COLLECTIVE CREATIVITY AND COMMUNITY DEVELOPMENT HOW CASE STUDIES FROM SENEGAL TRIGGER WESTERN INNOVATION

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Abstract

Now, more than ever, individuals and organizations must be able to harness creativity and innovation in order to rebuild the strength of our economies. The paper shows how collective creativity can foster sustainable development in emerging countries. Drawing on two in-depth case studies from the touristic and the financial sector in Senegal, the research investigates how constraints can be powerful triggers to the generation and implementation of innovative services. The theoretical background refers to creativity and innovation management literature that considers the idea generation process as the result of a new combination of existing elements. The article expands the literature by focusing on collective rather than on individual creativity in emerging countries. Individual psychological constructs such as motivation, knowledge and personal traits are translated to the collective dimension. Based on the analysis, the article discusses how new services belonging to western "sharing economy" can be inspired by the underlying processes of localized solutions in emerging countries.

1. Keywords: collective creativity, constraints, sharing economy

1.1 *Introduction and problem definition*

Interest in creativity and innovation among business and other organizations has grown rapidly in the last decade, both academia and the professional world question how creativity can be(come) a resource yielding competitive advantage – for countries, communities or organizations (Florida, 2002, 2005; Friedman, 2005; Howkins, 2001). Yet, despite a great amount of research on individual creativity, less has been produced on collective creativity. A more intensive theoretical examination of collaborative creativity started in the 1980s. However, until now collaborative creativity has remained a marginal subject in research (Sonnenburg, 2004). and the findings regard Western contexts (Niu and Kaufman, 2013). We are, in fact, generally used to seek models and applications on individual creativity developed and enhanced in western cultures. The paper proposes that collective local creativity can provide sustainable solutions to social and economic local problems. There is, in fact, a worldwide increasing need of sustainable services able to have a social impact. The enormous entity of the environmental, economic and social problems that are pervading our daily lives is apparent to all (Young Foundation, 2006).

We intend to investigate collective bottom-up creativity that takes place in Senegal suggesting that different dynamics and processes typical of the context

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under study can offer useful insights and be reapplied in western societies. The findings could help western environments to launch innovations that involve the introduction of something new and valuable — an artefact or a method — into a functioning production, marketing, or management system. As creativity is seen as the first step in the process of innovation, it is inevitable that attention shifts more explicitly to the output of the process, namely the Product (in our cases services), and then to the conditions that encourage (or discourage) appropriate products.

2. Methodology

This paper presents an interpretation of case studies of African bottom-up collective creativity. In line with the theoretical sampling criteria for case studies (Eisenhardt, 1989; Pettigrew, 1998), the work comprises two cases that have distinctively different approaches to their use of collective creativity. In order to analyze the case studies a theoretical background is developed and presented below. The theories discussed in the work, which derive from the creativity and innovation management literature, are then applied to local economic development. Drawing from these cases we can observe that they are diverse in their nature and in the way they operate, but at the same time they also have a very meaningful common denominator: they are always the expression of local resources that combined generate a very powerful impact. The final hypothesis of transferring the concepts to western societies could lead to a strong discontinuity, in the sense that they challenge western's traditional ways of doing things and introduce new, very different (and intrinsically more sustainable) ones.

2.1 Individual creativity vs collective creativity

Individual Creativity
Given the challenges faced by today's society, the relevance of creativity to problem solving, decision-making, and exploiting new opportunities is clear. In order to provide effective answers to the present worldwide economic and also social crisis, societies can no longer follow time-tested formulas of precedent; they must be able to produce and be receptive to innovation, which is here interpreted as implemented creativity that has a consequence on a system.
In this context a creative approach represents a new and different way of meeting and solving existing problems. Creativity is the ability to produce work that is both novel (i.e., original, unexpected) and appropriate (i.e., useful, adaptive concerning task constraints). (Lubart, 1994; Sternberg, 1988a; Sternberg & Lubart, 1991, 1995, 1996; Kaufman & Sternberg 2010).

