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Understanding the quality of creative services: How quality
is defined and judged in public procurements

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To science and creativity

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Abstract

Public procurement of creative services is a complex area that is highly debated within the industry. Each year public organisations in Sweden procure goods and services worth SEK 600 billion, equal to one fifth of the Swedish GDP (Konkurrensverket, 2014a: 17). By seeking out and taking advantage of competition in relevant markets, adherents of 'New Public Management' (NPM) argue that public funds be used in the best way. In public procurements, the tenderers are graded on different quality aspects and price. This is done in order for the contracting authority to compare the tenders and to preserve objectivity as required by law. However, when procuring creative services, quality aspects are not as easily quantified as price. This results in a dilemma where the public procurer must judge abstract dimension, such as creativity, and translate the judgement to a score or grade. The scoring based system complicates selecting creative work for the public procurer since the evaluation of creative work is of a subjective nature and might only be described by the 'gut feeling' rather than objectively proven.

Based on case studies, this thesis explores how the quality of creative services in public procurement can be defined, and how the quality of this work is judged. The case study includes two recent public procurements within design and communication. By interviewing both public procurers and tenderers, this thesis aims to provide a better understanding of the perceptions of quality and how the quality is judged.

This study reveals that in public procurements, the quality of a creative service was found to be defined as a strategy that enables a relevant outcome, which results in an impact in a desired direction for the client. The quality was judge

based on the tenderer's previous work, where both strategy and outcome were considered. Different quality aspects were quantified in order for the judgement to be as objective as possible. However, the quality of a creative service was considered to be immeasurable,¹ thus the judgement relied on subjective preferences. This study sheds light on the unexplored field of quality judgement of creative services in public procurements, and is a contribution to both academia and industry. The thesis can serve as a basis for future research as well as a useful tool when procuring creative services.

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1

Introduction

1. Introduction

In recent decades the public sector has undergone several changes, changes that in literature have come to be described with the generic term 'New Public Management' (NPM). NPM is a reform influenced by the private sector, where focus is on clear and measurable objectives; this in order to increase the efficiency and effectivity of the public sector (Almqvist 2006; van Thiel and Leeuw, 2002). However, recent research has shown the opposite: the public sector has become less efficient and effective due to increased administration work. Public organisations focus less on their core business, employees are more stressed, and costs have increased, and it is argued that public procurement is a strong contributing factor (Forssell and Ivarsson Westerberg, 2014).

Each year the Swedish public sector procures goods and services worth SEK 600 billion, equal to one-fifth of the Swedish GDP (Konkurrensverket, 2014a: 17). In order to ensure that public funds are used in the best way, public organisations must seek out and take advantage of competition in relevant markets, and judge the tenderers objectively (Konkurrensverket, 2015a). Commonly both quality and price are considered in public procurements, making it essential to decide and judge quality aspects that are of importance of the product or service (Molander, 2009). By grading the tenderers on different criteria and quality aspects, it is possible for the contracting authority to compare the tenderers to each other (Lunander and Andersson, 2004). Measuring quality, however, is often problematic, since it requires the public procurer to translate abstract dimensions, such as creativity, of the procured product or service to a score or a grade (Molander, 2009). Furthermore, since numerical measures are perceived as objective, the grade system provides an illusion of fairness and objectivity (Lunander and Andersson, 2004; Rönn, 2010b).

Within the design practice, creativity is argued being a dominant quality factor (Hofstee, 1985). When procuring creative services, such as design, it is thus essential to value creativity in order to be able to compare tenderers to each other. Creativity relies on subjective judgements, making it impossible to state a unified definition of the concept (Christiaans, 2002; Modig, 2012), which further makes it hard, or even unfeasible, to quantify (Sudweeks and Simoff, 1999) and objectively measure in public procurements.

1.2 Problem discussion

The regulation framework of public procurement is a controversial area. From a public procurer's standpoint, the regulation is criticized as too complicated. At the same time the tenderers criticize the contracting authority's application of the Swedish Public Procurement Act as well as any arbitrariness in the choice of suppliers (Molander, 2009). However, the theory of NPM argues for the increase in objectivity and rationality in the public sector in an attempt to ensure that taxpayers' money is spent as efficiently as possible (Almqvist, 2006). A large increase in appeals of public contracts in Sweden might indicate the complexity and difficulties in public procurements (Konkurrensverket, 2014c). The problem lies in weaknesses in the procurement procedures, cumbersome regulations, and the lack of competence of public procurers (Molander, 2014; Västsvenska Handelskammaren, 2015).

The Swedish Public Procurement Act allows public procurers to award the contract to the tenderer with lowest price or the tenderer with economically most advantageous offering. The latter enables the contracting authority to translate abstract quality dimensions, such as creativity, to a score or a grade (Molander, 2009), thus making the assessment more complex (Bergman and Lundberg, 2011). Contracts that combine quality and price as judgement criteria, account for more than half of the total number of contracts in the EU (GHK, 2010). This emphasises the importance of quality aspects in public procurement. Moreover, a large number of the awarded tenderers have priced their services and products unrealistically low, which results in dissatisfaction and mistrust (Molander, 2014; Västsvenska Handelskammaren, 2015).

In public procurements, quality needs to be evaluated objectively, but quality of creative service is widely viewed as a subjective aspect (Sudweeks and Simoff, 1999). In contrast to the evaluation of quality of a product, quality of a service is not as easily quantified. The reason for this is due to the experience of a service, in particular a creative service, is of a subjective nature and therefore depends on the observer's preferences (Arnek, 2014). This presents a dilemma where the public procurer is requested to objectively demonstrate the choice of tenderer by scoring different criteria, such as quality and price (Lunander and Andersson, 2004). The scoring based system complicates selecting creative work for the public procurer since the evaluation of creative work is of a subjective nature (Lunander and Andersson, 2004; Sudweeks and Simoff, 1999; Modig 2012; Arnek, 2014; Amabile, 1982; Steenberg, 1992) and might only be described by the “gut feeling” rather than objectively proven (Bergman, 2013).

Since there is no consensus in the definition of quality (Wicks and Roethlein, 2009) and since quality depends on the circumstances in which quality is invoked (Harvey and Green, 1993) public procurers have no unified theory of what quality of creative services is and how it should be judged. Research concerning quality judgment within design, shows that quality aspects cannot be addressed by traditional models, it is rather based on knowledge within the field (Röön, 2010b). However, research is still inadequate when it comes to judgement of immeasurable quality in public procurement, where transparency and objectivity is required (Lunander and Andersson, 2004). The same issue arises in other areas, specifically elderly care and education (Bergman, 2013). However, there is no previous research on how creative services are judged in public procurements.

Within the practice, design professionals face the question of how the public procurer defines and judges the quality of a creative service. To date, the lack of knowledge in the field of judging creative work creates frustration amongst public procurers and tenderers (Öberg 2014). Tenderers perceive that public procurers lack knowledge regarding judging creative services, causing price to be favoured, hence affect the creative industry (Heyman, 2015).

1.3 Purpose and Research question

The aim of this thesis is to understand what quality of creative services in public procurement is and how the quality is judged. By combining the perspectives of both public procurers and tenderers in a case study, we seek to answer the following research question:

How is the quality of creative services defined and judged in public procurements?

This research focuses on public procurements of creative services, where creative services are defined as design services, such as visual communication, graphical design, and advertising (Buchanan, 1992). To be able to fulfil the purpose of the research and answer the research question, we will focus on two recent public procurements of creative services: a graphical identity for the Gothenburg City Library and advertising services for the University of Gothenburg.

Both industry and academia report a gap within the field of quality of creative services in public procurement. By combining the perspectives of both the public procurer and the tenderers, the result of this study will shed more light on the unexplored field of judging the quality of creative services in public procurements. Quality of creative services is argued to be a subjective interpretation but is currently judged by objective measurements in public procurements. Therefore this study is an attempt to bend the rules on the traditional perspective of quality assessment. Furthermore, the thesis contributes to the discipline of Business & Design, since the research examines how quality of a creative service is valued and evaluated, which is currently debated.

2

Theoretical
framework

2. Theoretical framework

The theoretical framework introduces a literature review and theories needed to answer the purpose of this thesis. In order to understand the context of public procurements, theories of 'New Public Management' and information about public procurements will be explained. This is then followed by discussing theories of quality in general and quality factors within the design practice. Furthermore, theories of judging quality will be presented. Finally, these theories are combined in order to receive a comprehensive understanding of quality judgement of creative services in public procurements.

2.1 New Public Management

'New Public Management' (NPM) is not one concrete idea; it is rather several ideas and theories concerned with methods influenced by the private sector on how to govern organisations. This is something Hood (1995) refers to as public 'accountability'. The ideas of NPM have their roots in economic rationalism and the first changes towards NPM can be traced to the UK during the Thatcher era (Pollitt, 1993). Characteristics for economic rationalism are clear objective formulations and an intention to create more measurable variables and performance indicators to control an organisation with (Almqvist, 2006). High priority is put to measure output and outcome. By basing policy implementations on this type of information, the intention is to make the public sector more efficient and effective (van Thiel and Leeuw, 2002). According to Forssell and Ivarsson Westerberg (2014), NPM has resulted in the opposite effect: the public sector has become less effective due to administration work and its costs. Due to

NPM, public organisations focus less on their core business, the employees are more stressed, and the costs have increased. A strong contributing factor to the increased administration work is that the public sector invests a lot of resources on public procurements (Forssell and Ivarsson Westerberg, 2014).

Regardless of the different definitions and theories of NPM, it is still possible to describe this reform as including efficiency actions, with a focus on clear and measurable objectives influenced by the private sector (Almqvist, 2006). NPM is thereby a number of actions and changes, both of economically and administrative manner, with the aim to make the public sector more effective. The purpose of NPM is thus to reduce or remove differences between the public and private sectors, by shifting the focus from a process-oriented to a result-oriented accountability with greater competition (Hood, 1995). By seeking out and taking advantage of competition in relevant market when procuring a product or service, the public authority will obtain a good deal, hence receive more value for the taxpayer money (Konkurrensverket, 2015a).

2.1.1 Public procurement

Public procurement refers to the action taken by a contracting authority with the aim of assigning a contract regarding products, services, or works (Lag (2007:1091) om offentlig upphandling 2 ch. 13 §). ‘Contracting authorities’ are central and local government authorities, such as county councils and most municipal and some state-owned companies (2007:1091 2 ch. 12 §). There are two different types of contracts: ‘directly awarded public contract’ and ‘framework agreement’. ‘Directly awarded public contract’ is a public procurement without special requirements for tenders and applies if the value of the contract is below the threshold of approximately 505,000 SEK (Konkurrensverket, 2015a). ‘Framework agreement’ is a contract concluded between one or more contracting authorities and one or more tenderers, where conditions for a later award of contracts during a given period are established (2007:1091 2 ch. 15 §).

In Sweden the process of public procurement is governed by the Swedish Public Procurement Act [Lag (2007:1091) om offentlig upphandling], which entered into force in 2008 (Moldén, 2012). The Swedish Public Procurement Act is based on EU Directive 2004/18/EC including the fundamental principles of non-discrimination, equal treatment, transparency, proportionality, and mutual

recognition. The aim of the procurement law is to ensure that contracting authorities use public funds in the best possible way (Konkurrensverket, 2015b).

2.1.2 Public procurement process

The public procurement process can be explained through five steps with a follow-up phase, which are illustrated in Figure 1 below.

