in lack of a set organization. The employees at Telavox on the other hand are probably catered for in a more secure and standardised manner since they are a larger company with greater resources. Thus the research was executed on two different industries where the circumstances of target

population could be argued to vary to some extent. The diversity of the study is enhanced even more since both female and male in an age span between 24-50 participated. However this study does not necessarily aim at propose generalizable findings but rather wish to contribute to existing literature aiding as inspiration for further research.

2.7.3 Dependability

The criteria of dependability relate to how well the process of the study has been documented in detail. If other researchers attempt to replicate the research, they should be able to easily follow each step taken during the research, using records and procedures of all phases provided in an accessible manner (Bryman, 2012). Dependability is ensured in this study through the methodology chapter, which covers all research practices that have been applied, why and how they have been applied. Furthermore additional appendices are attached in order to in a more graphical manner comprehend how the operational work of the data collection and data analysis has been executed.

2.7.4 Conformability

The last step in order to assess the quality and trustworthiness of a research is through conformability. This criterion implies ensuring objectivity of the research. While complete objectivity is impossible in qualitative research, it should be apparent that the researcher has been acted in good faith and not purposely allowed personal values to affect the research (Bryman, 2012). However since the researcher is the one who issues the applied research instruments in qualitative research, it is inevitable to not allow bias to some extent (Shenton, 2004).

The researcher is humble towards the conformability criterion since she is the only investigator of the study as well as subjective towards yoga. However through the use of two research instruments when collecting data, interviews and anonymous questionnaires, through a well-motivated selection of research practices, and a general awareness of her part in the research, conformability is reasoned to be achieved.

3 Theory

The aim of this chapter is to introduce the reader to a relevant theoretical background on the topic of study. The chapter begins with a human resource point of view and the concerns of business success today. Secondly it introduces a historic overview on the field of creativity, the componential theory of creativity and the intrinsic motivation principle, followed by its characteristics and the definition of creativity today. The social environment and the concept of team and affect are further outlined. Lastly the topic of play and embodied knowledge is presented as a theoretical background in order to understand the relevance of yoga and its possible implications on creativity.

3.1 Creativity

The landscape of global business world today is under increasingly change why creativity and innovation is a necessary need (Mumford, Scott, Gaddis & Strange, 2002). Market forces are rapid and unpredictable and the success of businesses largely revolves around people, not capital. Leveraging on human capital and thus accumulating, managing and foster skilled and knowledgeable people becomes an important part of organizational success (Chen & Huang, 2009). Furthermore, creative capital is a crucial asset. Creative people whose ideas can be turned into profitable outcomes - new products and services, new technologies and new industries that haven't been explored before, those are the pioneers of today's business growth (Florida and Goodnight, 2005). Therefore companies ability to enhance, develop, motivate and encourage the creative employees intrinsic potential, is crucial for the employees to contribute to creative ideas and for the organization to succeed (Searle & Ball, 2003).

Throughout history there have been shared opinions on whether creative outcomes stems from personal characteristics of the individual or whether it is a question of context and a supportive organizational environment. Thus whether it is static and predetermined to those with talent or whether it is something that can be learned and trained for (Cummings & Oldham, 1997).

Older schools believe it to be a matter of finding the right “type” of individual who possesses the right set of characteristics. These characteristics are in turn more creative than others and thus crucial to have in mind when hiring an employee (Barron & Harrington, 1981; Csikszentmihalyi, 1996). Creativity is therefore a matter of differences in individual traits and potential, a gift some people seem to possess while others don’t (Oldham & Cummings, 1996).

Other educators within the field believe it is a matter of structuring the employee environment in order to support creative outcomes. What affects creativity is rather a matter of where the employee works, how they are dealt with by supervisors and colleagues and what type of tasks they are asked to perform (Pelzand & Andrews, 1976; Scott & Bruce, 1994). Additionally, the context needs to fit the creative potential in order for creative outcomes to occur (Cummings & Oldham, 1997).

3.2 Definition

The concept of creativity has been defined in many ways throughout the years. It has been a general disagreement on whether creativity is a term that should encompass the creative person, the creative process or the creative product (Amabile, 1983).

Attention in early literature has been on the creative process. Wertheimer (1945) describes creativity as restructuring of essential insights of a problem to a final solution. Koestler (1964) suggested creativity to encompass a process of connecting previously unrelated thoughts into a new invention or insight, a sort of transcendence “*the creative act [...] is an act of liberation - the defeat of habit by originality*” (p. 96).

Above perspectives are further supported by Gilliam (1993) who defines creativity as to discover what has not yet been discovered by recombining or making new connections (See also Gogatz & Mondejar, 2004). The creative process is often times compared to play where the creative act produces artefacts while play produces possibilities, thus play is the activity that fosters creativity (Gordon, 2008).

Guilford (1984) defined creativity in terms of a person and focused on certain personality characteristics, contributing to the well developed trait approach of creativity. Thus creativity was for a long time studied through the characteristics of creative persons and in contexts of recognized artists. These famous artists or so called “geniuses” and creative professionals was found in various fields such as architecture, mathematics, music and writing (Barron, 1955; McKinnon, 1965). The creative person was believed to be seeking sensations and was furthermore open to new experiences, possessing an experimental side that generated flexibility and fluid of thinking (Feist, 1999). The trait approach was further explored by Gogats and Mondejar (2004) who explain a creative person to be someone that see what other people don’t see or what other people don’t want to see. They also argue it to be a capacity that a lot of children posit whereas adults sometimes lack off. *“In order to be creative, one often need to look beyond what is logical and consider as well the unrealistic, the fantastic and even the ridiculously absurd”* (Gogats & Mondejar, 2004, p.10).

Even though many people within the field and community of research on creativity today still see creativity as a product of individual talent, the term has more so become significant to the product.. Creativity is variously defined as the ability to generate novel and appropriate ideas that are socially valued (Mumford, Reiter-Palmon, & Redmond, 1994; Amabile & Pillmer, 2012). This perspective is further supported by Sternberg and Lubart (1991), who propose creativity to be the capacity to produce something that is both novel i.e. original or unexpected, and appropriate i.e. useful and appropriate for the object of concern.

Teresa Amabile, award winning and prominent professor at the Entrepreneurial Management Department at Harvard Business School, has long studied the concept of creativity (Harvard Business School, 2019). Early in her research on creativity she engaged in a social-psychological perspective on creativity. As recognized above, the concept of creativity had before then taken an individual-psychological perspective, a trait approach and thus mainly focused on the individual itself (Amabile, 1983). Empirical studies lacked a social psychological viewpoint where creativity was contextually studied

in perspectives of creative situations, external determinants and the social environment. Instead of only an individual trait approach, Amabile (1983) found creativity to be a set of three factors, that of personal characteristics, cognitive abilities and the social environment (Amabile, 1983) which are to be explored below.

3.3 The Componential Theory of Creativity

The componential theory of creativity was developed by Amabile 1983 and contains of three major components for creativity; *domain relevant skills*, *creativity relevant skills* and *task motivation*. The theory thus integrates conceptualizations of the social environment and motivation with the earlier theories emphasis on personality and cognitive constructs (Amabile, 1983).

Domain relevant skills, as the name imply, include factual domain relevant knowledge, technical skills and expertise within the area of concern. It constitutes of the persons possible mental paths to wander (Newel & Simon, 1972) the set of cognitive pathways the individual holds in order to solve a given problem (Amabile, 1983; 1988). Accordingly, domain relevant skills consist of certain problem solving skills and constitute the raw material for creative productivity (Amabile & Grysiewicz, 1987).

In order to break boundaries and to be able to cerate something extraordinary and novel, the individual holds creativity relevant skills as well. The creative skills are the set of cognitive pathways where new perspectives and a more holistic exploration to the given problem or task are explored (Amabile, 1983; 1988). This could entail characteristics of trying something counterintuitive (Newell & Simon, 1972), abandon unproductive strategies (Simon, 1966) and recognize and utilize exceptions and paradoxes (McGuire, 1973). In order to break the perceptual and cognitive sets, the person is open to new experiences and tolerant of ambiguity (McCrae, 1987; Costa & McCrae, 1992). Furthermore creative skills fuels generative and divergent thinking where a change in ones given thought patterns occur to more remote and possibly unpredictable association webs (Guliford, 1984).

Both domain relevant skills and creative relevant skills have occurred in literature to be skills possible to train and improve using certain tricks such as heuristics, analogies and different brainstorming techniques (Osborn, 1963; Parnes, 1967).

The final and possibly most detrimental component of creativity is that of intrinsic motivation. No amount of domain relevant skills or creative abilities will account for the lack of motivation. Thus intrinsic motivation and the existence of self-driven, excited by the work itself and enthusiastic individuals, are the most straightforward way to stimulate creativity and thus creative people. Additionally, a high degree of motivation can ad up for shortages in knowledge and creative thinking (Amabile, 1988; Amabile et al., 1994).

3.4 The Intrinsic Motivation Principle

Many researchers within the field have throughout the years recognized and placed great emphasis on the importance of intrinsic motivation. Therefore, The Intrinsic Motivation Principle was developed, to further demonstrate the importance of motivation on creativity (Amabile et al., 1994; 1996). However the intrinsic motivation is strongly connected to the social and external environment. External sources such as threat of failing or being primarily externally motivated by money, recognition and fame or goals set by others, can impair the intrinsic motivation and thus have detrimental effects on creative performance (Amabile, 1988). If instead being challenged, having a passion and a feeling of satisfaction towards the work itself, those are characteristics that will set the foundation for creativity to occur (Ruscio et al., 1998).

Thus the componential theory of creativity can be summed up in three intra-individual components influencing creativity; domain relevant skills, creativity relevant skills and intrinsic task motivation, and one external component; the social environment. All of which influence each other but where the social environment might have the greatest influence on each (Amabile & Pillemer, 2012).

The componential theory of creativity by Amabile (1983) have throughout the years been developed by several, Amabile herself and other researchers. For example Sternberg and

Lubart (1991) propose creativity to be the sum of the utilization of six factors, those of: intellectual processes, knowledge, intellectual style, personality, motivation and the environmental context. Another theory on creativity is the interactional framework for organizational creativity by Woodman, Sawyer and Griffin (1993). They suggests creativity to be built upon the interaction between the person, process, product and situation, thus building on early research on creativity and combining it to the componential theory of creativity (Woodman, Sawyer & Griffin, 1993).

3.5 The Social Environment and Managing Creativity

Since the crucial part of intrinsic motivation highly stems from social and environmental factors, the management of the organization has a strong influence on creativity (Florida and Goodnight, 2005). Theories on how to arrange the environment and the work context for creativity and creative employees are what a lot of later research has found to be essential today (Amabile et al., 1996).