Creativity is a topic of wide scope that is important at both the individual and social levels for a wide range of domains.
Many recent works on creativity hypothesize that multiple components must converge for individual creativity to occur (Amabile, 1983, 1996; Csikszentmihalyi, 1996; Gardner, 1993; Gruber, 1989; Lubart, 1994; Sternberg and Lubart, 1991, 1995; Weisberg, 1993).

Psychologists tend to see creativity as a mental process. Csikszentmihalyi (1996), on the contrary, takes a different "system" approach and highlights the interaction of

the individual, domain, and field. Creativity is in fact as much a cultural and social as it is a psychological event. An individual draws upon information in a domain and transforms or extends it via cognitive processes, personality traits, and motivation. The field consisting of people who control or influence a domain (e.g. art critics, supervisors at work…) evaluates and selects new ideas. The domain, a culturally defined symbol system, preserves and transmits creative products to other individual or other generations.

A final confluence theory considered here is Sternberg and Lubart's (1991, 1992, 1995, 1996) investment theory of creativity, according to which creative people are ones who are willing and able to "buy low and sell high" in the realm of ideas. Buying low means pursuing ideas that are unknown or out of favour but have growth potential. Often, when these ideas are presented, they encounter resistance. The creative individual persists in the face of this resistance and eventually sells high, moving on to the next new or unpopular idea.

According to the investment theory, creativity requires a confluence of six distinct but interrelated resources: **intellectual abilities**, **knowledge**, **styles of thinking**, **personality**, **motivation**, and **environment**. Let us synthetically present each variable.

Three *intellectual abilities* are particularly important (Sternberg, 1985a):

- The synthetic ability to see problems in new ways and to escape the bound of conventional thinking;
- The analytic ability to recognize which of one's ideas are worth pursuing and which are not;
- The practical-contextual ability to know how to persuade others of the value of one's ideas.

The confluence of these three abilities is also important.

With regard to *knowledge*, on the one hand, one needs to know enough about a field to move it forward. Weisberg (1993) believes that when a person makes some innovation, no matter how radical, in order for that idea to make sense to the creator, he or she must be able to link it to what has been done before. Therefore, in order to produce it in the first place, the thinker must have started with something from the past. And any changes introduced, which may serve to turn the product into something radically new, are also based on knowledge. On the other hand, knowledge about a field can result in a closed and entrenched perspective, leading to a person not moving beyond the way in which he or she has seen problems in the past (Frensch & Sternberg, 1989).

Regarding *thinking styles*, to become a major creative thinker, it also helps if one is able to think globally as well as locally, distinguishing which questions are important and which ones are not. Sternberg (1988, 1997) proposes three types of thinking style functions: legislative, executive, and judicial. According to this model, innovators are likely to have a legislative style, which is reflected by their greater tendency to formulate problems and create new, often, global perspectives and systems of rules. Legislative types contrast with executive individuals, who enjoy implementing systems of rules, and with judicial individuals, who prefer evaluating systems, rules, people.

Numerous research investigations (summarized in and Sternberg & Lubart, 1991, 1995) have supported the importance of certain *personality* attributes for creative functioning. These attributes include, but are not limited to, self-efficacy and willingness to overcame obstacles, take sensible risks, and tolerate ambiguity. In particular buying low and selling high typically means defying the crowd, so that one has to be willing to stand up to contestations if one wants to think and act in creative ways (Pera, 2005).

Intrinsic *motivation* (you do something because you gain personal satisfaction without regard to external stimuli) and extrinsic motivation (you do something in order to realize some gain that has little or nothing to do with the activity in which you are engaged) are two interrelated aspects in creative processes (Stenberg, Lubart, 1995). The research of Amabile (1983,1996) has shown the importance of both drivers, suggesting that people rarely do truly creative work without potential rewards.