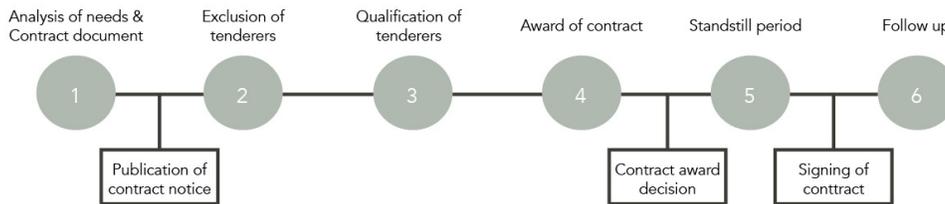


Figure 1. The procurement process (Konkurrensverket, 2014b: 10).

1. Analysis of needs & Contract document

A public authority identifies a need and analyses how the need should be fulfilled. Thereafter the authority plans the procurement process, calculates the value of the contract, and decides upon criteria of the contract document. The value of the contract determines how the procurement relates to the threshold value, which in turn affects what rules that will apply to the procurement.

The contract document is the basis of the public procurement procedure (Konkurrensverket, 2014b). Within the contract, technical specifications, principles for evaluation, and environmental and social requirements are stated (2007:1091 6 ch.). The tenderers can either be evaluated based on lowest price offered or economically most advantageous; the latter case is often depending on a summary of different factors such as quality, price, and environmental qualities (2007:1091 12 ch. 1 §). After that the contract document is done, the next step is to publish a contract notice (2007:1091 7 ch.).

2. Exclusion of tenderers

After receiving offers, the contracting authority may exclude tenderers. For example a tenderer may be excluded if it is in bankruptcy or liquidation or convicted of crime listed in 2007:1091 10 ch. 1 §. This list includes money laundering, fraud, bribery, and such criminal acts described in 2008/841/RIF.

3. Qualification of tenderers

The contracting authority determines the tenderers' suitabilities in accordance with stated requirements in the contract document (Konkurrensverket, 2014b).

4. Award of contract

In accordance with the basis of evaluation in the contract document, the contracting authority awards the contract to one or several tenderers with the highest scoring proposals. The tenderers are, as mentioned, either evaluated based on lowest price offered or economically most advantageous (2007:1091 12 ch. 1 §). When the contract is awarded, the contracting authority must inform all tenderers in writing immediately (2007:1091 9 ch. 9 §).

5. Standstill period

When a contracting authority has announced the contract award decision, there is a standstill period of ten days. During this time the contracting authority is not allowed to conclude contracts (2007:1091 16 ch. 1 §) and it is possible to appeal the contract award decision (2007:1091 16 ch. 11 §).

2.2 Defining quality

The concept of quality is more popular than ever before as indicated by the great amount of literature on quality, the many university programs teaching quality, and the numerous measures of quality. Currently, there exist multiple definitions of quality due to the lack of consensus on what quality is (Wicks and Roethlein, 2009). Since there is a degree of uncertainty around the terminology of quality, a distinction between the perspectives is needed. The term quality is a relative term, which encompasses quality in relation to a product or a service, to a customer's experience, and depends on the circumstances in which it is invoked (Harvey and Green, 1993). Thus, quality is defined differently depending on industry and context (Kara et al., 2005).

Due to the numerous definitions of quality, there are difficulties in unambiguously stating what distinguishes 'good quality' in public procurements (Wijkman et al., 2013). However, what is right or desirable quality, is according to Wijkman et al. (2013) determined by those which goods or services are for. It is further

proposed, that in general a distinction between objective and subjective perceived quality is made. Lunander and Andersson (2004), apply a definition of quality, where quality is defined as all the intrinsic characteristics of a product excluding price. Similar to Wijkman et al. (2013), Lunander and Andersson (2004) believe an essential factor of what determines quality is depending on from whose perspective quality is viewed. This definition points out the end-user as a significant factor when defining quality.

In the field of product quality, various definitions of quality are found. Joseph Juran (1951), an evangelist for quality of product, presents the first definition. He defines quality as when a product meets the need of the customer, which results in customer satisfaction. Further Juran (1951) argues for a second definition; quality means that a manufacturer ensures quality to meet the customer needs. In other words, quality is the absence of defects on a product. Lindström (2008), explains a third definition of quality, which is closely associated to Juran's (1951) definition, yet more general in its nature. Lindström (2008) defines quality as the relationship between the requirements and the expectations from the customers. Since the meaning is more general, it is applicable in contexts other than regarding products. A fourth definition stated by Strannegård (2007) expands on Lindström's definition, and explains quality as an experience that arises in the meeting between people, expectations, and objects. This definition proposes that quality is an experience which can take place in meetings between people. Similar to Strannegård, Sandin Bülow (2007) suggests that quality occurs in the interaction between product and people, thus quality is a subjective aspect. Although differences of opinion still exist, there appears to be some agreement that quality is an experience and refers to a customer's expectations and/or requirements.

A distinction between objective and subjective quality is introduced by Arnek (2014). He found significant differences between the two aspects of quality. One difference is the ability to measure objective quality by quantitative measurement, in relation to a particular objective. By contrast, subjective quality refers to immeasurable aspects depending on the mind or an individual's perception for his or her existence. An example of the differences of objective and subjective quality is given by Arnek (2014) in which objective quality is to what extent public transportation manages to stay on schedule. While a subjective quality is how a victim is treated by the police in connection with a crime, or the elusive features of a product such as the 'pleasure of driving' a car.

Arnek's (2014) definition of subjective quality is close to those of Lindstöm (2008), Strannegård (2007), and Sandin Bülow (2007) who define quality as an experience which depends on the customer's perception. When measuring quality, Arnek (2014) suggests that it is desirable to use both objective and subjective quality measures, where he refers objective quality to product and subjective quality to an individual's perception. However, Arnek (2014) does not account for the difficulties of measuring subjective quality or possible ways of concluding subjective quality when formulating quality adjusted measures.

Furthermore, the individual perception on subjective quality is evolved by Thomson et al. (2003) who make a distinction of quality and value, where value is a perception: an individual judgment about a product or service. Likewise, Belogolova, and Spiller (2015) differentiate between quality and taste, depending on perceived objectivity versus subjectivity. Hence, one can argue that taste and value is a subjective quality, depending on an individual opinion, therefore immeasurable. In summary, what one believes is good quality depends on an individual perception, and highlights the problem of measuring subjective quality.

2.2.1 Quality factors in design practice

In the field of design practice, various definitions of quality are found. According to Kazemian (2010) design quality is described on the impact of the outcome. Further, Kazemian (2010) argues that the most significant within theories of quality and design lies in the creative work's impact on long term: how it adapts to our lifestyles, our social environment, our communities, and social behaviours

Within the design practice, Rönn (2010b) argues for two dimensions of quality: a technical and an aesthetic dimension. The technical dimension is related to a product's characteristics and aims to identify 'right quality'. In contrast, the aesthetic dimension aims to identify 'good quality'. Volker (2010), in discussion of architectural quality, divides product quality i.e. the design quality, into tangible and intangible factors. Using this definition, one could argue that the technical and the aesthetic dimensions proposed by Rönn (2010b), could instead be called tangible and intangible factors.

The technical dimension is related to function and performance, which can be measured, guaranteed, and controlled (Nashed, 2005; Nelson, 2006). Rönn

(2010b) argues that the strategy of this quality dimension is fault minimization, where it is good to produce drafts with zero faults. However, there is no guarantee that fault-free outcomes are good solutions: *“a correct text without spelling mistakes doesn’t always mean a good reading experience”* (6).

The aesthetic dimension is depending on experience and evaluation (Rönn, 2010b), and is according to Volker (2010), built from a personal response. These definitions help to distinguish the subjectiveness of the aesthetic dimension of quality, as it relies on a personal perception (Arnek, 2014). This statement is enhanced by Sudweeks and Simoff (1999), which describe the aesthetic dimension as closely related to style, taste, originality, and beauty; characteristics that depend on subjective perceptions (Belogolova and Spiller, 2015). The aesthetic dimension of quality is in previous research, strongly comparable to originality and creativity (Getzels and Csikszentmihalyi, 1976; Amabile, 1983), which Hofstee (1985) recognises as a dominant quality factor within the design practice.

2.2.2 Creativity as quality

Searching in literature for a definition of creativity, one will find that there are several definitions and a disagreement of preferred approach. In research, creativity within the advertising field is approached in three different ways: (1) identifying traits of creative people, (2) creativity as a process, and (3) identifying characteristics of creative outcomes (Haberland and Dacin, 1992). According to Bell (1992) advertising creativity slightly differs from other fields; this since marketing objectives, such as budget and brief, limit the frame. Moreover, within the advertising field, creativity aims to identify how to address the aimed target group in the most appropriate way. Thus, advertising creativity is much concerned with strategic decisions.

According Allen Newell et al. (1962) creativity refers to a problem-solving process that applies in complex situations that require novelty. Thus the aim is to identify the stages needed to bring out creativity (Newell et al., 1962; Haberland and Dacin, 1992). In a study conducted by Smith and Yang (2004), the two marketing researchers attempt to identify characteristics of creative outcomes within the advertising field. In their research they have reviewed several definitions of creativity and classified the different variables into ‘divergence’, ‘relevance’, and ‘effectiveness’. The first and most fundamental variable of creativity, divergence,

is widely discussed in research. According to Haberland and Dacin (1992) divergence is originality or novelty that deviates from expectations, while Ang and Low (2000) argue divergence to be originality and ability to diverge from the norm. Smith and Yang (2004) define divergence as “*elements that are novel, different, or unusual in some way*” (36).

However, divergence is not a sufficient criterion of creativity, in addition relevant elements is needed. Haberland and Dacin (1992) refer relevance to the extent to which elements are appropriate and meaningful, while Smith et al. (2007) declare relevance to be elements that are meaningful, useful, or valuable to the consumer. In line with Haberland and Dacin (1992) and Smith et al. (2007), Smith and Yang (2004) argue relevance to be elements that are meaningful, appropriate, or valuable to the audience.

The third and final variable, effectiveness, is found in some definitions of creativity (Smith and Yang, 2004). According to Haberland and Dacin (1992) effectiveness is reformulation, which they refer to modifying a viewer’s attitude in a desired direction. Simonton (1999) argues for another definition of effectiveness, where he refers effectiveness to non-obvious surprising that evokes affective responses. Smith and Yang (2004) explain effectiveness to be productivity and capability of achieving goals. However, because of difficulties in explaining the role of creativity as an explanatory variable of effectiveness, Smith and Yang (2004) suggest that effectiveness should be excluded from the definition.

2.3 Judging quality of creative services

Usually it is assumed that a higher price is equal to higher quality, which may results in that well-known companies try to receive a higher price for their brand. However, research has shown that in public procurements there is no correlation between these two factors. When judging quality of creative services in public procurements, it is thus fundamental to emphasize quality, since a higher price cannot be seen as an indicator of good quality when procuring (Molander, 2009).

Within the design practice, quality is divided into a technical and an aesthetic dimension (Rönn, 2010b). The technical dimension can be measured by

characteristics such as function and usability (Nashed, 2005; Nelson, 2006). However, the aesthetic dimension cannot be quantified and measured and is thus stated being immeasurable (Strannegård, 2007). The aesthetic dimension is depending on individuals' experiences and emotions (Sudweeks and Simoff, 1999) and needs to be tested and valued considering the environment (Rönn, 2010b).