The KEYS scale was established by Amabile et al., (1996) to incorporate all perceptions of the work environment found in empirical research, affecting creativity in organizations. It was built upon the componential theory of creativity and has been developed throughout the years. Findings of the most important aspects for creative behaviour are; organizational and supervisory encouragement, work group support, challenge of work, time and resources, autonomy and organizational impediments. Thus managers at all levels who attempt to foster creativity should pay attention to not only hire creative employees with the right set of characteristics and overall creative potential, but also organizing a work climate and continuously nurture that environment in order to foster creativity (Amabile et al., 1996).

Florida and Goodnight (2005) have studied the topic of managing for creativity. In a research on the software company SAS they explored three key elements in order to foster creativity and maximize firm value and creative capital.

First companies need to organize the prerequisites for the employees. They need to enable the best possible circumstances for their employees to be able to perform. Creative people are driven by challenges and thereby must be stimulated on their workplace. External bribes such as stock options etc. are not what drive the creative developer but instead intrinsic motivation such as new challenging projects (Florida and Goodnight, 2005).

The debate of intrinsic versus extrinsic motivation is a topic that have been studied a lot (see Amabile, 1983; 1988; 1993; Mumford, 2000; Florida and Goodnight, 2005), where the intrinsic motivation is agreed on being of greater importance. This as the extrinsic factors can undermine the intrinsic motivation and be perceived as controlling, therefore inhibit creativity. Employees want to accomplish new tasks and be good at what they do, why it is important to engage them intellectually (Florida and Goodnight, 2005).

Another important aspect to enhance creativity is to minimize time distractions and clear the way of obstacles and unnecessary hassles. In today's creative economy, time is precious and facilitating the time for employees to focus on the task only, is of great importance (Redmond et. al., 1993). A preoccupied mind isn't creative or generating value, why Florida and Goodnight (2005) argues for companies to facilitate a supportive environment for their employees where everyday activities can be easily managed. Organizing a hassle free environment could be done by facilitating different supportive functions on-site where the employee spend their days. These functions can vary, in the case of SAS that was a medical care centre, an exercise area and a department for educational services where the employees can manage college decision for their teenagers (Florida and Goodnight, 2005). Thus time, freedom from distractions and an overall supportive work environment where information is easily available and access to strategic sites is provided is important (Mumford, 2000).

Another element of managing for creativity according to Florida and Goodnight (2005) is an egalitarian and collegial work environment. There should be no differences between the management and the employees, everyone is a creative employee and should therefore be doing hands on work tasks (Oldham and Cummings, 1996). The message of; we are all

the same, and the fact that superior truly know and respect what subordinates really do, is important for the work climate. Creating a sense of respect and appreciation to the contribution each employee makes, no matter employment title, is important in order to cancel rebellion behaviour (Florida and Goodnight, 2005). Furthermore an important role of the managers is to create interaction among the employees. Creative capital is a product of interaction and cooperation rather than one individual's idea (Hirst, van Knippenberg, and Zhou, 2009). Thus facilitating a climate of support, easy communication and trust is important for experimental breakthroughs (Florida and Goodnight, 2005).

3.6 Team

As a lot of work in an organizational setting is produced collaboratively, team dynamics is a fundamental part of creativity (Barczak, Lassk & Mulki, 2010). Thus managing creativity does not only require finding creative people or people with creative potential, but also encompass an understanding of how the team contexts influence creativity. Therefore the interplay between the individual and the team is of importance and preferably finding a suitable dynamic between the people who work together (Hirst, van Knippenberg & Zhou, 2009).

Taggar (2002) examined how different events and happenings throughout the day effects creativity-relevant processes on a team-level basis. Thus adding the importance of a team aspect to the individual-level processes of creativity and therefore extending the componential theory of creativity. Evidence was found that a groups ability to work as skilfully as possible together, communicate and make use of everyone's skills, aids to the process of creativity. Not only is it necessary to find creative people. The creative peoples ability of communicating and interact with each other in an effective manner is fundamental in order for their individual creative ability to not be neutralized. The sum is greater than the parts, why the individual must be able to work with others as well. Therefore emphasis is placed on interaction, dynamics and collaboration (Taggar, 2002).

Furthermore, as the team context is a key social environmental variable to enhance individual creativity, certain inventions facilitated by the management can be of use in

order to spur that creativity. Through organizing challenging reflections, problem solving activities and promoting a general team learning and behavioural context, individual learning is spurred which in turn generates greater creativity than that of only the individual (Hirst, van Knippenberg & Zhou, 2009).

3.7 Affect

A further component to be added to the theory on creativity is that of affect. A lot of recent years research on creativity has been done on how affect correlates to creativity. Mood and emotions influence organizational behaviour (Isen, Daubman & Nowicki, 1987) and research show evidence of that affective state and trait affectivity has a positive correlation to creativity. Positive affect, a positive mood and positive feelings, are both an antecedent to creativity and a consequence of creativity. Thus being positive improves the ability of being creative and being creative generates positivity, which then again facilitates prerequisites for creativity (Amabile, Barsade, Mueller, & Staw, 2005).

Weiss and Cropanzano (1996) developed the Affective Events Theory where they studied how different negative events at work affect work-related outcomes. In combination with further research on affect by Amabile and Kramer (2011), the social environment is again highlighted. Organizational dynamics and employees daily work experience highly influence their perceptions of their work environment. Further, these environmental experiences and perceptions of events happening at work impact the affective state which in turn impact creativity. Therefore positive affect should be added to the list of creativity-relevant processes and an additional factor impacting creativity (Amabile et al, 2005). Since there isn't any coherent framework on factors influencing creativity, a suggested framework is presented below stemming from presented literature. The figure illustrates each factor effecting creativity in a graphically summarized manner.

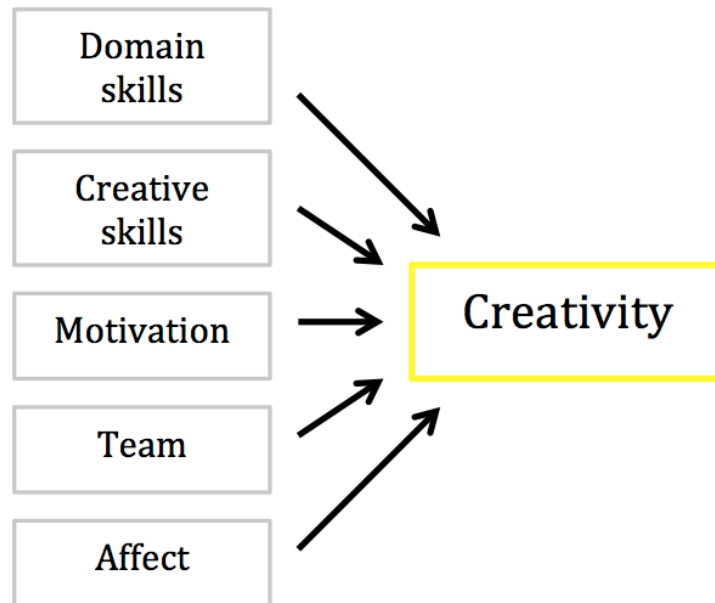


Figure 1: Summarized Research Framework on factors influencing creativity according to above theoretical review

3.8 Yoga

In order to understand how yoga might be a tool for organizations to use to enhance creativity, theory on Play and Embodied Knowledge are presented below. As yoga itself isn't a business related discipline, the researcher suggest the interdisciplinary theory of Play and furthermore Embodied Knowledge to act as a theoretical background and as guidance for the possible impact of yoga. They are outlined in order to explain how one can interpret the yoga philosophy and its implication in a business related context, how and in what way yoga could play a part in organizations (See the 1 Introduction chapter, under 1.5 Contributions, for a further explanation).

3.9 Play

Similar to the definition of creativity, there are several interpretations of what play is. According to Huizinga (1955), play occurs in a *space* distinct from reality and outside the ordinary. A central part of playfulness according to Millar (1968) is the throwing off intellectual, emotional, social and physical constraints. Play detaches experiences, messages and objects from their original context, enabling a space that allow for interactivity, freedom and creative possibilities (Millar, 1968).

The playful activity lack of goals and disrupt the status quo. It carries presence, physical and cognitive flexibility and spontaneity as well as openness to the possibilities of the moment (Gordon, 2008). It further entails a leap out of the conventional frame of the self, beyond the boundaries of routine thought to unconscious processes of imagination (Hans, 1981). The subject of the player integrates with the object of space or playground in full absorption and harmony (Gordon, 2008).

“Boundaries become fluid, defences dissolve, and physical, emotional, or mental movement becomes spontaneous, expanded, and well-coordinated. [...] It is the freedom of the total self to move as a whole in relationship to the total environment.” (Gordon, 2008 p.7-8).

In the book *Playing and Reality* (1971), psychologist D. W. Winnicott characterizes the space of play as a vital part of human nature and a fundamental source of creativity and health. He argues play to not be a break from reality but rather a natural part of reality, a vital constant engagement of oneself with it (Winnicott, 2001).

The activity of play fosters two processes that are important for developing creativity and furthermore the creative act. The first process is the cognitive process (Russ, 2003). Cognitive processes are the capacity of thinking and the ability to acquire information and knowledge through experiences, thoughts and senses. It is the function of conceptualization, memory, reasoning, problem solving and attention (Ne, 2019a).

One major part of the cognitive process and important for creativity, is the ability of divergent thinking (Guilford, 1968). Divergent thinking involves ease of mind, fluidly of thinking, having a broad scanning ability as well as being free in ones associations (Runco, 1991). Furthermore the quality of fantasy and imagination ability is highly connected to divergent thinking and creativity (Russ, 2003).

The second process that play foster is the affective process. Affective processes are instead emotions and feelings and can be related to both positive and negative behaviour, knowledge and belief (Ne, 2019b). It involves the ability of experiencing emotions and feelings, the access to affective thoughts, vivid imagination and intensity of fantasy (Russ, 2003).

3.10 Embodied Knowledge

There is a dominating belief of mind-body dualism in the history of western philosophy (Bresler, 2004). The body is often times considered an appendix or a supplement to the reasoning of the mind and rarely described on its own terms with its own cognition and perception. The corporeality, a physical relation to reality, is however fundamental in sense making (Foultier & Roos, 2013).

The role of the body in teaching and learning is explored in Liora Bresler's book *Knowing Bodies, Moving Minds: Towards Embodied Teaching and Learning* (2004). She uses a variety of educational research settings when trying to understand the phenomena of the body and the part it plays in knowledge making. This is done in different fields such as in the arts-education, aesthetics, cultural anthropology and ethnomusicology. A general theme is the bodily potential and the physical body as an important resource to knowledge (Bresler, 2004).