Creativity does not occur in a vacuum. When a creative person, a creative process, a creative product is examined, we often ignore the environmental milieu. We decontextualize creativity. One needs an environment that is supportive and rewarding of creative ideas. One could have all of the internal resources needed in order to think creatively, but without some environmental support, the creativity that one has might never be displayed. A set of interrelated contexts that influence creativity can be identified. These include physical setting; the family; the school or workplace; the field of endeavour; the culture. Constraints as well are included in the environment, interpreted as positive limits of the problem space and definition. Despite the studies on individual creativity certainly enlighten the creative process from a cross-cultural point of view; the collective dimension analysis' appears to be necessary in order to transfer the key factors to western context.

Collective creativity

"An idea or product that deserves the label 'creative' arises from the synergy of many sources and not only from the mind of a single person" (Csikszentmihályi, 1996). Despite the fact that western studies have focused more on individual creativity, there are also signs of an increase of awareness and sensitivity towards collective creativity (Meroni 2007).

Although we know we can benefit when people come together to collectively work on defining and solving problems, we need to deepen our understanding of how such collective problem solving happens and which are the most significant variables. This understanding will provide business with the needed knowledge of what and how to work on.

The processes that are at the base of collective creativity surely include the ones discussed above: there cannot be a collective creative outcome without an individual creativity; they are, in fact, necessary but not sufficient. However, does collective creativity require exclusively highly creative members? We believe that the answer to this question is negative. If Individual creativity must include an interrelated set of characteristics (described above) within the single person, the same traits added to the ones below can be distributed among the members of the group. What distinguishes collective creativity seems to be a set of elements presented below.

To start, we propose Bender's definition (1978, p. 145) of community that is a "network of social relations marked by mutuality and emotional bonds".

Communities are here interpreted as the driving force for new product/service development and many other kind of innovations. In general, collective creativity is fostered by communal notions of membership formation, enculturation, shared values, ideology and the shared base of grounded knowledge (Kozinets et al, 2008). The case study analysis will provide a set of key factors in collective creativity.

3. Western's Collective Creativity vs Emerging Countries' Collective Creativity

Several differences can be selected and interpreted, however we have decided to focus on the ones that appear to be most significant for a general understanding of the case studies.

Individualistic cultures vs collectivistic cultures. Many examples from Jego, Manzini (2008) and Meroni's studies (2007) focus on Western promising collaborative cases that have, at their base, a new collectivistic approach in contrast to the individualistic mainstream one. In answering the questions posed by contemporary society, the creative communities the authors deal with, have found more or less strong and explicit links with ways of doing and thinking proper to pre-industrial cultures (the old market, children walking to school…). Although western's collective services occur as a result of collaboration and cooperation (which obviously take place in groups) the overall culture they are embedded in, is characterized by an individualistic dimension. We believe that significant inspiration could derive from collectivistic cultures such as the one discussed in the case studies. The suggestion of course is not to radically change such a crucial cultural dimension but to transfer and interpret a set of traits of collectivistic cultures that in the past were, in fact, present in western societies as well. Individualism and collectivism are subsets of broad worldviews, which have been called, respectively, atomism and holism (Shore, 1996). Atomism is prominent in the western hemisphere and refers to the tendency to view things in terms of their component parts. Holism is characteristic of African culture and refers to the tendency to view all aspects of life as interconnected. The individualistic view of people as independent units leads to emphasis on a range of self-oriented values and skills that support independent living. These values include self-sufficiency, self-determination, self-advocacy, self-competence, self-direction, self-efficacy, self-regulation, self-reliance, and self-responsibility. On the other hand, the collectivistic view of people as interdependent leads to emphasis group-oriented values and skills.

Ownership vs sharing. Individualistic notions of property generally emphasize that objects, land, ideas, etc., are owned by individuals who give consent for others to use their property or who are due compensation when their property is used. However, the collectivistic perspective on social relationships is often associated with a more communal view of ownership. Personal items such as clothes or toys, for example, might be considered to be family rather than individual property, and therefore more freely shared. Open sources programs, platforms, and contents are a recent trend in western societies while sharing is a diffused and old concept in emerging countries.

Self-actualization and social needs vs functional needs. Although it is true that regarding western's collective creativity we can find cases that approach specific and

immediate practical problems (there are certainly many), it is more common to find ideological and symbolic meanings in the behaviours of people engaged in such activities. On the contrary, the drivers that can be individuated behind emerging countries' collective creativity can be described as more functional. Creativity faces, in fact, in these contexts very strong environmental constraints, which are, paradoxically, at the base of highly creative collective actions development.