Creativity, which appears to be comparable to the aesthetic dimension (Getzels and Csikszentmihalyi, 1976; Amabile, 1983), also depends on individuals' experiences and is argued being a subjective judgement (Modig, 2012). However, according to Amabile (1982), a researcher within entrepreneurial management, it is possible to measure creativity through subjective judgements, given an appropriate group of judges. In her research, she defines a creative outcome as *"the extent that appropriate observers independently agree it is creative. Appropriate observers are those familiar with the domain in which the product was created or the response articulated"* (1001). Amabile (1982) further argues that an output can be more or less creative, depending on the level of agreement of the judges.

According to Hawley-Dolan and Winner (2011), when people are asked to judge objective qualities of artwork, people are more likely to consider the identity of the artist. At the same time, when people are asked to judge subjective qualities, people are more likely to base the judgement on preferences and taste. Hawley-Dolan and Winner (2011) further assert that a subjective judgement is based on the outcome rather than the process. In contrast, an objective judgement rather focuses on the process of the creation. In line with the two authors, Leder et al. (2004) argue that a subjective judgement is founded in the inherent visually appealing, whereas an objective judgment depends on abstract principled reasoning.

2.3.1 Judging quality in public procurement

According to Röön (2010a), contracting authorities apply a rational decision model to qualificate the tenderers' suitability. The rational decision model intends to create a conscious standpoint for decision-makers to achieve maximum possible benefit (Bazerman, 2006). The strategy is to create a decision-making situation, in order to compare the alternatives to each other. The alternatives can be graded based on criteria such as quality, function, and price that are attributed

measurability in order to meet formal requirements of objectivity, impartiality, and equal treatment when judging the alternatives (Lunander and Andersson, 2004).

Lennerfors (2010) argues that the rational decision model is used in public procurements owing to the fact that objectivity is a defence argument when accused of making the wrong decision. Since numerical measures are perceived as objective, the grade system provides an illusion of objectivity and fairness (Lunander and Andersson, 2004; Rönn, 2010a).

2.3.2 The judge of creative services

Amabile (1982) and Kaufman et al. (2013) argue that any observer that is familiar with the domain in question is able to judge creativity. Having experience and knowledge result in an increased ability to judge (Rönn, 2010b). Even though the observer needs to have some experience of the field, the level of experience is not needed to be identical with the rest of the judges (Amabile, 1982). On the other hand, Koslow et al. (2003) argue that an expert, such as a professional, does not judge creativity better than a non-expert: even minimally informed judges can spot original elements. An expert might still base the judgment on an own subjective understanding of creativity (Xavier and Besançon, 2008).

According to Modig (2012) experts and non-experts differ in their judgement: non-experts tend to find divergence less important than experts, at the same time non-experts find relevance more important than professionals. Haberland and Dacin (1992) further declare that an expert may often overly focus on divergent elements when judging creativity, since they find themselves more responsible for that criterion. They further state that the most relevant judge should be the customer, since the customer's reaction to the creative outcome is at the heart of debate among experts. In line with Haberland and Dacin, Sandin Bülow (2007) argues that in order to create a relevant judgement of quality, the judgement should emerge from the customer's perspective.

In order to reach a high agreement of what is creative, judges need to agree upon the factors that define creativity, such as divergent and relevant (Koslow et al, 2003). To reach a high agreement, hence a more valid judgement, it is preferable to select a homogeneous group of judges when assessing creativity (Christiaans, 2002). Even though creativity is difficult to characterize in terms of specific

features, people familiar with the domain in question are still able to recognize creativity when they see it and can agree with each other's perceptions (Amabile, 1982). Research has shown that observers agree on what divergent is, but less on what relevant is (Koslow et al., 2003). In a study conducted by Runco and Charles (1993) it was found that divergent perceptions are less subjective than relevant perceptions. To refer something to be divergent, one only needs to recognise something to be different. Relevance, however, is contextual to the frame being used by the observer (Koslow et al., 2003), which is harder to agree upon (Runco and Charles, 1993).

2.3.3 Influences on the judgement

According to Sudweeks and Simoff (1999) the judgement of creativity is influenced by individual perceptions based on earlier experience and/or emotional response to the artifact or the art; hence observers define creativity differently (Modig, 2012).

Within the advertising industry, Haberland and Dacin (1992) argue that each viewer, based on lifetime experience with advertising, has certain expectations for advertisement. It is further argued that culture, as an aspect of social environment, can have an impact on how creativity is evaluated (Sternberg and Niu, 2001). With other words, what creativity is, depends on socio-cultural and contextual factors (Steenberg, 1992).

2.4 Discussing the theoretical framework

'New Public Management' (NPM) is a reform influenced by the private sector, where focus is on clear and measurable objectives in order to increase the efficiency and effectivity of the public sector (Almqvist, 2006; van Thiel and Leeuw, 2002). According to Forssell and Ivarsson Westerberg (2014) NPM has resulted in a less effective and efficient public sector due to increased administration work, where public procurement is a contributing factor. In order to ensure that public funds are used in the best way, public organisations must seek out and take advantage of competition in relevant market (Konkurrensverket, 2015b). The public procurement process can be explained

through five steps with a follow-up phase, where focus in this thesis will be on the third step: 'Qualification of tenderers'. By grading the tenderers based on different criteria, such as price and quality, it is possible for the contracting authority to determine the tenderers' suitabilities and to compare the tenderers to each other (Konkurrensverket, 2014b).

Due to the numerous definitions of quality, there are difficulties in unambiguously stating what distinguishes good quality in public procurements (Wijkman et al., 2013). Quality is according to Harvey and Green (1993) a relative term, depending on the customer's experience, thus quality depends on from whose perspective quality is viewed (Lunander and Andersson, 2004; Wijkman et al., 2013). Furthermore, quality is defined by Lindström (2008) as the relationship between requirements and expectations of the customer. Close to Lindström's definition, Arnek's (2014) definition of quality is separated into objective and subjective quality. Subjective quality is based on an individual's perception, which is also referred to as taste in literature (Belogolova and Spiller, 2015). Since a subjective quality depends on an individual's perspective, one can argue that it is immeasurable, and highlights the problem of measuring subjective quality. In design practice, quality is described by Kazemian (2011) as the impact of the outcome. Quality is further separated into an aesthetic dimension and a technical dimension, and aims to identify the 'good quality' respectively the 'right quality' (Röön, 2010a). The aesthetic dimension is built from a personal response (Volker, 2010) and is strongly related to creativity (Getzels and Csikszentmihalyi, 1976; Amabile, 1983), which is a dominant quality factor within the design practice (Hofstee, 1985).

Within research, creativity is widely discussed and there exists no unified definition of the concept (Haberland and Dacin, 1992). According to Newell et al. (1962) creativity refers to a problem-solving process that applies in complex situations that require novelty. Smith and Yang (2004) define creativity as an outcome that is both divergent (i.e. novel or unusual) and relevant. However, since creativity relies on subjective judgements, it is impossible to state a unified definition of creativity (Christiaans, 2002; Modig, 2012). Furthermore, the subjective judgement is determined by an individual's experience and emotions (Sudweeks and Simoff, 1999), and is based on the outcome rather than the process. When judging objective qualities, the judgement relies to a greater extent on the identity of the artist (Hawley-Dolan and Winner, 2011) and on abstract principled reasoning (Leder et al., 2004). In comparison to a subjective judgment,

which is based on preferences and taste (Hawley-Dolan and Winner, 2011). According to Amabile (1982) it is possible to measure creativity through subjective judgements, given an appropriate group of judges. The level of resemblance within the judges, determines the creativeness of the outcome. Thus emphasizing the importance of the relationship between the judges and the domain which the artifact was created within. However, in public procurements, a 'rational decision model' is applied in order to compare the tenderers to each other. The tenderers are graded based on different criteria such as quality and price, and the intention of the 'rational decision model' is to meet the formal requirements of objectivity, impartiality, and equal treatment (Rönn, 2010a; Lunander and Andersson, 2004).

Any person that is familiar with the domain in question is an appropriate judge (Amabile, 1983). Research indicates that experts and non-experts differ in their judgement; still both of them are able to judge. The ability to judge increases with the level of experience and knowledge (Rönn, 2010b). The judgement of creativity is depending on an individual's perception based on contextual factors, such as social environment (Steenberg, 1992; Child 1970) and earlier experiences (Sudweeks and Simoff, 1999). In addition, an observer within advertisement is influenced by certain expectations for the advertisement, which has an effect on the judgement (Haberland and Dacin, 1992).

3

Methodology

3. Methodology

In this chapter, the aims are to present chosen research approach as well as process, including case selection and how the data were collected. Furthermore, ethical aspects and the trustworthiness of this thesis will be evaluated.

3.1 Research approach

The aim of this thesis is to understand how quality in creative services is judged in public procurements. Thus, central in this study is to identify how public procurers as well as tenderers, perceive quality of creative services and in what manner quality aspects are judged. According to Bryman and Bell (2003), a qualitative research is beneficial when a study aims to understand individual's perception. Since this study aims to comprehend people's perception and thoughts on the concept of quality and quality assessment, a qualitative research is applied. In addition, Rienecker and Jørgensen (2008) suggest a qualitative research approach when the researcher aims to search for detailed answers, on which the research question of this thesis depends on. A multiple extensive case study approach with semi-structured interviews was used, with the motivation for this discussed in the following sections.

3.1.1 Case study research

Since the study seeks insight into the public procurement from a tenderer as well from a public procurer, a case study seems to be appropriate since it can provide an understanding of the individual's interpretation of the actions, events, and processes (Eriksson and Kovalainen, 2008). According to Yin (2013) a case study is defined as an investigation of a phenomenon in a real-life context, where it is critical to identify the boundaries of the case. In contrast, Woodside (2010) argues that case study research is not limited to contemporary or real-life context. Instead he states that the defining features of case study is significant placed on the researcher to acquire data which further describe and understand the case. According to Eriksson and Kovalainen (2008) a case study provides a framework for investigating diversity and complexity, which according to Arnek (2014) a quality judgment proposes. Yin (2013) suggests a case study research approach in situations where the research question is formulated in a why or how-question.

Since the thesis aims to describe the phenomenon of quality of creative services, a descriptive research question is applied. According to Bleijenberg (2010) when using a descriptive research question, the selected cases are supposed to provide maximum information about a specific characteristic of a social phenomenon. It is further suggested to describe chosen cases separately, thereafter compare specific features of each case.

As the study aims to investigate and explain the phenomenon of quality judgement in creative services, and not the cases themselves, an extensive design seems to be appropriate. Extensive case study uses several cases in order to identify patterns between the cases, and to derive general theory based on the result. Extensive case study research is also suggested if there are gaps within the theory that needs to be elaborated (Eriksson and Kovalainen, 2008), which is confirmed by the lack of theory within quality judgment of creative services. Since extensive case study research is chosen, it is suggested by Eriksson and Kovalainen (2008), to collect similar kind of empirical data in each case in order to be able to compare how individuals in each case perceive quality.

3.1.2 Case selection

Since an extensive case study research is chosen, where the study aimed to discover common patterns across cases, a multiple case study is required in order to identify general concepts from several sources. According to Yin (2013) it is preferable to use multiple case studies over single-case studies. Further, multiple case studies enable comparison between cases and create stronger arguments for validity. However, it is important to consider that multiple case studies may result in less depth (Farquhar, 2012). Regarding number of cases chosen, Eriksson and Kovalainen (2008) argue that there are no rules regarding a minimum number of cases investigated in a multiple case study. A multiple case study with two selected cases was used in this investigation.