Merleau-Ponty (1968) elaborates on the body and the notion of the flesh. Our corporeality is complex and the notion of the flesh should be given greater consideration. The body is the basis for our being in the world. It intermingles with the mind and should therefore be considered as a part of our subjectivity filled with possibilities (Merleau-Ponty, 1968). Any kind of knowing is emergent from bodily experience and the communicative interaction between body and mind, the minded body (Bowman, 2004).

"Using Embodied Knowledge to Unlock Innovation, Creativity, and Intelligence in Businesses" (2016) is an article describing the phenomenon of embodied knowledge further. Ludevig (2016) propose a third intelligence construct beside those of IQ and EQ,

namely that of embodied knowledge. Through studies on movement-based exercise such as dance and theatre, organizations and leaders are able to reach greater organizational performance. By stepping back from the natural organizational setting, the participants are able through bodily movement, gain unconscious and alternative perspectives that can later be translated to work. The aim is to reach a receptive ability where focus is on trying to unleash the feeling rather than the thinking, as you surrender to following instructions of the movement-based activity and just let go (Ludevig, 2016).

As innovation originate in the margins, “Using the body as an instrument invites participants to increase their sensing capacity beyond that of only cognitive ability” (Ludevig, 2016, p. 158). Attention and emphasis is placed on spending time with our own bodies without any agenda. There isn’t any purpose or goal when engaging in movement based exercises but rather to let go and just follow whatever feelings or movements that arise. Through just letting go, one is supposed to create awareness and access to the bodily potential, possibly reaching new creative margins stemming from the body rather than those of only the cognitive mind and thinking (Ludevig, 2016).

“When the body and mind stop fighting or going in different directions, then we can relax and feel less restricted. We appreciate and fully use all our senses. We can accurately perceive whatever situation we find ourselves in. We can pay attention to details and to the whole simultaneously. We develop a panoramic awareness that lessens the sense of separateness between our self and others. When we rest in that awareness, letting go of preconceptions, we tap into our highest future self and the greatest potential of the situation. Awareness gives birth to insight, innovation and skilful action” (Hayashi, 2014 p. 162).

In accordance to above reasoning on the possibilities of the space of play and the bodily potential explored through the concept of embodied knowledge, a proposed research framework is presented below. The idea is that in a graphical manner structure the idea behind yoga and its possible implications on the factors influencing creativity.

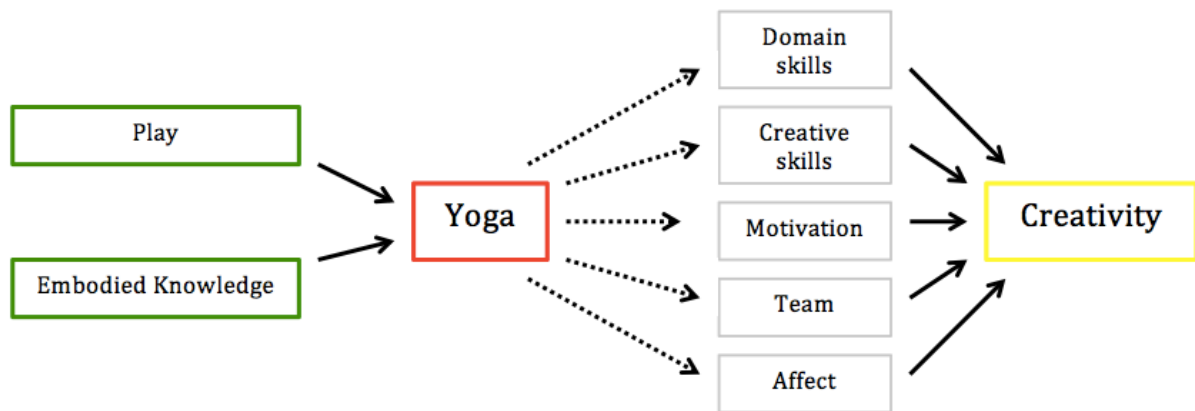


Figure 2: Proposed Research Framework on factors influencing Creativity including the role of Yoga by Hedberg (2019)

4 Empirical Findings

In the following chapter, the empirical findings from the in-depth interviews and the questionnaires are presented. The chapter begins with a presentation of the sample display containing information of the interviewed participants. Thereafter the findings are presented in a thematic order based on the interpretations of the researcher, starting with the theme of New Perspectives, Joy and Anticipation, Community and last Mental and Physical Health.

4.1 Sample Display

Interview participant F=Female M=Male	Formal Education	Age	Company/Work title	Previous yoga experience
F1	Yes	26	Telavox HR-business partner	Experienced
F2	Yes	33	Telavox Software-developer	Moderate
F3	Yes	36	Minc Head of Events	Experienced
M1	Yes	27	Telavox Software-developer/ Team leader	Moderate
M2	Yes	24	Telavox Software-developer	A few times
M3	Yes	34	Telavox Software-developer/ Team leader	A few times
M4	Yes	28	Minc Product-design/ Product development	A few times
M5	Yes	50	Minc Art director/ Advertising	A few times
M6	Yes	46	Minc Business developer/ Lecturer/Mentor	Experienced
M7	Yes	26	Minc Hardware developer/ CTO	A few times

Table 1: Sample Display

Each interview participant is listed in table 1 above. The first letter of entry refers to the gender of the respondent, capital F for the female respondents and M for the male respondents. Each quote will be referred to the participant's letter of gender followed by their significant number. Additionally the sample display entails information regarding education, age, if they belong to the group of Telavox or Minc, what they work with and if they have practiced yoga prior to the research.

4.2 New Perspectives

A common theme that has appeared frequently when asking the question of whether the participants believe yoga have affected their creative ability, is that of gaining a new perspective. Several participants have expressed a new way of seeing things, new pathways enabling new insights because of a shift in place.

- *"It's been a help in the sense that it has placed perspective on my work and certain work tasks, in yoga I just let everything go and afterwards I felt I had fresh new insights and could explore thoughts of the more creative kind" Anonymous questionnaire*
- *"When I do yoga I get the possibility to see things from a new perspective and it helps me deal with my work stuff in a more calm and structured way after the practice" M4*

The perception of a new perspective seem to be a result of decreased stress levels and a more relaxed feeling both in body and mind. The fact of a shift in place where the activity takes part seems to be another factor influencing the new perspective.

- *"I feel that while lowering stress levels during the yoga class, and coming more into the body I increased the ability to see things from a different perspective and a*

bit more zoomed out view. Which in my belief increase the ability to be creative, and come with creative solutions” Anonymous questionnaire

Furthermore the ability to focus increased afterwards. Whether this is because of the activity of yoga or if it could have been from practicing any sports or doing any kind of exercise have been brought up by the participants and remain uncertain. However the fact that yoga is a calm activity in a sense has been expressed to affect the mind set in an appealing way as you become calm in your body as well.

- *“You don’t think about the job during yoga and after you feel relaxed and then you come back to the office with another mind-set and can take on the problems or challenges you had before better, you have a clear mind set” M7*
- *“When you work as a creative, you have to go to new territory, you cant invent something that has already been invented, you have to push for the less obvious, try to come up with things that no one has thought of before and that is hard because you don’t know if what you’re thinking is right or if its going to work, if its great or just average. It puts stress on you and makes you nervous, also being an entrepreneur itself is stressful, however after yoga I felt much more secure, calm and focused which was surprising to me” M5*

The reflection on a possible increased creative ability is furthermore connected to the positive feeling of how it makes you feel when you have exercised. The participants express a good feeling about themselves as they have taken part in activity that is good for their health. It stills the conscious and creates a more confident and satisfied feeling within.

- *“I feel much more confident coming in to meetings after the yoga, knowing that I’ve prioritized myself whereas they might haven’t and that is a strength that can help you to challenge, to be creative and come with new ideas and be more stable in what you feel” M6*
- *“Every time I’m more relaxed I can see things more clearly and solve things in a better and faster way” F3*

However when answering the direct question of if they believe the activity of yoga have improved their creative ability there are also concerns and doubts from several. Some express they haven’t noticed any increase in their creative ability at all. Some express it to be too hard to judge or measure after only ten weeks of practice. More time would be necessary in order to realise greater effects or other ways of measuring possible effects than just the subjective perception and feeling. Furthermore some have also started participating in other sports simultaneously or have been practising yoga privately as well. It is therefor hard to know what stems from what, what is an effect of the ten weeks of the research yoga and what belongs to other parameters. Therefore several have discussed on yoga to have an indirect affect on creativity.

- *“Generally I am more creative when I feel less stressed about other stuff so in that sense I think yoga can generate creativity if it helps you let go of unnecessary stuff” M4*

4.3 Joy and Anticipation

There has been a general agreement among the participants that the day of yoga practice, people were excited and more inclined to show up to work. The majority of the participants have expressed a feeling of happiness and joy attending work the day of yoga as they knew they were going to do some exercise and meet their colleagues.

- *“Every day before the class everyone was so excited about doing the yoga together” M7*

Some people also expressed it to be a primary reason for attending work that they as they could work from other places also if they wanted to. Thus the activity of yoga made them choose to go to the office. Furthermore meetings and other work-related activities has been moved to other times in order to create time to be able to attend the class. Prioritizing the physical and mental health through exercise during work hours was a motivational factor.

- *“Some days I felt I don’t want go to work but then I knew I was going to have yoga and then I wanted to go, so it was actually a great motivation to be physically here because sometime I can work from remote places also.” F3*

Furthermore for the participants from Minc, yoga created a break from the work day during lunch time which a lot of the participants expressed as a positive element to later get back to work with new motivation and energy.

- *“The most important effect for me was the shift in pace and space between a very hectic workday at my desk, to a more relaxed exercise in your yoga space”*
Anonymous questionnaire

Furthermore if they initially didn’t feel like going to work the day of yoga, or as the participants from Telavox who practiced during early mornings knew it was going to be very early to get up, the fact that they were going to attend to yoga and gather together with their colleagues, made them feel excitement towards it. Some expressed feelings of

letting the others down if they wouldn't attend since they became a close group and team during the weeks of yoga.

- *“Before we started I was unsure if I would be able to get up in the morning at 6, but it turns out it was the easiest morning in the week for me to get up, this might not be yoga in general but yoga with colleagues, I even longed for the class the night before” M3*

However there have been indicators on negative aspects of the yoga as well. Some people who didn't take part throughout the weeks thought it was too early (the case of Telavox). Yoga that early made some of them tired or too grumpy during the afternoon of the day of yoga why they didn't wish to continue. Furthermore the classes have been hard both physically and technically. There have been shared feelings of postures being too hard to do and thus some didn't therefore feel motivated to continue. Additionally there have also been expressions of yoga as purely an activity that is good for your mental and physical health why that was the primary or even only reason for attending class for some.