4. Innovation as a grass-root and community-based process in Africa

In Africa, self-organization, based on local communities' solidarity is the main social mechanism of economic survival, the key to the system of social and political resistance. The associative movements in sub-Saharan Africa interiorize shapes, symbols, language, imagination from the African cultural ingeniousity, and from the re-appropriation of Western cultural elements. Thus the modern economic logic based primarily on profit engages also, and crucially, in the social sphere.

In black Africa we can actually talk about social or solidarity economy. The movement or community associations are now one of the main mechanisms of social integration of individuals and developing local communities. Based on a philosophy centred on psychological and social needs of the group, situated between the social structures (family, kinship, clan, tribe) and institutions, community action is the real engine of social innovation.

Community Economic Development is defined in specific as a multidimensional process, democratic and cooperative whose purpose is to strengthen the capacity of communities to establish and support sustainable local economy, which integrates the economic, social and environmental dimensions. This builds local capacity and cultural heritage by encouraging and using social and economic knowledge and know-how.

The case of Senegal will be considered in order to illustrate how the economic, social, cultural, environmental, have encouraged to create a fertile ground for creativity denoted, as we have seen, by a strong collective dimension.

5. Creativity and innovation as a consequence of constraints: the case of Senegal

"*Le manque de moyens est un moyen*", the lack of resources is a resource, says an African proverb.

In Senegal, since the early '80s a major agricultural crisis, affecting particularly the peanut crop, leading sector of the economy of the country, has caused a drastic decrease in production. The intervention of the structural adjustment plans applied from this period has further contributed to the impoverishment of the population.

The answer to the crisis has resulted on one side in an ever-increasing pressure to migrate abroad, on the other in a rapid and uncontrolled process of urbanization, disconnected from the country's productive structure.

Considering only the region of Dakar, which covers 0.3 of the land surface, it receives approximately 24% of the total population of Senegal (UN Habitat, 2009). Parallel to the growth of urban population, the private sector and public urban areas

have not been able to absorb the labour force concentrated here. This has led to high rates of unemployment and a predominance of the informal sector (only 10% of the population is integrated into the formal labour market). The good performance of the economy of Senegal in recent years, linked to a relative political and institutional stability, has not had a significant impact on the living conditions of the population: more than half of Senegalese still lives below the poverty line, unemployment is high, access to services remains problematic, the disparity in living standards between rural and urban population is high (50% vs. 30%). Senegal remains one of the 20 worst countries in the world according to the human development index.

Economic insecurity faced by households in Senegal, both in the urban and the rural areas, has made the system "D" (where D stands for *debrouille*, which means fend, get along) a real survival strategy.

As Latouche says (1998) in Africa people are ingenious without being engineers, enterprising without being entrepreneurs, industrious without being industrials.

But the "D" system, *bricolage,* the art of getting along, is before than anything a philosophy, a mindset, a status that deeply affects first of all economy but also cultural, social and symbolic horizons of the Senegalese population.

Regarding the "D" system a strip cartoon has become famous in Senegal, whose protagonist Goorgoorlu, a sort of hero of the day, as all victims of Senegalese economic situation is looking for the perennial "DQ", the *depens quotidienne* that will allow him to fulfil his duties as a householder. In his day in Dakar, Goorgoorlou meets different characters who reflect different aspects of African society, its difficulties and its problems, sometimes local and specific and sometimes connected to a larger world, that of emigration, developing countries, international diplomacy. [2]