The cases chosen for this study have boundaries well distinguished in terms of time period and activities such as type of procurement and that they occurred within the four years prior to the investigation. The empirical foundation relies on two cases of public procurements within the City of Gothenburg. The first case chosen was a 'directly awarded public contract' for the City Library of Gothenburg in 2013, where the objective of the procurement was a production of a graphical identity for the newly built library. The second case selected was a 'framework agreement' for the University of Gothenburg in 2011, procuring advertising services. The two cases were conducted separately, and differed in regards to the type of public procurement. However, quality as an evaluation criterion was a central theme in both cases. The chosen cases are similar enough for a comparison of the findings, in order to generate a theory or verify an existing theory (Eriksson and Kovalainen, 2008).

When selecting cases the most significant criterion is according Bleijenbergh (2010) the relevance with respect to the research objectives. The objective of this thesis is to understand different perspectives on the quality of creative services in public procurements, hence cases which consider quality aspects to a large extent were selected. In the procurement of the City Library of Gothenburg 40 % of the tender assessment regarded quality. In addition, 10 % was based on the oral presentation. In the 'framework agreement' of the University of Gothenburg, 70 % of the assessment consisted of quality elements. In order to provide different perspectives on quality aspect, the cases chosen represent both 'directly awarded public contract' and 'framework agreement' contract types. Therefore, it is

possible to carry out a comparison across cases with regard to the type of contract.

Eriksson and Kovalainen (2008) argue that the selection of cases may be influenced by access and feasibility. The time that has elapsed since the procurements has been considered. As time passes the individuals involved tend to recall fewer and fewer details, hence the chosen cases are from 2011 and 2013. Further, the access to respondents is also taken into consideration and for this reason the cases are located in Gothenburg.

3.2 Research process

Due to our believe that the empirical data will decide suitable theories and not the other way around, an abductive approach was adopted in this thesis. Moreover, when using semi-structured interviews as data collection, the abductive approach is argued being suitable; this since the respondents may mention subjects not covered in the theories assembled in advance (Merriam, 1998).

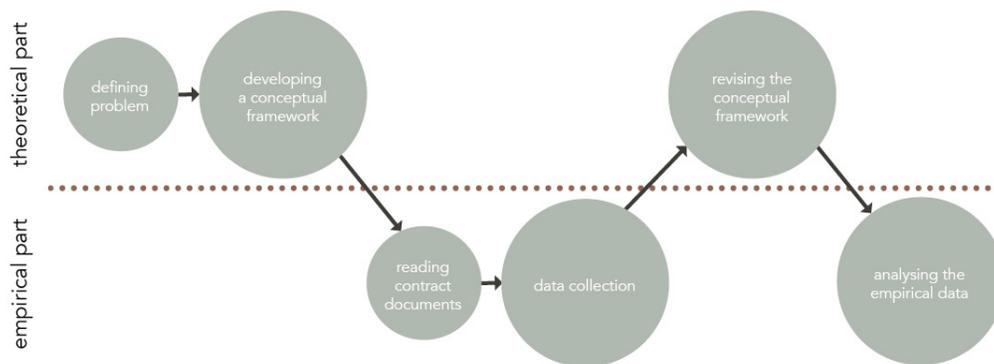


Figure 2. The abductive research approach used in this study. Based on Lundin and Norrman (2010: 284).

First, based on gaps in theory and on-going discussions in society, the problem of this thesis was defined. Second, a conceptual frame of theories was developed and, with this in mind, the empirical data were collected. After the collection of data, two major themes were identified which revised the conceptual framework. The two major themes are ‘Defining quality’ and ‘Judging quality of creative services’. Finally, the empirical data were analysed and formed the final theoretical framework. The theoretical framework mainly consists of pre-reviewed scientific

papers and some unscientific documents that have been critically revised, thus improving the quality of this study.

The abductive approach is an iterative process, where the theoretical framework is re-established continuously (Merriam, 1998). This approach let us move between data collection and theory-related analysis. The approach also let us uses questions that arose during the data collection to confront the conceptual framework throughout the process, thus improving the quality of this study (Andersen and Skaates, 2004).

3.3 Interviews

Interviews are the hallmark of qualitative research, allowing the researchers to receive a deeper understanding of the studied subject (Rossman and Rallis, 2012). With an aim to understand what quality of creative services in public procurements is and how the work is judged, it seems thus appropriate to conduct interviews. This study included interviews with both public procurers and tenderers. Besides these actors, interviews were conducted with a representative from The City of Gothenburg The Procurement Company, as well as with a legal scholar from Gärde Wesslau Law Firm. Furthermore, we have participated in workshops regarding public procurements of creative services, where people active in the creative industry discussed the topic. These two interviews and the workshop aimed to give us as researchers a comprehensive understanding for public procurements and are therefore not presented in the thesis. Except the primary data collected during the interviews, consultation of contract documents has been done in order to complement our empirical findings.

When choosing interviewees, Esaiasson et al. (2007) argue that the most common way is to use ‘centrally placed sources’, since these people are expected to have essential knowledge. By requesting the contract documents from respectively contracting authority, we were able to locate centrally placed sources for this research. In total we interviewed eleven people: nine tenderers from six different agencies and two public procurers, one from each contracting authority (Appendix 1). The selection of tenderers was depending on their success in the case, where we choose to interview both awarded as well as non-awarded tenderers. A larger number of respondents will help to discover perceptions of

quality and the ability to generalize the findings of the study increases with the number of cases (Eriksson and Kovalainen, 2008). However, this study is probably too small in order to be able to generalize our findings. We contacted the respondents via email and the number of interviews was intentional and restricted by time and scope. The decision to interview both public procurers and tenderers was to create a comprehensive understanding for public procurements of creative services.

3.3.1 Conducting the interviews

All interviews were conducted face to face at the interviewees' offices, this in order to create a comfortable and relaxed atmosphere for the interviewees. Each interview lasted approximately one hour and was held in Swedish. The interviews were recorded and later on transcribed, and both authors participated in all interviews.

A semi-structured approach was used in order to create an open discussion (Eriksson and Kovalainen, 2008). The interview guides (Appendix 2) were structured based on the conceptual theoretical framework, including theories we had identified prior to the interviews. The intention was not to ask the interviewees the same questions in the same way, it was more important to receive comprehensive answers. The interviewees were encouraged to answer the questions openly and follow-up questions were frequently asked in order to develop the answers further. In the beginning of our interviews, we asked questions regarding the interviewee's background, working tasks, role in the procurement, and general experiences of procuring/tendering. Thereafter, the questions focused on quality of creative services and how the quality aspects had been judged in the cases and in general.

3.4 Analysis and interpretation

After each interview, insights and reflections were discussed and written down. The recordings from the interviews were thereafter transcribed and coded. In this research we were inspired by the grounded theory approach, where a coding system is developed from the empirical data (Eriksson and Kovalainen, 2008).

The coding system used in this thesis, aimed to organise and detect patterns and themes of the retrieved data, thus implying that an inductive-oriented strategy was used. The inductive-oriented strategy allows the researcher to develop themes, categories, activities, and patterns that are found out from the empirical data and to also formulate or at least refine the research question (Eriksson and Kovalainen, 2008). Out from the coding system, we were able to detect the two main themes: 'Defining quality' and 'Judging quality of creative services'. In accordance with the abductive research process, these two themes decided what theories to include in the theoretical framework, where the research question later on was refined.

Eriksson and Kovalainen (2008) further argue that regardless number of cases, the analysis usually begins with analysing each case separately, so-called within-case analysis. This phase is followed by a cross-case analysis, where it is possible to compare the cases. In this thesis, the analysis constitutes of a cross-case analysis, where public procurers and tenderers were analysed across the cases in order to be able to approach our research questions from the two perspectives. The technique used to analyse included to compare the found patterns in the empirical data with the theoretical framework, and to build explanations upon these.

3.5 Ethical aspects

Ethical aspects concern the whole research process. Eriksson and Kovalainen (2008) suggest that ethics should be incorporated throughout the research process, from the start of the relationship between researcher and objects to the end where results are presented and published. Within qualitative business research ethical aspects are usually related to data collection and the interviews process (Eriksson and Kovalainen, 2008), which is relevant in this study since a case study approach was used. However, Eriksson and Kovalainen (2008) also highlight that the ethical guidelines include accuracy, thoroughness, and integrity throughout the whole research process, and the guidelines are therefore not limited to the interview process. This was considered during the research process.

Anonymity

Anonymity is claimed to be one of the main elements within ethical guidelines (Eriksson and Kovalainen, 2008). In this study, the participants' personal

information was kept confidential and access to the collected data was restricted to the two researchers in order to keep confidentiality. Eriksson and Kovalainen (2008) claim that it is crucial to prioritize the anonymity of individuals in research. The respondents in this study gave permission for use of their names, and were afforded the ability to correct misunderstandings or results based on their statements that they were not comfortable with. Hence, aspects of anonymity and privacy were taken into consideration in this research.

Protection of Participants

According to Eriksson and Kovalainen (2008), an important element in ethical guidelines is the protection of the participants. Within business-related cases this is of particular concern and of great importance. Since this study investigated the perceptions of participants in public procurements and therefore interactions between individuals in organisations and businesses, the protection of the participants in this research was given thought. Respondents were not forced to participate; instead the interviewees showed great interest in this study and participated voluntarily. In order to maintain ethical standards in the conducted research, the contact person was the respondent. This was done in an attempt to ensure that no one was forced to participate and to avoid any trust issues internally within the organisations with which the respondent was associated during the procurement process. Mistrust between participants in research and other members of the participant's organisation can cause harm to both the participants and to future research (Eriksson and Kovalainen, 2008). It is further claimed by Eriksson and Kovalainen (2008), that participants should be able to withdrawn from the study in any case. In this study, the participants were asked for feedback and approval regarding any material related to them in every step of the research process. They were also made aware that participation was voluntary. Thus aspects of voluntary participations in this research were addressed.

Relationship between the parties

In qualitative data collection, different variations of the relationship between the interviewer and the interviewee exist (Eriksson and Kovalainen, 2008). The variations of the relationship consist of the level of interaction between the two parties, characterized as either active or neutral. In this study, the relationship has been neutral and distant to the research subject, which is proposed as a 'type A' relationship (Eriksson and Kovalainen, 2008). The level of interaction by the researcher in the interview, affects the information flow. The degree of interaction can help to gain more insight ideally with as little interference on the interview as

possible. In this research, the subject of the investigation was confined to before the start of the research, which helped to minimize any interference by the research process on the subject of investigation.

Informed consent

The ethical obligations of the researcher such as explanation of the purpose of the study, the treatment of subjects and anonymity are ideally presented in a formal agreement to any participants (Eriksson and Kovalainen, 2008). Eriksson and Kovalainen (2008) further describe this as informed consent, closely linked to voluntary aspects, which includes that participants are aware the selection of participants, and informed of the future public use of data. In this case study an informal approach was used, with no prearranged conditions stipulated for either parties.

3.6 Quality of the study

Case study research can be evaluated in much the same way as any other research approach. In this research, the intention is not to search for the absolute truth; we rather intend to receive a deeper understanding for the subject. Therefore, discussing validity and reliability cannot be justified, and instead we will discuss the trustworthiness of this study. Trustworthiness constitutes of four aspects: credibility, transferability, dependability, and confirmability (Eriksson and Kovalainen, 2008).