4.4 Community

One of the most common mentioned perceptions of the yoga experience during these ten weeks is the creation of a kind of community with your colleagues. Because they participated in the yoga class together with others, it created a kind of team spirit and team feeling. A general and recurrent theme is the expression of a sense of belonging and community to your colleagues or the other ones working in the same building. Expressions of being a part of something other than just work occurred and that later improved the relationship among each other.

- *“I think if you practice it with your colleagues, yoga become a team activity that improves the relationship between us colleagues, because you go there together*

and eat lunch afterwards you talk about the class and different postures and you create a bond to each other” M7

- *“I have felt a big sense of belonging to the group taking the class and didn’t want to let the group down by not going” M3*

The participants from Minc had their yoga session during lunchtime two times a week and could therefore choose what day they wanted to attend or even if they wanted to attend both days during the week. They also belong to different operating functions in the Minc house, such as the incubator, the fast track or the start up labs. They are either freelance workers or belong to different start up companies and therefore they met other people in the house that they don’t necessarily work with or would otherwise meet.

- *“It’s been a nice way to meet others and it has given me a sense of community towards other people or entrepreneurs at Minc since a lot of us sit solo working with our own thing.” Anonymous questionnaire*
- *“It’s been very positive for the community of Minc, the house expands when there are these kinds of spaces or rooms for inspiration, also sending out a signal on valuing the people’s health who create the entrepreneurial companies here” M6*

Similar goes for the people from Telavox as some of them belonged to different departments and teams and don’t necessarily work with each other directly. The yoga practice has been a topic to discuss, how different postures felt and general thoughts about different sessions. It’s been a common activity to gather around as a group of colleagues and have created a sense of togetherness. The participants from Telavox also created an additional activity where they bought breakfast together after the yoga practice. This further supported the sense of a team feeling.

- *“We who have done yoga together feel a more sense of belonging together and a bond between each other. Every Wednesday after yoga we always buy breakfast, and then we eat together and talk about the practice. We are very open and honest towards each other, we share everything, that has also been a very positive affect on the work place” F1*

Another topic during the interviews was initial concern of performance and practicing something new maybe completely unfamiliar. Some of the participants felt a bit unsure attending the yoga as they had not practiced yoga that much before or didn't know any who was going to participate with them. They expressed feelings of uncertainty of how they were going to be perceived and look during the different postures. The feeling of insecurity or uncertainty however later developed in to a positive feeling of trust towards one another and a feeling of security as you slowly become familiar with each other and possible flaws that everyone has and shares.

- *“It's a nice community to be there with your colleagues, we all have our flaws but everything is ok in the yoga session” M1*
- *“Before the practice I was unsure of how people would perceive me when doing all the yoga postures and such but after the first practice I thought it was great. We are in this together and it was so obvious that it created some kind of belonging to each other, I started to talk to people that I haven't talked to before because we were in the yoga class together” M6*

Another theme was increased interaction and communication with other participants of the yoga. Since many of them either belonged to different teams and departments or not even to the same company, they were subjected towards people they usually are not. The activity opened up new interactions to people in other businesses or acted as bridge and a

common dominator for why interaction and communication towards each other felt reasonable. Furthermore being exposed, but together with colleagues created trust and confidence, both in oneself and towards each other.

- *“Before I had a hard time to realize when I was struggling with something or stuck somewhere at work, and to go and ask people for help with that. Now I feel I’m better at approaching colleagues to ask for help, I feel I have gained self awareness, not feeling I’m interrupting them but that its actually ok for me to ask them” M2*

4.5 Mental and Physical Health

The most common expression is how positively yoga have effected the participants mental state. There has been general expressions of calmness, relaxation and ease of mind after the yoga practice. A sense of clarity of thoughts and a more focused mind-set has been general description on how they’ve felt after the practice.

- *“I always feel I have a clear and calm mind after yoga because during yoga practice I don’t think at all I just do. I don’t worry and I don’t feel any stress or anxiety, which I tend to sometimes do in my work. I get anxious and emotionally involved easily but during yoga practice I just let everything go” F1*

Furthermore there seem to be a general tendency of decreased stress levels and negative thoughts that a few express they suffer from. Both body and mind feel more calm and grounded and a feeling of satisfaction have been expressed. As they know they have taken care of themselves a “feel good feeling” is elaborated upon.

- *“I was very surprised by the positive effect on my body and on my mind, the yoga took away a lot of stress and negative thoughts which I unfortunately have. I feel more relaxed, happy as a person and awake and energized which is new to me ”*

M5

Worries concerning work or challenging tasks seemed to be released once they enter the yoga space and after practice there is a perception of a more clear mind-set. New insights on how they can tackle different work-tasks and challenges during the day emerged as they have stepped back and taken a break from the ordinary day. This also generated positive spill-overs on colleagues and co-workers as some of the participant expressed they were more nice to be around and work with when they feel good.

- *“The class helped me to get out of the work mode. It was a good break to take a step back from work and slowly think about some issues while doing the yoga, or even better totally get out of work mode and get fully present during the class. I felt more focused, clarity and happiness from the inside post-yoga which helped me spread some positive vibes in the team during the rest of the day” Anonymous questionnaire*

Another expression is that of confidence and self-awareness. The yoga practice seem to have created a feeling of trust towards each other as they see one another in another space and setting. This entering of another space together with the other participants, engaging in a new activity together with colleagues and seeing each other in a new light improved how some perceived themselves.

- *“I think yoga has made me more calm and relaxed and I believe more in myself in some way, self confident” F1*

The sense of self-confidence was further expressed by one participant to enable a better communication towards others as you are more in line with yourself.

- *“I cant say yoga is any different from any other kind of exercise but the exercise itself, yoga, gives you mental stability. You feel much more confident, you rely upon what your values and feelings tell you and you dare to express them, both to yourself and your surroundings which management and leaders could really take use of” M6*

A further expression from a couple of the participants stemming from the mentally positive effects, the one of calmness and ease of mind, is the tolerance towards other. You are easier to be around when you’ve had yoga and can attend meetings in another mood. If you before the practice might have been eager to get your voice heard, eager or irritated towards others, after yoga practice a more stillness is expressed and therefor another respect towards other.

- *“Before during meetings you could be stressed or pumped up and just want to express what you feel and think, and not listen to others, but after yoga you are much more calm and can listen to others and agree on their point of views as well.” M7*
- *“If you take time for yoga you prioritize yourself, and if you prioritize yourself you prioritize and make good decisions at work also. By having a good feeling in your*

mind and body you enter into conversations and meetings with a clear view and voice, you dare to prioritize and articulate real needs” M6

However one participant expressed the opposite to above expression. Instead of well-being and focus it was the opposite of feeling dizzy and unfocused after the yoga practice. This could be the reason for why other participants dropped of during the way as well or other general negative feelings towards the activity.

Another common motivational reason for showing up to work was the physical exercise they would get. Since its sometimes hard to prioritize exercise yourself, it was convenient that the employer organized it for you. In the case of Minc, doing the activity in the same building made it even more convenient and was therefor much appreciated.

- *“Companies should understand the benefits and how much they save if they invest in healthy and calm employees” F3*

The participants explain that they have become stronger, more flexible and relaxed in their bodies. As described before, it has however been expressions that the bodily experience could probably be just as good from any kind of sport and not only by yoga. Furthermore discussions on the fact that sometimes more adrenalin related sports could be better as a complement to work, such as running which you don't get from yoga I the same way. Though the mental part that yoga brings though, the meditation in the beginning of the class, the focus on the breath, the relaxation and stretching in the end has been appreciated. As a lot did running and other sports on their free time, they therefor appreciated the complement of more meditative slow movements as well as stretching which yoga incorporates.

- *“I feel that I have learned about new muscles and new feelings in my body during these weeks“ F2*

There have also been several expressions of reduced pain their bodies, mostly in the neck and back but also decrease of headache and stiffness in shoulders and such. Furthermore several witness of improved work posture in front of their computer after the yoga practice as they have been heated, stretching and reminded of a general athletic posture.

5 Analysis

In the following chapter, the literature review presented in the theory chapter will be compared to the empirical findings from the in-depth interviews and the questionnaires. The analysis begins with a comparison between each found theme; New Perspectives, Joy and Anticipation, Community and Mental and Physical Health, to the presented theories on factors influencing creativity. The analysis ends with a summary of found links between the empirical findings and the theories on creativity, followed by a proposed revised Research Framework.

5.1 New Perspectives

The question of whether the activity of yoga directly affects creativity and the creative ability through increasing the component of creative skills is of interests. According to the componential theory of creativity (Amabile, 1983), creative skills are those of the more unique kind. The person is able to engage in a holistic approach towards the task at hand using several perspectives at the same time in order to generate solutions of extraordinary character. In accordance to this, a commonly used word when asked the question of whether the participants believed there had been an improvement in their creative ability by practicing yoga, was that of a new perspective.

A few expressed that the activity enabled them to explore new perspectives while taking part in the class, because of the change of environment and break from their ordinary workplace. Other said that they felt that they had a new perspective when coming back to work gained by the participation in an activity not related to work at all. Either way, the change of space and change of activity generated new perspectives that were beneficial in their work. One anonymous participant explained to have “a bit more zoomed out view” relating to the characteristic of a more holistic approach when you hold creative skills.

This is furthermore in line with Simon (1966) reasoning of creativity and the effect of abandon unproductive strategies. As one might get stuck at work, instead of staying where you are you change location, change your strategy, and new ideas and perspectives can

occur. As one anonymous person explained in the questionnaire, he had “fresh new insights and could explore thoughts of the more creative kind” after participating in yoga.

The emphasized importance of change of space is connected to the theories of play. As Huizinga (1955) describes it, play arises apart from reality and the natural context. It is a space beyond the ordinary or routine that invites freedom and creative possibilities (Millar, 1968). The space of yoga could thus be compared to the space of play, as it is something outside of the ordinary where a freedom of mind and conventional thoughts of patterns are allowed. As participant M7 described it, you have a “clear mind-set” when you get back to office from yoga. This is supported by F3 who explain the effects stemming from yoga makes her “see things more clearly”.

Millar (1968) continues his reasoning on play by explaining it to be about detaching experiences and objects from their original context. This could be related to participant F3 explanation on seeing things more clearly after yoga. This, because of detachment from constrained thoughts and possibly deadlocks before practice that after yoga might be dissolved. In relation to detachment, participant M4 expressed yoga to be a possible activity to generate creativity if it enables you to “let go of unnecessary stuff”, in his case stress. If you are able to separate objects and experiences, whatever they might be, the space of yoga could be a space holding similar characteristics to the space of play where the origin of appearance isn’t of importance but instead freedom of exploration and creative possibilities.