The character of Goorgoorlu has become a symbol so representative and shared of this philosophy, that is behind different neologisms in Senegal: the verbal phrase "faire du Goorgoorlou" came to mean *se débrouiller pour se procurer le nécessaire, se comporter habilement"* (manage to obtain the necessary, behave cleverly). The term, also used with an adjective function, has created a sort of doctrine, the "goorgoorluisme". As a consequence of this life approach a strong trend has developed in Africa of recycling and reusing of objects. For Latouche (1998) expedients, bricolage, the ability to get by, are inscribed in Africa in networks. Creativity that leads to innovation is a bottom-up collective grass-root process
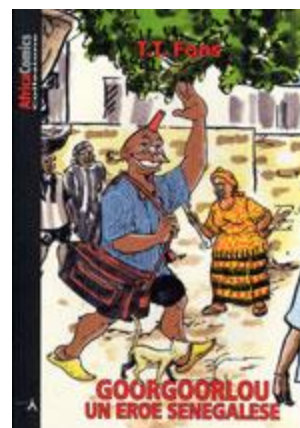
As a consequence of community-based initiatives, different bottom-up innovative experiences were conceived and developed.

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[2] Alphonse Mendy's character of Goorgoorlu has become popular in Senegal and abroad thanks to its diffusion through a TV format launched by Senegalese's main network.

6. The Tontine Senegalese credit system

The Tontine is undoubtedly the oldest and most widespread practice of social saving and credit in West Africa. This is an informal system of solidarity-based savings group, with a view to obtaining individual loans. Each member shall deposit an equal amount. The amount is collected and will then be available to each member of the association, which then undertakes, in accordance with procedures and rules that vary from group to group, to repay the borrowed sum. The use of credit is personal and may relate to the fulfilment of social needs and obligations (children's education, medical expenses, funerals, weddings, etc…) or of economic investments. It is therefore an informal financial institution organized by the population in family, religious, political, social or friendship relationships. The group's social cohesion is the key feature of this system based on trust and oral commitments among the members. Social control is very strong and financially strictly disciplined (harsh sanctions in case of failures are applied). This results in a reimbursement rate that amounts almost always around 100%.

Procedures' speed, simplicity and reliability are the reasons for the success of these systems, still very alive in all classes of society. However, from a strictly financial perspective, the *Tontine* system has strong limitations and weaknesses, particularly because of adverse conditions in the granting of credit, high interest rates charged, and rigidities of the funds. The associations, in fact, being extremely simply equipped, distribute credits among the members without taking in to account their actual ability to invest or need; the sums are predefined, as well as the duration of the credits (very short), the moments of grant and the terms of the refund are not definite and, finally, the money raised safety is not guaranteed.

The limits of informal credit on one side and those in the formal sector on the other side, have thus stimulated in Senegal, around the 80s, the formulation of new responses to local people' credit needs, through the creation of organizational financial forms also called "intermediate structures of participation", which are based on the participation, to varying degrees, of the beneficiaries, in the financing for development actions and are generally supported by NGOs. These structures of financial intermediation, called "*systèmes financiers décentralisés*" (SFD) or in English literature, micro finance institution (MFI), are located between the formal financial sector (state, banks, other financial institutions) and the endogenous informal finance dynamics previously analyzed.

From its origins to the present, the microfinance sector in Senegal has undergone rapid evolution and a very strong growth. First, a framework has been created (Law 95-03 also called "PARMEC") in order to regulate, within UMOA's space, micro finance institutions. We then witnessed an expansion of services and financial products (insurance, loans to businesses, services for migrant remittances, etc.) and increased coverage and more extensive facilities operating in this sector (both at an urban and rural level), from 120 in 1997 to 833 in 2005.

7. Sustainable Tourism

Sustainable Tourism began to develop in lower Casamance, an area in the south of Seneal. It was initiated under the directorship of French Cooperatives.

The original initiative was taken by a French anthropologist, Christian Saglio, who later became an advisor of the Ministry of Tourism in Senegal, and is actually President of the French Cultural Centre in Dakar. In the 70's he experimented, with the support of the Agency of Cooperative culture and technology that later became an inter-governmental French-speaking Agency, an form of alternative tourism to industrial tourism for the masses – an integrated *campement* (camp).