Ensuring credibility is the most important factors in establishing trustworthiness (Lincoln and Guba, 1985), thus this will be of focus when evaluating the trustworthiness of this thesis. Credibility involves establishing that the results of the research are credible or believable from the perspective of the participant in the study (Eriksson and Kovalainen, 2008). Shenton (2004) explains triangulation, member checks and peer examination to be important approaches to provide credibility.

According to Eriksson and Kovalainen (2008) and Lincoln and Guba (1985) triangulation involves different methods for data collection, as well as several researcher investigating the empirical materials and verify their interpretation between each other. In this study the empirical data is based on more sources

than one and consists of in-depth interviews, contract documents, and the foundations of the judgement in each case. The researchers' interpretation of the empirical data has been cross-checked between the two researchers in order to ensure credibility.

In this research, we interviewed people that have significant experience of public procurements. In the case of University of Gothenburg (case 2) we noticed that the respondents had some troubles with recalling the specific procurement process. However, their answers are still important and valuable and contribute to the understanding of quality of creative services in public procurements in general. During interviews researcher and interviewee influence each other; this since information is created in the interaction between the two. As researchers we have influenced what was said during the interviews, thus the result of this study (Kvale and Brinkmann, 2009). Since the interviews were held in Swedish, the interviews and the quotations in the thesis are freely translated to English by the author. However, by sending drafts in English out from the interviews to concerned respondents for approval, we ensured our interpretations of what was told. Hence, member checks were done, which is another way to improve the credibility of a study (Shenton, 2004).

Peer examination is a further method to increase credibility. Feedback from academics and colleagues may challenge assumptions and provide the fresh perspective upon the study (Shenton, 2004). Peer examinations of this study have been done by our supervisor as well as by other students in the master program in Business & Design at the University of Gothenburg, thus improving the trustworthiness of this study.

We can never ensure that the respondents have chosen to retain sensitive information during the interviews. Thomsson (2010) even states that outcomes from interviews can never be seen as objective, true, and once and for all determined. Interviews rather intend to provide the studied phenomenon with a better foundation.

4

Empirical data

4. Empirical data

In this chapter, the empirical findings of the study are presented. It includes two different cases where each case is presented separately. Initially we will provide a summarized description of the public procurement based on contract documents, this is then followed by the conducted interviews structured in the two themes ‘Defining quality’ and ‘Judging quality of creative services’.

4.1 Case 1: Gothenburg City Library

In year 2013, Gothenburg City Library procured a graphical identity, with the purpose to create a strong and democratic visual identity for the citizens of Gothenburg (Appendix 3). The contract was a ‘directly awarded public contract’, where Gothenburg City Library invited five suppliers to tender. The five invited suppliers were Aoki, Happy F&B, Dahlbäck/Söderberg, Sturm & Drang, and Lundgren+Lindqvist. The process consisted of two steps. First, the five selected tenderers were asked to send in recent done work (reference cases within three years), references, resumes of the chosen team members, and a cost-estimation of the procurement. Second, the three tenderers with highest scores were selected to participate in an oral presentation of their vision of Gothenburg City Library. All invited suppliers except Lundgren+Lindqvist choose to apply and Aoki was awarded the contract (Göteborg Stad Kultur, 2013a).

In this case the tenderers were evaluated on price (50 %), two reference cases (40 %), and an oral presentation (10 %). The judgement of the reference cases was based on two criteria: ‘creativity and strategic height’ along with ‘target

group adaption'. In the contract document, 'creativity and strategic height' is described as a holistic approach, sustainability, relevance, reasonableness, innovation, and efficiency in solving the client's problems. 'Target group adjustment' is explained as in how target group insights will affect the final result (Göteborg Stad Kultur, 2013a).

Gothenburg City Library was represented by a reference group of five people: the project manager Anja Sjögren, the division manager Jill Danielsson, a communication and PR manager, and two additional division managers. The reference group elaborated the contract document included a creative brief, a moodboard, and a specification of the graphical identity (Göteborg Stad Kultur, 2013b).

4.1.1 Public procurer

In the public procurement of Gothenburg City Library, Anja Sjögren was the account manager. Sjögren has been studying photography, graphical design, and communication and has worked both at advertising agencies and at communication departments in the public sector. Hence she has experienced public procurements by both being a tenderer and public procurer.

As account manager, it was crucial for Sjögren to think long-term and to determine what was really needed to procure for Gothenburg City Library. Further she explains that with respect for all parties involved, she was concerned of making the procurement process as smooth as possible, since she is aware of the many hours of work that is invested in a public procurement.

Defining quality

"The graphical identity must be adaptive. If it's too narrow and fluffy it may not work, how nice it may be"

(Sjögren, 2015)

According to Sjögren, what quality of a creative service is, depends on context. Quality of a creative service is not necessarily to create an outcome that is appealing, it is rather to create an outcome that is relevant and appreciated by the aimed target group. In the case of Gothenburg City Library, Sjögren

communicated quality aspects of the graphical identity through the creative brief. Since Gothenburg City Library is open for everyone, it was crucial that the graphical identity would be clear and easy to read and that it would communicate a strong and democratic identity. In the creative brief, Sjögren had further stated creativity to be a quality aspect. Creativity is to create something within limited frames, an output that is innovative still relevant and that will work in the long-run. For her, the creative brief was an important cornerstone to lend back to and underlines the importance of having a good foundation to be able to receive a good outcome in the end. According to Sjögren, recurring contracting authorities do not always know what they aim to procure, which can result in that they rather go with their gut feelings

A further quality factor that Sjögren discusses is the process aspect: the agency's delivery dependability and how well the employees of the agency would work with, in this case, Gothenburg City Library's in-house department. Moreover, she mentions the importance of how the agency had interpreted the vision of the library and how they aimed to fulfil it. In this part, the choice of reference cases and the oral presentation were crucial to determine these factors as well as the agencies' references.

Judging quality of creative services

Sjögren together with four colleagues constituted the reference group. Since it was essential to keep the identity of the library in the graphical identity, it was advantageous to have different representatives of the library in the reference group. Sjögren also mentions that one of the managers worked at the 'legible department' and she as an expert was crucial in order to determine the readiness of the graphical identity. When evaluating the tenderers, Sjögren explains that focus was put on how clear and unique the agencies were in their visual expressions and that they had understood what it means to have a public authority as client. Sjögren clarifies *"to have a sense of how much you can do with a municipal company [...] and to not run away too far with the creativity"*. She further explains that it was also important to determine the tenderer's security of supply by contacting references. The oral presentation was an opportunity for Sjögren and her colleagues to judge how the tenderers had interpreted Gothenburg City Library. It was also an opportunity to determine if the agencies would be able to collaborate with the library's in-house department.

*“There’s always the human factor, especially when it comes to how good something is.
It’s incredibly difficult!”
(Sjögren, 2015)*

According to Sjögren it was difficult to rate the reference cases, since the human factor always influences the judgement. Still it is important to be professional and to not let personal preferences accede. Since the reference group consisted of several people with different competences, Sjögren argues that they were as objective as possible.

The most difficult choice was to determine if Happy F&B or Aoki should be awarded the contract. Sjögren explains that she could notice that some judges would prefer working with Happy F&B. But since Happy F&B cost twice as much as Aoki [400,000 SEK respectively 180,000 SEK] while their reference cases were almost equivalent, it was hard to motivate why to choose Happy F&B. But Sjögren adds: *“if we thought that they [Happy F&B] had much better quality and that we could say that they can really deliver, then they had received enough of points to overtake Aoki. But that wasn’t the case here”*.

4.1.2 Tenderer: Aoki

Aoki is a small Gothenburg based design and communication agency that employs four people. Helena Svärd is the owner of the agency and she is an experienced advertiser that has been working within the industry for 15 years. Before she started working, she studied art, design, and communication for seven years. Nowadays she mainly works as an account manager at Aoki. In Gothenburg City Library’s procurement Aoki received 97 out of 100 points and were awarded the contract.

Defining quality

For Svärd, quality is depending on the context and type of client. Quality of a creative service is not necessarily creativity, it is rather a process that is adapted to the client and tries to ensure a creative outcome. In that way, Svärd argues, creativity is quite process oriented where the aim is a creative outcome that the client has use of. According to Svärd creativity does not work on its own, it has to be put into a strategic context, a framework where you have use of the creativity. When Aoki worked with Gothenburg City Library’s graphical identity, Svärd

mentions that quality was to create a graphical identity that is easy to understand, an identity that is democratic and that will work in the long run. She also explains that it was essential with the insight, that Aoki could work well with the library's in-house department:

"It's not so much about creativity, it's all about how do we take care of creativity"

Even though quality of a creative service is not equal to creativity, Svärd still states that it is crucial to develop tools that are easy to use and that will establish a creative outcome. She further argues the importance of developing tools that are easy to use for the client.

Judging quality of creative services

Svärd thinks that 'directly awarded public contracts' are to prefer; this since the contracting authority then has an understanding for Aoki's quality of work beforehand. In the Gothenburg City Library' procurement, Svärd states that the contracting authority was familiar with Aoki and in her opinion they were speaking the same language. This was shown in the oral presentation where Aoki used a letter written to the library in order to communicate their vision of the graphical identity. Aoki's well prepared oral presentation resulted in high scores in the second step of the procurement. However, the reason why Aoki was awarded the contract is not clear to Svärd, but she believes that in general, a contracting authority adapts the evaluation in order to work with a specific tenderer. She further explains that there are cases when the contracting authority has asked Aoki to lower their price in order to be able to work with them:

"They say, we would like to work with you, but you have to lower your price, because there's someone who has a price lower than yours"

Svärd thinks that the evaluation should be based on creativeness of the tenderer rather than price. However, she perceives the reverse in public procurements; price is highly valued, relative to creativeness. The reason why price is taken into greater consideration in public procurements, is due to that the public procurer often lack expertise in the criteria used in the procurement process apart from price, and competences to evaluate creative work. Another reason why price is given greater importance is because contracting authorities are afraid to be seen in a negative light. Furthermore, contracting authorities are accountable to the public; therefore they need to motivate their evaluations in order to be

transparent. In Svärd's opinion, it is easier for the contracting authorities to motivate the criterion lowest price.

"I think a great part of the procurement is about to simply make it waterproof"

(Svärd, 2015)

According to Svärd, evaluation of creative work is always a subjective interpretation, which she experiences in her daily work where she meets her clients' subjective opinions. Creative awards are also to a large degree based on subjectiveness, in other words, the judges base their evaluation on individual taste. However, she still thinks that it is possible to measure quality by the outcome, for example as an increase of awareness or the number of people that noticed a campaign.

"We lose a lot of money on stuff they don't even watch. It's a waste of time and resources!"

(Svärd, 2015)

Svärd mentions that public procurements can be provocative and time consuming since reference cases are not taken into consideration in cases where lowest price is the judgement criterion. She further argues that in order to make the procurement process better, it would be preferable if the contracting authorities have knowledge of communication and design and communicated their vision in a better way.

4.1.3 Tenderer: Happy F&B

Happy F&B is a brand and design agency located in Gothenburg where approximately thirty people are employed. Here, Lisa Careborg works as a creative director, with a background in communication and design and is also partner of Happy F&B since ten years. Jeanette Arvidsson works as an account director and has a background in marketing and brand management. In the case of Gothenburg City Library, Careborg was main responsible to choose cases while Arvidsson was main responsible for the formalities. Happy F&B received enough of points to qualify to the second step of the procurement and in total they received 74 points; hence not sufficient amount of points to overtake Aoki and win the contract.