Continuing on exploration and being creative, participant M5 elaborates on the ability to enter “new territories” when working as a creative. He argues for the need to be able to realise the “less obvious” and come up with new thoughts in order to be able to invent what has not already been invented, but also the stress that comes with it. This is related to the ability of being able to realize and make use of exceptions and paradoxes, as well as approach unpredictable associations stated by McGuire (1973) in order to be creative. Participant M5 continues his reasoning by stating that yoga made him feel more secure and calm which could be argued to be of high importance in order to reach these new

territories and embrace the unpredictability that comes with being a creative worker. Additionally in order to come up with new ideas and be inventive you need to have imaginative ability, ease of mind and fluidly of thinking. Thus in order to get that and reach greater associations paths as Runco (1991) describes it, a sense of security and calmness could be argued to be a prerequisite, which was found. Participant M5 also explains an increase in focus stemming from yoga, which could be another necessity in order to be able to invent new things.

The perceived increase of focus after yoga as participant M5 explained has been a general theme among the participants. A feeling of clarity in mind as participant M7 and F3 explain it, a sense of calmness expressed by several as well as being more structured as participant M4 express it after yoga. This is in line with the reasoning of Russ (2003) where he explain the playful activity to foster two types of processes, that of cognitive and affective process. The cognitive process is one major part in theories on creativity and more specifically in order to entail the component of creative skills according to Amabile (1983). One part of the cognitive process entails the ability to pay attention, which is similar to the expressed theme of focus. Yoga could thus be argued to improve the cognitive processes, as there is an increased sense of focus afterwards explained by several participants. Furthermore the cognitive ability enables problem-solving abilities. Therefore an improved cognitive ability could thus be further supported as participant F3 explains she “solve things in a better and faster way” when she is more relaxed as after participating in yoga.

Accordingly, the theme of New Perspectives demonstrate positive correlations to both the characteristics of the space of play, and the creative skills factor derived from The Componential Theory of Creativity by Amabile (1983).

5.2 Joy and Anticipation

One often commented and expressed theme throughout the interviews with the participants of the study was the feeling of happiness and excitement towards participating in yoga. Several expressed that already when waking up the morning of yoga

or when attending work, they felt excitement and that there were anticipation in the air because of the activity that was about to happen. In line with theories on creativity and the intrinsic motivation principle (Amabile 1988; Amabile et al., 1994; 1996), the activity of yoga entailed a motivational factor for attending work that day. Though the intrinsic motivational factor regards a motivation towards the task at hand, yoga could be seen as an indirect activity contributing to motivation towards other tasks as well. Since there is a perceived increased general excitement and motivation to attend to work or even reschedule certain work tasks to find room for yoga practice, stemming from the yoga activity that day, one could assume spill over effects. If the general perceived motivation is increased that day, other work tasks to be performed throughout the day will most probably be positively affected as well.

Furthermore, if there is a general feeling of enthusiasm and happiness surrounding an activity or some kind of event happening during the day of work, which was the case in this research because of the yoga activity, one could assume those feelings to interact with other activities and tasks as well. Moreover as the positive mood implies a connection to the theory on intrinsic motivation, it relates to the reasoning on extrinsic motivation (Amabile et al., (1994; 1996, Mumford, 2000) as well. Contrary of being controlled or having to fulfil certain goals set by others, yoga is the opposite to those of extrinsic factors. The activity of yoga is instead a privilege or a convenience set up for the purpose of well-being and happiness of the workers. It enables a space where measurements of performance are irrelevant but where the activity inheres meaning in itself and where it is all about the employee.

This is furthermore in line with the theories on play and reasoning on the playful activity to completely lack of goals. It is a space of presence and to just be in the moment, allowing freedom and spontaneity (Gordon, 2008). The space of yoga holds characteristics similar to the space play. It is an activity that is completely apart from every day work operations, thus intends to encourage and promote goals of other kind than direct organizational ones.

Following the argumentation by Florida and Goodnight (2005) and the importance of managing employees in a sufficient way in order to facilitate creativity, providing an activity like yoga creates space for motivation and play. As an employer to set aside time, space and opportunities for the employees to engage in self-exploration and inspirational activities, the motivational attitude is likely to increase as in this case. It sends out a signal from the company side that they care for and prioritize the well-being of their employees, as it is likely to impact the well being of the organisation.

Therefore, the theme of Joy and Anticipation stemming from the yoga activity is connected to the factor of motivation, which composes a crucial part for creativity.

5.3 Community

The feeling of joy and anticipation towards the day of yoga was closely linked to the sense of community and meeting of ones colleagues. Thus the excitement and motivation towards attending to work is therefor hard to distinguish, what stems from what. Was it the activity per se, yoga, that engendered the motivation or was it more so the reason of doing any activity with your colleagues and co-workers. Either way more explicit or in-between the lines, a great theme throughout the interviews and stated in the questionnaires was the appreciation of gathering with other individuals when taking part in the yoga activity.

More recent literature proposes the component of a team aspect to be a fundamental part for creativity to happen and thus to be added to existing theory on creativity. More specifically the interplay between co-workers is of importance where the ability to communicate and a general ease of interaction between each other are vital. Not only for the team itself but more important for the individual creativity to not get lost or neutralized (Taggar, 2002). Participant M7 express a belief of an increased relationship with his colleagues because of their participation in yoga. He describes the activity to entail a common ground of interests to talk about and gather around during the rest of the day, which according to him created “a bond to each other”. Furthermore the activity created a sense of responsibility towards the rest of group by not letting them down if not

taking part. As participant M3 explains it, he felt a big sense of belonging and “didn’t want to let the group down by not going”. The feeling of responsibility did not seem as a demanding responsibility but rather a sense of being important towards the others.

As there were two types of groups participating in yoga separately, the one group from Minc constituting of different start up companies and single entrepreneurs, and the group from Telavox who all belong to the same company, the effect and sense of community differed a bit between the groups. Since the colleagues of Telavox belong to the same company there were a more explicit theme of team spirit between them. They expressed a greater community in the sense that they did not all belong to the same department of the company. Those who chose to participate in the yoga sessions therefore created an additional bond between each other beyond the affinity between their departmental colleagues. Furthermore they increased their community towards each other by creating an additional activity stemming from the yoga session. After the practice they bought breakfast together and ate it at the office, extending their interaction and communication in line with the theory on team and team relevant processes (Taggar, 2002).

Furthermore, previous reasoning is in line with the theory on team and the importance of communication and interaction between colleagues (Taggar, 2002). Participant F3 who is one of the participants from Telavox describes a feeling of openness and a bond between the other colleague’s from Telavox, “We are very open and honest towards each other, we share everything, that has also been a very positive effect on the work place”. This is also in line with the theory by Millar (1968) where he describes the space of play to be one of tolerance, interactivity and freedom. It could thus be argued that the yoga space created a sense of security enabling the participants to just be, communicate and share whatever they felt, as well as just opening up for general discussions and dialogues. Interactions that might haven’t occurred if it wasn’t for the common activity between them.

Furthermore, a general initial concern was the feeling of being exposed and unsure of the yoga practice since many didn’t have that much experience of yoga practice before the research. This seems however, to later have been overcome and rather been something

that brought them together as they shared the feeling of uncertainty and could find common ground in it. As participant M1 describes it “It’s a nice community to be there with your colleagues, we all have our flaws but everything is ok in the yoga session”. This could thus be further linked to the theory on play again. As Gordon (2008) describes it, the subject of the player or the individual integrates with the object of space, whether it is a playground or some other space or arena for any activity to take part. This integration evolves into a single entity where boundaries and defences dissolve and instead a togetherness and movement in harmony appear. Deficiencies and shortcomings could be argued to rather become something moving, delicate and human, as you are absorbed in the activity together with others.

Furthermore experiencing ones colleagues through these circumstances possibly creates easier interaction towards one another later during work. This, since interaction in any kind of space outside of work and separate from the natural work environment removes work-related hierarchies. As participant M2 describes he find it easier now to approach and ask colleges for help when he is stuck. If he beforehand doubted whether the motives to ask for help was good enough, whether it would be perceived as interrupting or disturbing, he now experience a sense of self-esteem and awareness which didn’t exists before. If that however only stems from the yoga activity is hard to say. However the fact that participating in an activity with ones colleagues creates a sense of bond, trust and therefore ease of communication is quite likely as the theory on play derives at.

The sense of community regarding the Minc house could to some extent relate to above reasoning as well. However since all of them didn’t work together for the same company, a different kind of community emerged. Building on the reasoning of uncertainty and feeling of insecure towards participating in yoga, participant M6 also describes a sense of belonging towards the group. He attests an increase of interaction and communication saying “I started to talk to people that I haven’t talked to before because we were in the yoga class together”. This is further stated in a questionnaire as that anonymous participant emphasize the feeling of community and ability to meet others as many of them otherwise sits alone working with their own start up idea as entrepreneurs.

In line with the importance of the social environment by Florida and Goodnight (2005), Hirts, van Knippenberg and Zhou (2009) point out certain beneficial team activities and team context that add to the individual creativity. For instance problem solving activities, different events of challenging reflections and a general team learning and behavioural context. Participant M6 elaborates on the meaning and importance of different events taking part in a house like Minc and that “the house expands when there are these kinds of spaces or rooms for inspiration”. Thus facilitating activities such as yoga creates opportunities for exploration, learning, reflection and inspection. Both towards oneself internally and towards others and the surrounding externally, this in accordance with the theory of Hirts, van Knippenberg and Zhou (2009).

Therefore in accordance to above reasoning, the theme of Community is highly connected to the factor of team, one of the factors influencing creativity.

5.4 Mental and Physical Health

Perhaps the most expressed theme throughout the interviews and when analysing the questionnaires is the feeling of a perceived sense of increased mental and physical health. The most commonly used expressions are feeling more relaxed and calm, both physically and mentally after the yoga practice. The increased calmness and ease of mind is highly connected to the characteristics of creativity and creative skills where clarity of thoughts and a more focused mind-set has been elaborated upon.

Participant F1 describes that her clear and calm mind arises after yoga practice because “during yoga practice I don’t think at all I just do [...] I just let everything go”. This could be connected to the theory on embodied knowledge and the body as a source of knowledge. A lot of focus and attention has been placed on the cognitive ability of the mind and neglecting the body, however more recent research have shown interest and evidence on the potential of the body as a source of intelligence, bodily cognition and sense making as well (Foultier & Roos, 2013). Ludevig (2016) has studied dance and theatre as a tool for organizations to use in order to increase creativity and communication. Stemming from movement-based activities he suggest the creation of

embodied knowledge to be a third intelligence to make use of in organizations in addition to IQ and EQ. He elaborates on movement based activities potential to reach new creative ideas and unleash bodily potential as you surrender to the movement of the activity, the feeling and just follow. In line with participant F1 explanation on not think, instead just let go and do, yoga could be related to embodied knowledge. This, as both embodied knowledge and yoga is about unleashing the feeling rather than the thinking. To just follow whatever arises and create a sense of awareness and bodily contact with all of one's limbs. Moreover in line with the theory on play, there isn't any purpose, goal or agenda when engaging in the yoga activity but rather to just be in the moment and follow. Yoga could therefore be argued to be a space holding the same characteristics as both the space of play and the space of dance and theatre in the literature on embodied knowledge, this as they share the characteristics of only spending time with yourself while letting go of everything outside.