The idea of "integration" consisted of two distinct aspects: the need to integrate the phenomenon in the actual social-cultural hospitality (reception), increasing, on one hand occasions of meeting and exchange between the foreign tourists and the local population and, on the other hand a vision of tourism as a real opportunity for development, co-ordinating it with activities already taking place (Lanzano, 2007). One of the most interesting changes in this new form of Tourism was introducing the participation of the local population (the community) in the formation and management of the activity and encouraging re-investment of a part of the profits in further development for the benefit of the community.

This different form of tourism, called "rural integrative tourism" owes its origin to the birth of 15 *campement* (camps) built in the same traditional style, situated next to the villages. However, in the last few years the experience of these village camps in Casamance has suffered a severe crisis not only by political conflict in the region but also because of a lack of interest in this type of tourism (marketing and management problems etc.). Of the original 15 camps only 9 are still functional, of which 8 have been rehabilitated.

Nevertheless, in the following years Casamance's experience has inspired many other initiatives of the same type. Several other examples of responsible tourism have been established in Senegal, mainly during the 90's. Today this Sector consists of more than 60 hotels, a vast number of associations and cooperatives, which together offer the tourist hospitality and services at various levels (restoration, guided excursions, organization of laboratories, meeting with the local population and programs of dissemination). There are also travel agencies specializing in this sector.

Observing this alternative form of tourism in Senegal from its origins to the present one sees new and numerous initiatives that operate in the sector and integrate among themselves through complex connections forming even more articulate forms of organization and management than the original structures.

During the following years one also notices the growing interest of specialized international organization in Sustainable Tourism, i.e. OMT – World Organization for Tourism through the STEP program, and non-governmental organizations (ONG). Several unions and specialized associations have also been created in other countries. For example one can quote AITR- Associazione Italiana di Turismo Responsabile, in Italy and ATES - Association pour le Tourisme Equitable et Soutenable, in France. Their scope is to stabilize and apply common standards in the promotion of this type of tourism in Developing and European countries.

Sustainable tourism is finally encountering an increasing interest also in the European context, where always more reception facilities, embrace the principles of sustainable tourism in terms of social, cultural, economic and environmental aspects.

8. Bottom-up creative outcomes

The first example of innovation relates to the design of an "alternative" and informal financial system that from a traditional and endogenous form, the *tontine*, evolves into a more formal and structured one, the so called microcredit system, with an improvement of financial services access and fruition by people excluded from the formal bank system.

The second example shows instead as a rather "conventional" sector (tourism is typically a "Western" activity) is locally revisited, with the introduction of sustainability criteria (social, economic, environmental) and through an innovation in the organization system, which consists mainly in the reappropriation of decision-making and self-determination by local people.

The case studies represent meaningful examples of how the use of traditions have strong implications in terms of welfare, culture, social aspects.

The case study analysis provides a number of key necessary factors that enable transformational creative changes. These dimensions, supported by a synthetic theoretical literature, are presented below.

a. Distributed knowledge

While the creative traits should be all developed in a creative individual, as stated above, the case studies show how in collective creativity key creative traits and roles have been distributed among a group.

Because collective creativity takes place in moments when no individual holds all of the necessary knowledge to construct a creative solution, the potential for a creative solution requires the domain-relevant skills of a multiple of participants (Hargadon & Bechky, 2006). Linkages and flows of knowledge are increasingly seen as the crucial enablers for innovation.

Shared understanding that supports collaborative learning and working requires the active construction of a knowledge system in which the meanings of concepts and objects can be debated and resolved. In heterogeneous design communities, such as those that form around large and complex design problems, the construction of shared understanding requires the interaction and synthesis of several separate knowledge systems Fischer (2006).

b. Cooperation and Leadership: Cooperation or co-operation is the process of working or acting together, which can be accomplished by both intentional and non-intentional agents. Cooperation has, at its base, the expectation of mutual benefit, whether material or immaterial, but it often requires sacrifices, brokerage, time, energy and economic investment in order to achieve it (Axelrod, 1984). When collaborating in creative processes, a person tries to work together with other people to find a solution that satisfies the needs of everyone concerned.

In regard to collective creativity the role of leadership appears to be particularly significant and influence cooperation processes: in the present work we intend leadership as a process through which individuals and groups identify and act on behalf of a larger purpose. Understanding leadership as a shared, relational process

is fundamental to many cultures even though the dominant model of leadership (in the U.S. especially) is deeply rooted in individualism.