Defining quality

According to Careborg quality is to solve the right task and to obtain quality at all levels. Developing a graphical identity is not only a creation of a surface: it is to understand the challenge and how to meet it in order to use design in the most effective manner. Therefore a lot of work is needed to define the right purpose of the task. Further Arvidsson mentions that a graphical identity has to communicate well in many different channels for many years, otherwise it is not well-invested money. Therefore, Arvidsson explains, it is important to think several steps ahead when quality assuring.

For Careborg, creativity is *“that you’ve answered the right question, in the best way, that is 100 % relevant and a little bit unexpected”*. Arvidsson adds that a good idea is not good if it is not right: the idea needs a strategic foundation.

Due to the inflexibility of the procurement process, for example the lack of a dialog between parties, Arvidsson finds it difficult to communicate their abilities. She further explains that the large amount formalities result in fewer resources allocated to the actual production; hence affect the efficiency of the project.

Judging quality of creative services

*“If there’s someone [a contracting authority] who puts 60 [%] on price,
then I understand that quality is less important”*

(Arvidsson, 2015)

Arvidsson explains that it is crucial to read the contract document carefully, to understand if the contracting authority values price or creativeness. According to Careborg, the evaluation criteria in public procurements are perceived to be pronounced, compared to a private client. However, it might be very subjective to assess creativity, she adds. Arvidsson explains that one way to indicate creativity is through reference cases, and in what manner Happy F&B solved problem in previous work. That indicates the ideas of the agency, she adds. In the procurement of Gothenburg City Library, Arvidsson therefore thinks it was positive that the contracting authority asked for reference cases and Happy F&B’s perceived vision of the City Library, in order to enhance a greater understanding. Careborg believes that reference cases indicate the outcome rather than the process. A contracting authority is often result oriented rather than process

oriented, due to lack of experience of the public procurer, she further argues. Preferably previous references should indicate efficiency of the future process.

“Sometimes the contracting documents are written by people, who are not familiar with our process nor the subject we are supposed to deliver”

(Arvidsson, 2015)

Arvidsson describes, that a public procurement consists of a process, which is often already decided by the contracting authority. Sometimes it collides with the process of an agency. Furthermore, the agency needs to accept the decided process in order to win the procurement. In case the public procurer lacks experience of the procured subject, the outcome might not be the best possible. Careborg perceived the project schedule in the procurement of Gothenburg City Library, could have been better planned in terms of time. The city had planned the renovation of the building for many years.

“You never know the competence of the person who will evaluate [...] ideally one would like to have someone with knowledge in what we do”

(Arvidsson, 2015)

A public procurer with knowledge within the field receives a greater understanding of Happy F&B's work and concept, Arvidsson mentions. Careborg thinks that the public procurer might understand what they buy, but is not able to predict the consequences. Arvidsson declare that the public procurer in the procurement of Gothenburg City Library had experience from an advertising agency, therefore comprehended the design process.

4.1.4 Tenderer: Sturm & Drang

Sturm & Drang is an advertising agency located in Gothenburg city, founded in 2006. Sturm & Drang is a limited company with five employees. In the case of Gothenburg City Library, Joseph Englund was the account manager and Lisa Alm was the design director. Joseph Engman worked as a copywriter before he became an account manager and has twelve years of experience in the industry. Lisa Alm is a graphical designer with eleven years of work experience in her profession.

Sturm & Drang did not receive enough of points in the first step (44 points) in order to proceed in the second step of the procurement. The reason for this was that the cases Sturm & Drang submitted did not receive sufficient enough points to proceed in the second step. As stated by Engman, the selected reference cases, was chosen to indicate, strategical height and creativeness as well to indicate target group adaption. However, Sturm & Drang was not able to apply with the most relevant reference cases, since they were not made within the past three years, which was stated as the time limit.

Defining quality

In the public procurement of graphical identity, Sturm & Drang denoted their quality through two reference cases and its references. Engman perceived these parameters to be evaluated by the contracting authority through the process of previous work; whether the task was solved in a clever way and the impact of the idea. Furthermore, Engman emphasizes the importance of a reference case that fits well to the vision of the contracting authority. Another way for Sturm & Drang to demonstrate quality is through their previous clients and references. According to Engman, the contracting authority ensures quality by contacting references regarding the tenderers' creativity, strategy, flexibility, and delivery reliability. Therefore references are of great importance for Sturm & Drang.

For Engman, quality is both a process and an outcome. He explains that quality is measured by the outcome, for example as an increase of the awareness, or the number of people that like a campaign. Alm argues for the importance of a dialog within the process, and believes it influences the quality of the work, by sharing ideas and creating an understanding for the client. Moreover spelling mistakes is an example of physical quality.

According to Alm, it is important that a graphical identity has a strategic foundation: that it will work in the long-run, in many different occasions. At the same time it is also important to solve the task in a different way that no one else has done it before and Alm further refers creativity to innovation.

Judging quality of creative services

In general, Engman perceives the evaluation criteria in public procurements in his experience to be clearly and transparently established, referring to the system of evaluation in public procurements. Nevertheless, price as an evaluation criterion is according to Alm and Engman less important, and should not be regarded.

Engman argues that it is more reasonable to base the evaluation on measurement of creativity. However, even though the procurement process is transparent, it is impossible to know the evaluators' individual tastes. Engman prefers to have knowledge about the evaluators, something that Sturm & Drang is not necessarily informed about. According to Alm, it is rare that an evaluator of a public procurement has experience in creative work. Engman further argues for the benefit of the evaluator's skills in communication and the ability in assessing creativity:

“If it is someone who will check off certain issues and price in an Excel sheet, if that same person is supposed to assess creativity, it might get crazy”

The most qualified evaluation, according to Alm and Engman, would be to assess the number of creative awards, for example the award Guldägget, given to the tenderer. This since creative awards are judged by a qualified and professional jury within the industry. According to Engman, in creative awards and larger procurements, the evaluator is indirectly affected. The assessment of creative work depends on the context, and the evaluator's experience in assessing creative work. These two factors determine the level of objectiveness. But in general, Alm argues, human beings are subjective. Even if the measuring system of creativity strives to give an objective evaluation, the system could be misused and higher scores in creativity could be given to be able to work with a specific tender, Alm adds.

Overall, Engman believes that the judgement of the reference cases is based on opinion and taste, in other words, free for interpretation. Alm agrees, and considers the evaluation to be established on preferences, opinions, and taste, something that is difficult to disregard. In general, Engman thinks that the contracting authority is supposed to examine the aim and the process behind the reference case, and further investigate how it could be implemented in current procurement. In the end, the visual expression of previous work has to be suitable to the contracting authority's vision.

4.2 Case 2: University of Gothenburg

In year 2011, Gothenburg University announced their 'framework agreement' of advertising services. The 'framework agreement' was divided into three different categories: (1) brand agency, (2) traditional and digital media, and (3) simple production, where we have chosen to focus on the second category concerning traditional and digital media. The procurement process involved the tenderers to apply with cost estimation and two cases. The first case was a fictive case, where the agency had to explain a process how they would develop a campaign in order to attract more international master students to the University of Gothenburg. The second case was an already done case (reference case) where process, method, and result were presented. In total eight suppliers applied for the second category (Appendix 4) whereof the tenderers with most economically advantageous offerings were awarded the contract: SCPGREY, Mecka, Solberg, Frank & Earnest, and Inuse (Göteborgs Universitet, 2011a).

In this public procurement, the tenderers were judged on the two cases (70 %) and price (30 %). In the contract document, it is stated that the cases were evaluated depending on creativeness and strategical height, competence, process/method, quality assuring, and explicitness and intelligibility of handed in material. The judgement was conducted by a reference group, which consisted of seven people, who each represented a department of the University of Gothenburg, and a project manager from the university. The reference group graded the different tenderers on the different criteria, where the grade system distinguished between fail (0 points), pass (50 points), and pass with distinction (100 points) (Göteborgs Universitet, 2011b).

4.2.1 Public procurer

In the 'framework agreement' of University of Gothenburg, Maria Norrström was one of seven judges, who each represented a faculty of the University of Gothenburg where Maria Norrström was accountable for the School of Business, Economics and Law. At present, Norrström has been working with communication at the School of Business, Economics and Law for 18 years, and has recently been appointed Director of Communications. Furthermore, she has taken part in each of the procurements of communication services within the

University of Gothenburg and are accountable to call of when the School of Business, Economics and Law are requiring help with different services such as printing. Occasionally, she assists as an expert in communication and a mediator between advertising agencies and the other parts of the school in need of advertising services.

Defining quality

“Quality holds all things!”
(Norrström, 2015)

Quality in this case is according to Norrström, that the work delivered by the tenderer exceeds the requirements as well as the expectations. Also, that the work is performed to a level beyond the capabilities of the contracting authority themselves. Norrström further argues that quality, in principle, involves everything excluding price: the process, layout, the dialog between parties, the email conversation and the information exchange. However, in the end, it is about problem-solving, she adds. Another indication of quality is in general when a tenderer is well organized, punctual, and delivers work without spelling mistakes or careless mistakes in the layout, Norrström says. In addition, she believes that an internal process, where the tenderer is engaged, enthusiastic, and examines their own work is significant, and something Norrström refers to as a quality assessment: one of the four evaluation criteria in the procurement.

In Norrström’s opinion, when procuring work from an advertising agency, it is beneficial if the tenderer is able to understand the contracting authority, their business, and have the ability to interpret impressions they receive from the contracting authority. She further describes this as an ability to make sense of internal information as well as external information; the ability to see patterns within the organisation and external environment from a perspective different from the contracting authority. For this reason, Norrström argues, it is important that the tenderer understands the manner in which the University of Gothenburg operates. Norrström includes the process and method as aspects of quality with the latter indicating that the tenderer can handle assignments of greater size.

Within procurement of advertising agency services, Norrström values novelty, which can be indicated by the suppliers’ previous work. However, regarding the question of what denotes a good reference case, Norrström explainsthat it may

not be too simple or meagre, nor too classy. One of the evaluation criteria in the procurement was creativity, which according to Norrström is defined as divergent and concrete. She further state that creativity is defined as competence within writing and making layout. According to Norrström, creativity is shown when a supplier develops and improves a thought or an idea proposed by the contracting authority.

Judging quality of creative services

According to Norrström, tender quality and the public procurement competency of tenderers is judged by the tenderer's previous work and knowledge within the working group and education. she argues that experience in the public sector is preferable, since it reflects an awareness of how a public organisation, such as a university, is managed:

“It is important that the cooperation works and that they understand the environment and the conditions we live under”

Norrströms believes that it is difficult to predict if the cooperation will work well: thus an oral presentation is preferable. She explains that another way of indicating that the tenderers can work effectively with the university during the process, an indication of future interaction, is through reference cases. She explains that the selection of previous work which the contracting authority can relate to, might improve the tenderer's chances to be perceived positively. As she recalls, the judgment of the reference cases was based on the result rather than the process.

“It is really difficult and indeed a personal judgment”

(Norrström, 2015)

In this procurement, the tenderers were graded on a three level scale applied to four different criteria, concerning the quality, process, and creativity of the reference cases. Norrström explains that the criterion price should not be weighted in favour of quality; hence, the contracting authority does not purchase services because they are cheap. According to Norrström, the evaluation criteria and the grade system were developed in cooperation with representatives from other faculties at the University of Gothenburg.