The sense of increased mental health could furthermore be compared to the theory on creativity and the component of affect. As Isen, Daubman, & Nowicki (1987) state, the employees mood and how they feel highly influence the organization. Thus if the employees aren't happy or don't feel well, that will affect the organization. In line with the theory on a positive correlation between affect and creativity proposed by Amabile et al., (2005), a positive feeling and sense of well-being among the employees is therefore beneficial for creativity. Thus as the mental and physical well-being has been the most common overall theme among all participants when reflecting on the ten weeks of yoga, it strongly correlates to the theory on affect.

Additionally, theory state that being positive from start spur creativity and that being creative generate positivity (Amabile et al., 2005). Therefore, facilitating activities and tasks where employees can be creative as well as spaces like the space of yoga where they feel good is of great importance. One anonymous participant described the yoga activity to be a good break from his work mode and to "take a step back from work". This is again in line with the theories on play where the change of the ordinary and routine can enable new insights (Millar 1968). The change of space could also be compared to the theory on

embodied knowledge where access to new ideas and insights not necessarily need to stem from the cognitive mind and thinking but rather from sensing, feeling and using your body as a cognitive resource as well. Through movement in a different setting than that of your natural organizational one, you can access unconscious alternative experiences, perspectives and knowledge and later implement them on your work (Ludevig, 2016). Something that can be done through engaging in the space and activity of yoga.

The anonymous participant continues his reasoning by stating that “I felt more focused, clarity and happiness from the inside post-yoga which helped me spread some positive vibes in the team during the rest of the day”. The ability of spreading positive energy towards others was further developed by participant F3 who described that she is nicer to work with when she is relaxed and happy. These statements again relates to the theory and impact of affect and that a sense of feeling good positively correlates with creativity.

Another expressed feeling is that of a sense of increased self-confidence and self-awareness through the practice of yoga. A general feeling of being more grounded and satisfied with oneself and a lot, if not all of the participants, felt physical improvements of getting stronger and more flexible. Through engaging in bodily exercises one can imagine most of us feel satisfied and happy with ourselves. Participant F1 describes “I believe more in myself in some way, self confident”. An increase in confidence and a feeling of relying more on oneself was also related to an improvement in interaction and communication towards others. Participant M6 express an effect in mental stability stemming from yoga “You feel much more confident, you rely upon what your values and feelings tell you and you dare to express them, both to yourself and your surroundings”. The feeling of confidence and could be related to the theory on play as it is a space for interaction and freedom (Millar, 1968; Gordon, 2008). Furthermore, a feeling of self-esteem could be connected to the theory on embodied knowledge as it entails spending time with yourself, your body, therefor perhaps improving ones perception of oneself.

The feeling of self confidence and trust in oneself could be further related to embodied knowledge where one are supposed to gain a more receptive ability and another sensing

capacity then that of only the cognitive mind. As participant M7 express, before participating in yoga there could be feelings of frustration towards colleagues in meetings and such, however “after yoga you are much more calm and can listen to others and agree on their point of views as well.” Possibly stemming from the bodily movement where you in yoga slow down and let go of your mind for a while and create a good feeling in your body instead.

In line with Florida and Goodnight (2005), one can’t stress enough the importance of facilitating a supportive social environment for the employees in order to spur creativity. Setting aside time and opportunities for the employees to prioritize their physical health and general well-being through exercise is one part in facilitating a supportive environment. Moreover, the component of affect (Amabile & Kramer, 2011) where daily work experiences and the employees perceptions of events occurring at work, is of great importance as well in order to create a positive state of mind. Thus managing employees and enable creative employees should be taken seriously where certain spaces and activities such as yoga for the employees to engage in is one way to arrange for creativity and overall organizational well-being.

The last theme of Mental and Physical Health is therefore connected to both the factor of creative skills and the factor of affect, both factors influencing creativity.

5.5 Summary: Factors Influencing Creativity

Comparing the findings from the in-depth interviews and the questionnaires with the literature review presented in the theoretical chapter, the participant’s responses support existing literature. Yoga engenders similar characteristics to those factors presented in the theoretical chapter, thus supporting the literature on creativity. First, the factor of gaining new perspectives thorough engaging in the yoga activity is connected to the reasoning on the component of creative skills. Second, the feeling of joy and anticipation the day of yoga is connected to the motivational factor. Third, a shared sense of community and belonging through participation is connected to the team factor. Lastly, the perceived

increase in mental and physical health is connected to the factor of both creative skills and affect. The factor of domain skills was not found to be improved by yoga.

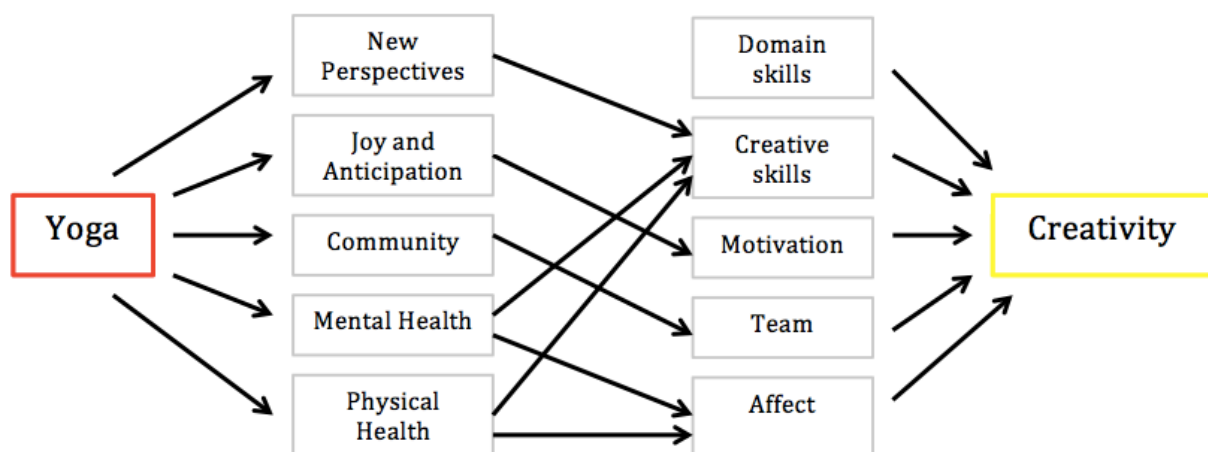


Figure 3: Summary of links between each theme of the factors influencing creativity according to theory

Furthermore, the existing factors on creativity that yoga have a positive impact on are expanded through the incorporation of play and embodied knowledge as well. Through play and embodied knowledge, a more full-bodied view on the role of yoga is presented and what part it could play in organizations. The characteristics stemming from yoga, explained through play and embodied knowledge, invigorates the existing theoretical factors of creative skills, motivation, team and affect, thus making the theory on creativity even more comprehensible.

5.6 Revised Research Framework

In accordance to above analysis on found implications of yoga and its connections to creativity, the author has developed a revised Research Framework. The revised version figure 4, is developed from the previous research framework presented in the theoretical chapter, figure 2. The proposed Research Framework is presented below.

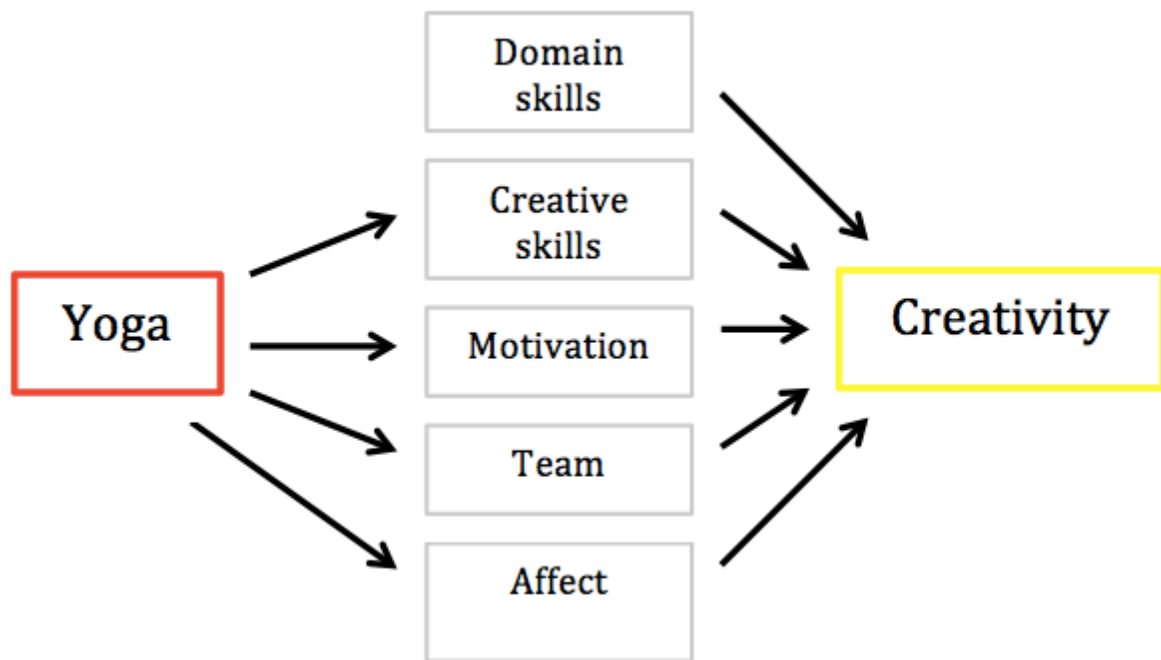


Figure 4: The revised Research Framework by Hedberg (2019)

6 Discussion

The following chapter provides a discussion on how the findings derived from the research can be applied in a theoretical and managerial context. Accordingly, the researcher proposes how the findings contribute to existing theory and how they can be practically interpreted, what the managerial implications are. It ends with a general discussion on how the findings can be interpreted in a broader context, possible drawbacks of the research and general critique.