Traditional approaches to leadership and leadership development assume that training an individual leader with appropriate knowledge and skills will result in an increase of organizational capacity which will in turn lead to better community results. While this model has had notable successes, it is not scalable. In other words, we will not reach the scale of change we seek, developing one leader at a time. According to Meehan (2010) our attachment to this leader development model prevents us from recognizing that often, leadership development that focuses on teams, organizations, communities, and networks is better positioned to accomplish systemic and social change. We can reach more people and tackle bigger problems by investing our time and resources in relational leadership processes that support teams, organizations, communities and networks act collectively. To support the kind of leadership that results in transformational changes, we need to focus on how individuals and groups are supported in connecting, organizing, systems thinking, bridging, and learning as a dynamic leadership process that mobilizes action on the scale needed to address our societies' problems.

c. Purpose and constraints

These regard the processes by which a group with a shared sense of purpose develops and implements strategies for achieving its goals. The sense of purpose is built around the need to overcome constraints. Overcoming constraints involves utilizing tools and creating communication pathways and structures that help the group set direction, plan, allocate resources, make decisions, engage the skills of individuals/organizations and mobilize for action. The case study confirms that the main behaviours that can be detected in the local community are the ones proposed by Hargadon & Bechky (2006), who reveal four sets of interrelating activities that play a role in triggering moments of collective creativity:

- **Help seeking** describes activities that occur when an individual who either recognizes or is assigned a problematic situation actively seeks the assistance of others.
- **Help giving**, conversely, represents the willing devotion of time and attention to assisting with the work of others.
- **Reflective reframing** represents the mindful behaviours of all participants in an interaction, where each respectfully attends to and builds upon the comments and actions of others.
- **Reinforcing reflects** those activities that subtly (and sometimes not so subtly) reinforce the organizational values that support individuals as they engage in help seeking, help giving, and reflective reframing.

Implications

From a theoretical point of view, the study expands the constructs of collective creativity in emerging countries focusing on constraints as powerful triggers. The data refers to collective behaviours that are similar to new forms of communities in Western countries that belong to what has been termed "collaborative consumption" (Botsman and Rogers, 2010) or "sharing economy" (Belk, 2010, 2013). Indeed, we have seen a proliferation of consumption models in which access is enabled through

sharing or pooling of resources/products/ services redefined through technology and peer communities. People share consumption of goods and services. Collaborative consumption is expected to alleviate societal problems such as hyper-consumption, pollution, and poverty by lowering transaction costs related to coordination of economic activities within communities (Botsman and Rogers, 2010). These new forms of consumption require trust that is strongly present within the case studies analized and which, within the collaborative consumption paradigm, has been considered the new economic currency. Creative communities in the West must be able to build relationships that foster trust: without trusting others no individual is able to powerfully participate to a project. Relational qualities help to lay the foundation for developing a shared sense of purpose out of which collective action grows. Through this process groups begin to identify shared frustrations and aspirations. The more members become convinced that changes are not as difficult as they think they are, the more they may be willing to participate.Creativity needs the "synergy of many". A defining characteristic of collective creativity is that it transcends individual creativity and thus requires some form of organization. New entrepreneurial activities can enable platforms and provide meta-services oriented to stimulate and facilitate collaboration (Jego, Manzini, 2008). Design tools are able to increase and facilitate social interdependence, stakeholder interactions and encourage people to become active agents. However we believe the main contribution relates to designers's ability to conceive new visions, that in this case could be inspired by the reinterpretation of practices based in emerging countries and proposed to western cultures. However new skills are needed: the abilities we solicite relate to a deeper understanding of new forms of collectivistic cultures (such as the emerging countries' ones) that at present seem closer to western societies' problems. As several problems and worries (safety, economical, environmental issues for example) are, in fact, now shared, an investigation of the mechanisms, relationships, needs, values behind the many succesful practices provided by emerging countries could help to enhance western's collective creativity.

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