Regarding what might influence a judgement, Norrström argues that previous experience with a tenderer, can affect the judgment in both a positive and a

negative way. Another influence might be if the public procurer has a background in communication, since it aids in asking the right questions. In addition, Norrström believes that the more experience of public procurements the better contribution one may provide to the procurement process in terms of defining and assess the evaluation criteria. Overall, she believes that experience of public procurement increases the understanding of the how the procurement process works.

4.2.2 Tenderer: SCPGREY

SCPGREY is a communication agency in the city center of Gothenburg. Here more than 40 people work and Marita Hultberg and Magnus Fager are two of them. Hultberg works as an account manager and Magnus Fager works as a senior business director. SCPGREY achieved in total 100 points, which was maximum of points, hence they were one of the tenderers awarded the ‘framework agreement’.

Defining quality

“In the end, quality for us is satisfied customers”

(Fager, 2015)

According to Fager, quality of a creative service is communication that works and provides a desired result for a client. Quality in that sense is to reach or even surpass the aim and expectations of the client. In order to reach desired objectives, the process crucial. Hulberg explains that the process includes the agency’s capability of keeping budget and deadlines, delivery dependability, how the agency is to work with, as well as how well the agency can follow graphical guidelines. Fager further explains that the process aims to analyse and examine the client’s target group in order to receive a strategic foundation of how to address the target group in an appropriate way. Developing a creative service is not only to create something appealing, the idea must have this strategic foundation, Fager adds.

“It comes to know which frames that are available, and to work with them and to create as good result as possible within them”

(Fager, 2015)

When referring to creativity, Fager argues that creativity is to create original things that are, especially in the public sector, relevant and easy to understand. He further argues that if an idea is new and novel but it does not reach the aimed target group, then the idea is not sufficient enough.

Judging quality of creative services

“Creative ability is about taste”

(Fager, 2015)

In general, Hultberg and Fager think that creative services are often subjectively evaluated, both within the private sector as well as in the public sector. In Fager’s opinion creativity is about the perceiver’s individual taste, and gives an example of the perception of colors, which is based on a subjective opinion. According to Hultberg, wrong things are sometimes taken into consideration when evaluating creative services.

Fager believes that creative work in public procurement is evaluated in relation to the established requirements of the contract documents, such as target group adaption and use of media. A procurer has an interest of the business perspective, the relevance of the solution to the context, he adds. In contrast, the evaluation of creative work in a creative award, such as Guldägget, is based on criteria such as novelty and differences. Fager further explains that a creative award is evaluated by a jury consisting of people within the industry, such as creators or project leaders. Whereas, a procurer is responsible for a public organisation's communication and does not necessarily have an education or experience of creative work. However, he believes that there are procurers with relevant experiences, which provide them with the ability to read between the lines. Hultberg argues that the competence of evaluating creative work within the public sector is low which is denoted by tenderers sometimes is rejected in procurements. She thinks that the public system within procurements prevents tenderers to be creative.

4.2.3 Tenderer: Solberg

Solberg is a communications agency located in the city centre of Gothenburg. At the agency approximately 50 people work with strategic communications and

brand development. Cecilia Gravenfors is one of them and she works as business manager online communications at Solberg, her education is BA in economics. Solberg achieved in total 87.69 points in the procurement, sufficient enough of points in order to be one of the chosen suppliers for the 'framework agreement'.

Defining quality

"Creative and crazy ideas are great, but in the end they must result in something"
(Gravenfors, 2015)

According to Gravenfors, the value of a creative service is to achieve desired goals. In order to reach desired objectives, the most crucial factor is a well-functioning communications strategy. Developing crazy and creative ideas may be fun, but the ideas need to be based on the strategy in order to reach the desired result. Strategy in turn is a process which involves long-term planning and thorough analysis, to take the right decisions where to steer the communication. A creative service can be used to implement the strategy. To be qualitative the result is preferably measurable. For example; that messages reach the aimed target group and that the company's key subjects are clearly communicated through the message:

"How well a project is run decides if you reach the desired project objectives"

Further Gravenfors mentions that quality also refers to a clear process that all parties understand. A well-functioning process with deadlines and milestones is an important tool and helps in reaching the objectives. Gravenfors explains.

According to Gravenfors, reference cases are important in order to illustrate Solberg's success in previous cases. A good reference case describes the process and what the process resulted in, which in turn reveals the good quality of the work. Preferably the result should be measurable, which is not always the case within the creative industry.

Judging quality of creative services

According to Gravenfors, it is difficult for the tenderer to understand in what manner the assessment will be carried out. Even though the evaluation criteria, such as the weighted score, are presented in the contract document, it is difficult for an advertising agency to understand the assessment. However, Gravenfors

argues that people generally find the visual outcome easier to grasp; the public procurer will likely favour the visual rather than the non-visual in the assessment.

“One has a definition that is a non-definition, then you put three grades, based on nothing”
(Gravenfors, 2015)

In the University of Gothenburg’s procurement, the evaluation criteria of creativeness and strategical height were rated together. According to Gravenfors the definitions differ significantly, hence it is strange to jointly judge them. She further argues that the assessment was based on criteria which were not appropriate, since the definitions were not defined properly. She thinks that the methods by which the tenderer is graded on different criteria are reasonable if it is explicitly stated in what manner the assessment will be conducted. Gravenfors argues that judging quality is indeed subjective, since the judgment is in general not based on evaluation models, for example models including equations.

Gravenfors argues that it is important to have competence from the industry in question when assessing creative work. A lack of competence might result in arbitrary choices, and consequently, tenderers may be judged on the relation between parties, eloquence and impressions rather than what the contracting authority actually asks for. Also, Gravenfors perceives the visual to be favoured in the evaluation when the public procurer is not confident in what they are judging. She further argues for the importance of the public procurers’ appreciation of each evaluation criteria, which also includes the ability to formulate and develop the actual needs of the contracting authority.

“It feels like they just select based on price, because they do not understand the difference in quality in the applications they receive”
(Gravenfors, 2015)

Regarding the question of whether the public procurer selects a tender based on price or quality aspects, Gravenfors is certain that price outweighs quality in procurements. Based on previous procurements Solberg has attended, she discovered that Solberg’s submission might be too ambitious, compared to competing tenders. However, since the tender with the lowest price often secures the contract, Solberg is no longer interested in competing with smaller agencies. The public procurers claim that both quality and price are considered, but Gravenfors wonders to what extent each is emphasized. A model which weighs

price and quality and the assessment of both is described in a clear way seems to be more fair, since 'lowest price' undermines the advertising industry.

4.2.4 Tenderer: Brandwork

Brandwork is a smaller Gothenburg based brand and communication agency that develops strategic brands and concepts. Dan Persson is the CEO of Brandwork and he has been working within the advertising industry for twenty years, where he also has consulting private companies in procuring advertising agency. Before Persson entered the advertising industry, he worked within the marketing field, thus Persson has a broad perspective of procurements and an understanding for these different perspectives. Brandwork received in total 71.36 points in the public procurement of advertising agency, hence they were not awarded the contract.

Defining quality

"We do some kind of long-term adjustment on the development curve"
(Persson, 2015)

Quality of a creative service is, according to Persson, to solve the right problem in the best way. The problem may concern creating a long-term adjustment or change, for example a behavioural change, towards a desired direction. This change is the actual value, the quality, of the service. With other words, Persson further argues, quality is the underlying strategy that in the end results in the best effect, an effect that is measurable. The underlying strategy involves substantial research, which in turn will result in a substantial brief. This is sometimes up to half of the assignment. Further Persson refers quality of creative services to creativity, which concerns to combine old knowledge with experience in a new way, to create things in an innovative way. Creativity must result in a change, and this change is the actual value of the creativity.

When applying for a public procurement, Persson mentions that it is important to choose reference cases that illustrate parallels with the contracting authority, and to illustrate that you have an understanding for politically governed organisations' complexity. At the same time, Brandwork tries to get hold of the gut feeling in their reference cases: that they present appreciable outcomes.

Judging quality of creative services

“If we end up in taste and preferences, then it’s worthless, then it has no value for either the client or us”

(Persson, 2015)

Persson has no objections toward the headlines that were considered in University of Gothenburg’s public procurement. The question is rather how the different headlines were judged. Generally when judging creative services, he thinks that the result of the outcome, the actual change the communication resulted in, should be taken into consideration. This since the change is the value of the solution. However, according to Persson, it is usually the looking of the outcome that is judged in public procurements, which does not necessarily picture if the right problem was solved or not. When it comes to judging the outcomes, he mentions that public procurers usually base their judgements on gut feelings: if the outcome feels and looks good, and if the outcome is selling. Sometimes Persson perceives this judgement to even become like a beauty contest, which is irrelevant for both the client and Brandwork. When procuring creative services it is thus crucial that people have competence within the field, preferable at the same level as you aim the supplier to be at.

“Can we just define it into an equation, then we are fair”

(Persson, 2015)

Further Persson argues that stating an equation in contract documents, results in that the contracting authority believes them to be fair. But behind this illusion, there is always a subjective judgement of how things should be weighted and how these later on are graded.

5

Analysis

5. Analysis

In the following part, the theoretical framework will be used to discuss and analyse the empirical findings. The analysis of this research follows the two themes ‘Defining quality’ and ‘Judging quality of creative services’. Each theme will be presented separately where we analyse the empirical findings from the two perspectives of public procurers and tenderers. In following chapter, the case of Gothenburg City Library is referred to as case 1 and the case of University of Gothenburg as case 2.

5.1 Defining quality of creative service

5.1.1 Public procurer

The empirical data reveal that the public procurers’ concept of quality in both cases involves the process as well as the outcome. The process was defined as a strategy to reach a satisfying outcome although it differed in each case. In case 1 the process involved the tenderer interpreting the vision of the library and in what manner they aimed to fulfill it. In contrast, the public procurer in case 2 argued that the process is an assurance to indicate an outcome without spelling mistakes or careless mistakes in the layout. In both cases a process is a strategy to achieve an outcome which is satisfying to the client, which in literature Juran (1951) argues is a definition of quality. However, the public procurer in case 2 was much more concerned with details regarding technical quality aspects. We conclude that quality depends on the type of advertising and design service to be procured. In

other words, quality depends on context and circumstances in which it is invoked (Harvey and Green, 1993; Wijkman et al., 2013).

Common in both cases was the public procurers' perception that quality in a creative service is to create an outcome that is relevant and appreciated by the target group. In case 2, quality aspect of an outcome is further described as relevancy of the service to the client, which demonstrates that the tenderer fully understands the aim of the contracting authority. Part of the concept of quality in case 2 was that the work carried out by the tenderer was expected to exceed the requirements. The work should be beyond the capabilities of the contracting authority themselves since in this instance, in theory, the contracting authority could have carried out the work themselves. In contrast to case 2, the public procurer in case 1, instead viewed quality elements in relation to the target group.

In literature, creativity as an outcome is discussed by Smith and Yang (2004), where it is defined as divergent, relevant, and effective. The empirical data reveal that public procurers both consider relevance as a quality aspect; however, the definitions differ in regard to whom it supposed to be relevant for, the end-user or the client. Since case 2 was a 'framework agreement', we found that the target group was less defined compared to the stated target group in the 'directly awarded public contract' in case 1. We therefore presume that differences in context and purpose in each case, as well as target group, have an impact on the definitions of relevance, hence affect perceived quality aspects of creative services. According to Wijkman et al. (2013) quality aspects differ depending on the context and who the services or goods are for, which our findings support. The empirical data reveal that respondents believed that relevance is the strongest indicator of creativity. Less focus is put on divergency, which we assumed the public procurer would identify as the most relevant indication of creativity. This could be due to the assumed effectiveness of relevance as a strategy to reach the objectives of advertising and design services.