6.1 Theoretical Implications

A substantial amount of research has been conducted in human resources where great emphasis is placed on the employee as a crucial asset for many organizations (Chen, 2009; Farazmand, 2004). Therefore managing employees and furthermore promote and support creative employees to reach organizational success are of great concern (Florida and Goodnight, 2005). This research set out to explore whether yoga could be a tool for organizations to use in order to manage and take care of their employees, promote creativity and thus spur creative employees.

In the analysis chapter, evidence is found of a positive correlation between yoga and creativity. The practice of yoga positively impacted the factors of creative skills, motivation, team and affect, all factors contributing to creativity according to literature (See Amabile, 1983, 1988; Amabile et al., 1994; 2005; Mumford, 2000; Taggar, 2002). Therefore implying a positive correlation between yoga and creativity. However, the positive correlation between yoga and creativity may not imply yoga to be a dependent factor on its own to be added to the theory on creativity. Since yoga affected already existing factors in theory, the findings from this research rather expand existing factors, making them more exhaustive. Through the incorporation of play and embodied knowledge, the reasoning in the analysis chapter and findings of this research rather add another dimension to existing theory.

The space of yoga is a safe space where there are no goals or purpose beyond those of ones own. In contrast to work life in general, it is a space where individuals in a calm and

sensitive way only spends some time with themselves allowing for things to take time. Through that, creative ideas can come. Either as a direct effect when engaging in the space, or as an indirect effect stemming from the mental and physical well-being perceived afterwards. This, as the space of yoga implies a meditative activity of bodily exploration and introspection, where the individual pay attention to the movements of her limbs in a synchronized flow with her breath, and where it is allowed for whatever feeling that arise to arise.

The idea that yoga enables similar characteristics to those stemming from play and embodied knowledge is of course only a suggestion from the researcher's side. Although, when complementing the theory on creativity by the space of yoga, using lenses of play and embodied knowledge, additional insights are produced on how to interpret, understand and spur the complex phenomenon of creativity and creative employees. By allowing weekly or even everyday spaces outside of the ordinary work environment and routine work task, taking a step back, possibilities of new perspectives and new insights are created.

6.2 Managerial Implications

As stated in the introduction chapter, the creative class and the amount of knowledge workers are a growing population. A lot of work requires problem solving beyond that of the routine in order to generate valuable enough solutions in organizations today. Therefore understanding creativity and how to manage for it is of importance for the management of organizations. A lot of management theory and overall organizational strategy today place great emphasis on the employee as a valuable asset and the need to understand, support and promote the employee and employee potential is quite established (Florida and Goodnight, 2005). The findings of this research could therefore be argued to generate valuable insights to a lot of organizations and industries.

As stated above under theoretical implications, evidence is found on a positive correlation between yoga and creative skills, motivation, team and affect. All factors contributing to

creativity and creative employees, thus the evidence is a managerial implication of great emphasis as well.

Furthermore, the aspect of well-being and employee health should be a topic of concern for all organizations. Facilitating opportunities for healthy employees and prioritizing their well-being is something organizations should value. Besides increasing creativity, it can also save the organization a lot of money. Shortage in employees stemming from mental or physical illness, burnout and possibly a longer sick leave is a hazard for organizations, where a lot of costs occur in order to recruit and train new staff. Therefore, promoting the employees health through creating spaces for calmness and relaxation as well as exercise through yoga is a fine way to prevent those dangers.

Moreover as the lifestyle of many today implies a hectic pace where a lot of concern regards confirmation, likes and search of adrenalin of some sort. Exposure to electronic devices and external stimuli constantly pocking on our attention and where performance on several arenas at the same time is a demand of many, pleasing both family, friends and executives. As if this was not enough, having an exciting and meaningful free time where great concern regards the fulfilment of oneself is another dimension to add to the layer of demands.

The yoga space is the contrary of that but instead a space holding meditative elements. An activity that is empathetic, calm, inclusive for everyone regardless of prerequisites, and where things are allowed to take time. Where there is opportunity for introspection, reflection and exploration of oneself without demands of any kind. As an employer to allow for a space like that, in response to external demands and the external life style of their employees, generates a signal of trustworthiness, value and priority. Additionally to plan for the employee's well-being preventively and not only as a solution when problems have already occurred is stressed upon.

The participants of this research also highlight the positive effects on their motivation to attend to work and an increased sense of community after the research. The activity did,

according to the participants, improve the colleague community and work climate of the organization. The practice opened up for interaction and an ease of communication among one another, which could generate new ideas and insights. Both in the sense of meeting people and colleagues one otherwise wont naturally meet or talk to, and in the sense that a few witnessed of a greater self esteem and self awareness stemming from being exposed, creating transparency among the participants. One participant described he's increase in self-esteem to favour him when communicating with colleagues, trusting himself more when considering asking for help. This is another factor demonstrating the importance of prioritizing activities and spaces such as the yoga space. As the incorporation of such will help to shape a supportive work climate in which the possibility of happier and more creative employees is engendered for, which in the end affects the organizational well-being as well.

6.3 General Discussion and Critique

First of all, the present research set out to explore creativity in organizations, a quality that not all organizations necessarily search for, thus creative employees aren't necessarily something desirable for organizations to obtain. A lot of work and work tasks are rather routine and more monotonous in its nature, why creative ability isn't a necessary need nor a trait organizations aim to take advantage of. Furthermore, creativity and creative employees might be considered a buzzword and something only urban organizations engage in, therefore not considered being of any concern for the management in a lot of organizations.

Second, whether the findings of this research can be generalized on other organizations and groups of participants as well depends. To begin with, a lot of the initial participants did not continue the ten weeks of yoga. Some stopped quite instantly and some participated every other week or so. The reason for this could be in line with above reasoning on the necessity of creativity in organizations. The specific activity of yoga might be considered an activity and a contemporary invention many have prejudices about and are sceptic towards, why they don't even try. Therefore, a prerequisite for

organizations that wish to obtain results similar to those of this research is providing an activity their employees will actually take use of and participate in, whatever it might be.

In the case of Minc, one reason for the loss of participation could be that they are all entrepreneurs or smaller start-up companies who don't believe they have the time to engage in any activity besides direct work-related ones. One can assume that many believe they need to prioritize their idea and company instead, this at the expense of certain activities such as exercise and general well-being. However, as their class was placed right before lunchtime and on site, it could be perceived by many as a suitable break, which was also the case stated by several. Furthermore one could discuss whether individuals starting their own company and joining a start up house like Minc, would be quite progressive in their mind set and therefore not fear an activity like yoga. Possibly rather the perfect target group for an activity like this and thus participate when it is provided. The participants from Minc could furthermore be susceptible to the concept of yoga as it increases creativity, a characteristic entrepreneurs supposedly are in need of in their profession.

The participants from Telavox had their class early mornings at 6.45 A.M. why loss in participation can be motivated. Several of the interviewed participants witnessed of the early mornings as a reason by many to not continue and take part in the class. Their location was however organized by their management off-site in a gym-like studio, with advantageous settings and prerequisites for the activity such as equipment, sound and lightning. This could be argued both in favour of the activity as it more easily is perceived as doing organized proper exercise off site, with shower afterwards etc. and as a disadvantage as some prefer the convenience of having the activity delivered at work.

Furthermore, another object of concern in this research is the fact that it is hard to distinguish what stems from what out of the ten weeks of yoga practice. Was it the yoga activity itself that implied the positive perceptions and experiences, or was it more so as simple as the break from work that implied the positive correlation on creativity. Today there is a common belief that training and exercise of any kind is good for human's well-

being. Therefore, it is possible that any sport or activity could have generated the same effect or similar effects to those of yoga. Running for 45 minutes, once a week for ten weeks could possibly have generated similar characteristics and experiences to those of yoga. Therefore, incorporating a control group participating in some other sport would have been interesting to study simultaneously for ten weeks to later compare the results of this research with. Moreover, it would have been interesting to increase the number of participants and possibly prolonging the study to half a year or longer. This, as one participant expressed it to be too short of time to draw any greater conclusions of the effects stemming from the ten weeks of yoga.

Furthermore, other or additional data collection instruments would also have been beneficial to use. This, as conducting interviews and questionnaires is a subjective method, both on the researchers behalf, who set the direction of the questions and interpret the answers, and as the findings are subjective perceptions and experiences of the participants. If the aim is to conduct a qualitative study, adding a diary as a data collection instrument would strengthen the findings. Keeping a diary where the participants take notes each morning and night as well as right before and after the practice would add insights as greater tendencies and common recurrent patterns would probably appear. Accordingly, theory suggests being creative implies much more than only holding skills or possibly measurable variables, why subjective perceptions and experiences is of great interest when studying creativity.

Nevertheless it would have been interesting to draw measurable findings as well. A desirable arrangement would have been a research like the present qualitative research, containing of interviews and questionnaires, adding a diary arrangement and a quantitative tool. For example, taking quantifiable tests before and after the duration of the research where different cognitive parameters are either measured in numbers or documented in a more descriptive and elaborative manner. The parameters could be related to general well being, work relations and certain criteria directly related to creativity such as association abilities, imagination, fantasy, divergent thinking and logical ability. Furthermore, measuring brain activity and different hormones and substances

before and after the activity would generate interesting results as well since movement based activities and exercises most certainly imply a supplement of some sort.

At last it should be noted that the researcher is subjective towards the activity of yoga. As I myself am a yoga practitioner and instructor, one could discuss the possibility of bias. However, as stated in the methodology chapter, the aim and attempts have been to proceed with good practice throughout the study. Stemming from a genuine curiosity on the topic of concern and by acting in a humble manner, the aim has been to explore the effects of yoga as objective as possible. What happens to employees when they engage in yoga for ten weeks, what are their perceptions and experiences of an additional space outside their natural work environment and how do these perceptions and experiences impact their creative ability?

7 Conclusion and Further Research

The final chapter of this thesis attempts to answer the research questions based on the empirical findings derived from the analysis. In addition to that, a brief reasoning on suggestions for further research is made.

7.1. Purpose and Research Questions

How the management of organizations create the best possible circumstances for their employees to promote creativity is of great *importance* (Amabile, 1983; 1988). Since organizational success today more so depends on their human capital than other organizational assets (Farazmand, 2004; Chen & Huang, 2009). Therefore, organize advantageous prerequisites for the overall well-being of the organization is of great concern (Florida & Goodnight, 2005). Management can, instead of turning to the obvious tools, explore less predictable spaces and utilize the less obvious possibilities in order to nurture their organizational well-being. For example creating engagement in spaces and activities containing opposite elements to those of the ordinary and accustomed daily operations of the organization.

By incorporating theory on Play and Embodied Knowledge, this research has contributed with interesting insights on the impact of yoga on organizational creativity. Therefore fulfilled the research purpose, which was to:

Explore the role of yoga and how it might be a possible tool for organizations to use in order to manage and promote creativity and creative employees.

In accordance with the research purpose of this paper, the two research questions are answered upon as follows:

RQ1: What, according to theory on organizational creativity, can we possibly expect the practice of yoga to have a positive impact on?

As presented in the revised research framework (See figure 4 in the analysis chapter), the findings derived from the in-depth interviews and the questionnaires show that yoga has a positive impact on four out of five factors influencing creativity.

The first factor of domain skills is, as expected, not supported. The second factor of creative skills is supported through the theme of new perspectives. This, as expressions of gaining new insights and additional perspectives through engaging in yoga was elaborated upon. The third factor of motivation is supported through the theme of joy and anticipation, where a general feeling of positivity and increased motivation to attend to work the day of yoga practice was expressed. The fourth factor of team is supported through the theme of community, as several witnessed of a sense of belonging and community towards the other participants by engaging in the activity together. The fifth factor of affect is supported through the theme of mental and physical health. This, as almost all explained that the greatest impact was that of the mental and physical relaxation they felt after the practice. The relaxation and a sense of calmness was also stated by some to enhance their creative ability, therefore the theme of mental and physical health support the factor of creative skills as well.

Accordingly, yoga has a positive impact on the factors of creative skills, motivation, team and affect, in line with the theory on creativity.

RQ2: How and why can the practice of yoga possibly extend existing theory on creativity?

The practice of yoga extends existing theory on creativity through the incorporation of Play together with Embodied Knowledge. As the characteristics stemming from the space of play: a space carrying presence, freedom and possibilities outside of the ordinary context and beyond the routine thought, are similar to those of the space of yoga, a more developed and full-bodied view on how to foster creativity is presented. Furthermore, by adding the reasoning behind embodied knowledge: bodily movement where emphasis is placed on the feeling, a general receptiveness and bodily awareness, creating a bodily

source of cognition beyond that of the cognitive mind, a greater source for creative possibilities are engendered for.

Through combining play and embodied knowledge: a space holding certain characteristics favourable for creativity and the body as an additional source of creative intelligence and cognition, the philosophy of yoga is suggested upon. By utilizing these elements and characteristics making up the yoga practice, an additional dimension to how one can understand and promote creativity and creative employees is produced. Therefore, in line with previous reasoning, the practice of yoga extends existing theory on creativity.

7.2 Further Research

The present study has explored the role of yoga, an exploration of elements that are slow, meditative and recovery-like. As stated in the discussion chapter, its only been conducted on employees in urban organizations why research on other groups would be interesting as well. Perhaps municipal institutions and organisations on the countryside. As yoga still might be considered an urban phenomenon, it would be interesting to implement it on groups of people that perhaps are initially sceptic towards it, but possibly only lack of knowledge and experience in order to properly evaluate its effects. Explore the benefits of practicing yoga on several different industries and in several different environments as well.

Furthermore, it would be interesting to explore the more extreme elements and the role of doing nothing, the nothingness and perhaps even boredom. As elaborated upon, a lot of us are in constant need of stimuli and external factors occupying our mind entertaining and engaging us today. Therefore, it would be interesting to examine what happens when we don't have anything and don't do anything at all. What ideas and reflections can we access when we don't escape reality to activities or engagement of any kind, but instead just sit and stare out in to the empty nothing, doing nothing, when we become aware of our ourselves, our body and mind, just as it is. What spaces can we reach and what assets can we utilize, bodily as well as minded, when we do nothing and can it perhaps contribute to creativity?

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9 Appendix

9.1 Questionnaire 1

Yoga's affect on work

Master Thesis Spring 2019

Copenhagen Business School

Cecilia Hedberg

Make sure to answer all the questions, and put a cross where you find it most suitable to you. Use your own interpretation of the questions if you are uncertain.

***Save** the document to remember what you have answered. This is to help you when you answer the questionnaire again in ten weeks, to easier place the crosses then.*

*When you're finished please **print** the questionnaire and hand it in to me by hand in the first week of class.*

1. Four-digit identification (*please choose a random four-digit (fysiffri) identification combination. This is for you to stay **anonymous**. I will later pair your first and second questionnaire based on your four digits*)

2. Work title/Company

3. What is your company's business idea (in short)

4. Main work task (choose a few)

Yoga

1. What is your general knowledge of yoga theory (history, philosophy)?

Non-existent	Very small	Small	Big	Very big

2. What is your previous experience of yoga practice?

Never practiced	1-5 times	Periodic practicing	Practicing now

If periodic practicing or practicing now, please specify when, how much and for how long

Body

1. What is the present state of your *physical* health?

1	2	3	4	5	6	7	8	9	10

Evaluate the worst conceivable state at 1 point and the best at 10 points

2. How often do you feel physically exhausted?

Never/hardly ever	Seldom	Sometimes	Often	Always

3. What is the present state of your *mental* health?

1	2	3	4	5	6	7	8	9	10

Evaluate the worst conceivable state at 1 point and the best at 10 points.

4. How often do you feel emotionally exhausted?

Never/hardly ever	Seldom	Sometimes	Often	Always

5. How aware (medveten) are you of your body's function and feeling (not appearance)?

1	2	3	4	5	6	7	8	9	10

Not aware at all

Very

aware

6. How well do you agree with the statement that your body can be a source of intelligence (storing knowledge, tool to learn new knowledge, make use of existing knowledge)

1	2	3	4	5	6	7	8	9	10

Don't agree at all

Agree very

well

7. How well do you agree with the statement that your bodily ability affects your work?

1	2	3	4	5	6	7	8	9	10

Don't agree at all
well

Agree very

8. How aware are you of your mind?

1	2	3	4	5	6	7	8	9	10

Not aware at all
aware

Very

9. How well do you agree with the statement that your mind can be a source of intelligence (storing knowledge, tool to learn new knowledge, make use of existing knowledge)

1	2	3	4	5	6	7	8	9	10

Don't agree at all
well

Agree very

10. How well do you agree with the statement that your cognitive ability affects your work?

1	2	3	4	5	6	7	8	9	10

Don't agree at all
well

Agree very

11. How aware are you of your breath?

1	2	3	4	5	6	7	8	9	10

Not aware at all
aware

Very

12. How well do you agree with the statement that awareness of your breath can have affect on your ability to perform at work?

1	2	3	4	5	6	7	8	9	10

Don't agree at all
well

Agree very

13. What is your perception of your ability to be present, in general?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

14. What is your perception of your ability to be calm, in general?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

At Work

These questions are specifically asked in relation to your work

1. How do you handle change?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

2. How do you handle uncertainty?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

3. How do you handle stress?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

4. How do you handle failure?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

5. What is your perception of your ability to concentrate?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

6. What is your perception of your ability to pay attention?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

7. What is your perception of your stamina (uthållighet)?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

8. What is your perception of your alertness?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

9. What is your perception of your ability to stay sharp?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

10. What is your perception of your creative ability?

1	2	3	4	5	6	7	8	9	10

Very little

Very much

11. What is your perception of your ability to solve problems?

1	2	3	4	5	6	7	8	9	10

Very little

Very much

12. What is your perception of your imaginative ability?

1	2	3	4	5	6	7	8	9	10

Very little

Very much

13. What is your perception of your ability to learn new things?

1	2	3	4	5	6	7	8	9	10

Very bad

Very good

9.2 Questionnaire 2

Yoga's affect on work

Master Thesis Spring 2019

Copenhagen Business School

Cecilia Hedberg

*When you're finished please **print** the questionnaire and hand it in to me the last day of practice.*

1. Four-digit identification (*please use the four digits you used the first time, if you cant remember use a new combination*)

2. Approximately how many classes did you participate in during the weeks?

Yoga

1. Please elaborate on your overall experience of the yoga practice during the ten weeks?

2. Have you experienced any specific effects of yoga, positive or negative, please specify?

3. If you have experienced any effects, when have you experienced them and for how long? (During yoga practice, right after practice, the same day of practice or for several days after practice)

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

4. Do you believe yoga have had any effects on your creative ability in any sense (use your own definition and interpretation)?

5. Do you believe yoga have had any effects on your work?

6. What could I as an instructor have done to create a better experience for you?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

9.3 Research Schedule

November/ December 2018	Yoga pitch to companies in Malmö		Minc & Telavox signs up
January 15 2019	First yoga class	Hand in Questionnaire 1	47 collected questionnaires in total = 47 initial participants
January 15 – Mars 21	Ten weeks of yoga	Twice a week Minc, 45 min Once a week Telavox, 45 min	
Mars 21 2019	Last yoga class	Hand in Questionnaire 2	34 collected questionnaires in total = 13 drop-offs from start = 16 questionnaires from people participating in 7 classes or more
Mars 25-26	Interviews Telavox		5 interviews
Mars 28- April 2	Interviews Minc		5 interviews
Mars 25 - onwards	Interview and questionnaire analysis		10 interviews in total & 6 additional questionnaires in total

9.4 Interview Guide

Previous experience

Q1. Have you practiced yoga before?

- *When and for how long?*

Work-related questions

Q2. What is your work title?

- What are your main work tasks?

- Do you find yourself motivated to perform your work?

- Do you consider yourself being engaged in problem solving of some sort at work?

- Do you believe you need domain-relevant skills in your work? (*particular expertise and knowledge within the area of work in order to perform the work*)

- Do you believe you need creative skills in your work?
(*additional perspectives in order to come up with ideas that adds that “something extra” to the task, or extraordinary solutions*)

Yoga-related questions

Q3. What is your experience of the ten weeks of yoga?

- *General perception?*

- *Specific effects?*

Q4. Do you believe yoga have had any emotional effects on you?

- *How?*

- *In what way?*

Q5. Do you believe yoga have had any bodily effects on you?

- *How?*

- *In what way?*

Q6. Do you believe yoga have had any effects on your every-day life?

- *How?*

- *In what way?*

Q7. Do you believe yoga have affected you in your work?

- *How?*

- *In what way?*

Q8. Do you believe yoga have affected your motivation to work?

- *How?*

- *In what way?*

Q9. Do you believe yoga have affected your domain relevant skills?

- *How?*

- *In what way?*

Q10. Do you believe yoga have affected your creative skills?

- *How?*

- *In what way?*

Q11. Do you believe yoga have affected your problem solving skills?

- *How?*

- *In what way?*

Q12. All in all, have yoga affected you positively or negatively?

Additional

Q13. Is there any additional thoughts or feelings that you have thought of regarding the yoga practice that haven't come up here or in the questionnaire?

9.5 Data Display Spreadsheet

Interview participant	New Perspectives	Joy & Anticipation	Community	Mental & Physical Health
F1	X	X	X	X
F2			X	X
F3	X	X		X
M1		X	X	X
M2	X	X	X	X
M3		X	X	X
M4	X	X	X	X
M5	X	X		X
M6	X	X	X	X
M7	X	X	X	X