We found it interesting that the public procurers' do not explicitly state or suggest that the quality of an outcome is creativity, however this is in the literature defined as creativity (Smith and Yang, 2004). Hofstee (1985) argues that creativity is a dominant quality factor in design practice which the empirical data reveal. When discussing creativity, the public procurer in both cases, argues for novelty as well as relevancy. The differences lie in the relevancy aspect, were the public procurer in case 1 argues that it should work in the long run. However, in case 2, relevancy

as an element in creativity was defined as making sense of information. Kazemian (2010) argues that the most significant within theories of quality and design lies in the creative work's impact on long term, something that was more emphasized in case 1. It is assumed that the differences between the respondents definition of relevance, may be due to the different experiences of the public procurers. In case 1, the respondent has experience in advertisement, whereas the respondent in case 2, has experience as a public procurer of communications. Given the public procurer previous experience in creative services, we believe that she has a broader knowledge of creative services and due to this position a broader and more developed knowledge concerning creative services and more developed concept of creativity.

5.1.2 Tenderers

It is shown in previous studies that quality is a relative term that is defined differently depending on industry and context and who the goods or service are aimed for (Harvey and Green, 1993; Kara et al., 2005; Wijkman et al., 2013). Our conducted interviews reveal that major of the tenderers, both in case 1 and in case 2, perceived quality of creative service to be depending on contextual factors: kind of client as well as kind of target group. However, the interviews also reveal that the tenderers think that the quality aspect does not necessarily only depend on the end-user. It is rather perceived by the tenderers to be a multidimensional concept where quality is obtained through satisfied clients. However, you cannot receive satisfied clients unless the creative service addresses the aimed target group in a preferable way, which in the end will result in a desired change for the client. One tenderer in case 2 further argued that this change is the actual quality of a creative service.

The tenderers in case 1 and case 2 further stated the importance of strategic foundation when developing a creative service. It became evident during the interviews that a creative service is not only concerned with creating an appealing outcome, it is rather a problem-solving process that tries to ensure a creative outcome that the client has use of. According to the tenderers, this process involves extensive research in order to be able to define the actual challenge and how to address it in an appropriate way. The tenderers argued that an idea is not good if it is not right: it is crucial to think long-term and to develop a solution that is adaptive to the environment. In literature, Kazemian (2010) states that within

the design field, quality is equal to the impact of the outcome, an impact that is adapted to environment and behaviours and that it will work in the long-run. Some of the tenderers in case 2, further argued that the process is also much concerned with keeping budget and deadlines, as well as being able to collaborate. In our opinion it is thus evident that the tenderers think that quality of a creative service is both a process and an outcome as well as a result. We further interpret that the process, the strategic foundation, is the very basis that enables the tenderers to develop the right solution that in the end will carry out a desired result and provide satisfied clients. Juran (1951) defines quality as when an outcome meets the customer need, which results in customer satisfaction.

Even though the interviews reveal that the most crucial aspect of quality is a strategic foundation, we still understand that the actual outcome is important for the tenderers. When discussing quality of an outcome, the tenderers mentioned creativity to be an important quality aspect. In literature, creativity is argued being a dominant quality factor within the design practice (Hofstee, 1985). Creativity within the advertising field is further argued being much concerned with strategic decisions (Bell, 1992), and described as a problem-solving process that applies in complex situations that require novelty (Newell, 1962). The interviews support these statements, however, the interviews also reveal that creativity in public procurements is much concerned with characteristics of outcomes, where the outcome is needed to be divergent, still relevant, and that the outcome serves its purpose. The tenderers think that relevance is especially important within public procurements of creative services. According to Smith and Yang (2004) creativity is an outcome that is divergent, relevant, and effective. Our interpretation is that the tenderers state relevance to be the most crucial factor of creativity, not the divergent factor. This could be due to that it is assumed that a design or advertising agency will develop outcomes that are in some way different.

The conducted interviews further reveal that creative services mainly concern the aesthetic dimension of quality, where the tenderers argued the judgement of a creative service to mainly depend on personal preferences. According to Belogolova and Spiller (2015) the aesthetic dimension is depending on subjective perceptions and closely related to creativity (Getzels and Csikszentmihalyi, 1976; Amabile, 1983). However, some of the tenderers mentioned spelling mistakes as 'physical quality', which in literature is described as the technical dimension of quality, which is also possible to measure (Rönn, 2010a; Nashed, 2005; Nelson, 2006).

5.2 Judging quality of creative services

5.2.1 Public procurer

The assessment of quality in the procurements differed in one primary way. The crucial judgement criterion in both cases regarded whether the tenderer fully understood the aim of the contracting authority. The assessment of this criterion was the primary difference between the two evaluations. In case 1 an oral presentation was used in order to determine if the tenderer understood the contracting authority and its vision. The tenderer was scored between 1 to 5 points. In case 2, this criterion was assessed through the reference cases provided by the tenderer. Quality was judged on the basis of the relevancy of the reference cases. The common indicator of quality in both cases was the tenderer's interpretation of working with a public authority: in what manner the organisation is managed and circumstances to consider. The empirical data reveal that work cannot be too creative and an emphasis was placed on relevancy as a quality factor. The work delivered by the tenderer had to be relevant to the client, in this instance, the Gothenburg City Library and the University of Gothenburg.

It can be assumed that relevancy is seen as an important quality aspect of creative services based on the empirical data and this is corroborated in the literature (Smith and Yang, 2004). The interviews indicate that less focus was put on divergency compared to relevancy when judging quality. This is according to Haberland and Dacin (1992) often the case when an expert judges creativity, since experts find themselves more responsible for divergency. It seems that, novelty, the commonly used term for divergency, as an element of creativity is an implicit criterion in the mind of the public procurer when judging creative services. Another reason that divergence was less emphasized may be that perceptions of divergency are less subjective than perceptions of relevancy (Runco and Charles, 1993). The public procurer in case 1 judged quality in the process of the provided reference cases. In contrast, the outcome was the basis of the judgment in case 2. We presume that the emphasis on process in the procurement in case 1 was due to the roughly equal quality of the work presented by tenderers. The process was therefore used as a means of further differentiating the tenderers. The more equal the perceived quality of an outcome, the more focus is put on the process. The findings from the interviews demonstrated that depending on the type of procurement, different quality aspects are taken into consideration and different judgement criteria are used.

The public procurers in the respective cases perceived the rating of reference cases to be difficult. The judgment in public procurements is based on a rational-decision model in order to compare tenderers objectively (Röön, 2010b; Lunander and Andersson, 2004). However, the empirical data reveal as well as literature where Modig (2012) and Sudweeks and Simoff (1999) suggest that the judgement of creativity is influenced by subjective preferences. Common in both cases, was that the public procurer aimed towards a judgement which was as objective as possible. In case 1, the public procurer believed that the judgement was more objective because several people were involved in the evaluation. Leder et al. (2004) state that an objective judgment depends on abstract principal reasoning, while the subjective judgement is founded in the inherent visually appealing. In our opinion the public procurers were conscious of the requirements of objectively judging the tenders. For this reason they do not mention that the judgment may be based on the visual, since it is of a subjective nature.

The public procurer in case 1, believes that the knowledge a public procurer has regarding the type of procurement will result in less emphasis on 'gut feeling' in the assessment. Similar is stated by the public procurer in case 2, who consider knowledge within the domain of communication increases the ability to ask the right questions. Rönn (2010b) argues that having experience and knowledge in the domain in question, results in an increased ability to judge. The empirical data reveal that experience reduces the risk of individual preferences influencing the evaluation, as well as the ability to determine which factors to judge. In literature, it is discussed whether an expert judges creativity better than a non-expert (Koslow et al., 2003; Amabile, 1982). We presume that an increased knowledge of the domain in question makes the judgement become more objective, hence an expert can deliver a more trustworthy judgement.

The empirical data show that even though the grading system results in a perception of judging objectively, in theory the judgement can be in favour of the tenderer the public procure prefers on the basis of personal taste. Since the interviews shows that judging creative work may be affected by personal judgement, we assume that the present procurement model results in a dilemma of being objective when judging quality of creative work. This statement is partially supported by research in public procurements, which indicates the regulation to be too complicated (Molander, 2009). In both cases, the public procurers are aware of the requirement of being rational, however, we found that even though the rational-decision model applied in public procurement gives an

illusion of fairness and transparency (Lunander and Andersson, 2004), the fact that the judgement will always be subjective, cannot be avoided.

Research has shown that when people are asked to objectively judge quality, people are more likely to consider the artist's identity, in comparison to a subjective judgment, which is based on preferences and taste (Hawley-Dolan and Winner, 2011). It was found in the empirical data that within both cases future cooperation between the procurer and tenderer was important, particularly in case 2. In order to determine whether the partnership will be well-functioning, the judgement in case 2, was based on knowledge regarding the tenderer. However it was not explicitly stated that the concern regarding the future partnership to come, resulted in a more objective judgement. It is assumed, since the 'framework agreement' in case 2 involved a longer time period than case 1, the relationship had more impact on the judgement. However, in case 1, the oral presentation was an additional tool in order to assess and predict a future cooperation. In case 2, no additional criterion indicating future cooperation was applied, even though the public procurer was more concerned about this subject.

5.2.2 Tenderers

According to Rönn (2010a), in public procurements a rational-decision model is applied in order to compare tenderers. However, researchers claim that the model provides an illusion of fairness and transparency (Lunander and Andersson, 2004). The conducted interviews reveal that all tenderers in both cases perceived the judgement of creative services to be subjective. Even though public procurers grade different quality criteria, the tenderers still thought that behind the number there is always a subjective interpretation. Moreover, the interviews also reveal that some tenderers in case 1 believe public procurers to adapt the grading in order to be able to work with a specific tenderer.

In general, our interpretation is that majority tenderers in respectively case understood public procurers to judge the visual of the outcome, a judgement that is, according to the tenderers, based on the public procurer's personal preferences. One of the tenderers even stated that the judgement sometimes becomes like a beauty contest. Research has shown that subjective judgements are based on

outcome rather than process, which in contrast is argued being an objective judgement (Hawley-Dolan and Winner, 2011). According to the tenderers, it would be beneficial if the process and/or the result were considered instead. As we have interpreted the tenderers, this is due to that it is the process, the strategy, which in the end will decide the result. According to some tenderers the result is possible to measure, while some argue the result to be immeasurable. In our opinion, the tenderers referred to different aspects of the result: it might be possible to measure number of people that viewed a campaign, but to measure the impression the campaign made on people might be immeasurable. However, some tenderers also believed public procurers to judge the collaboration, which in our opinion is more process oriented than outcome oriented.

In literature, it is argued that both experts and non-experts are able to judge creativity (Rönn, 2010b), and given an appropriate group of judges, it is possible to measure it (Amabile, 1983). However, the tenderers argued that since public procurers usually lack knowledge within communication and design, wrong aspects are considered when judging creative services. The tenderers believed that public procurers consider the visual of an outcome, which, in the tenderers' opinion, is not beneficial since the visual will not determine if the idea will work or not. Moreover, all tenderers thought it is preferable to have a public procurer that has knowledge within the field. However, in our opinion the tenderers in case 1 were satisfied with the public procurer and referred to that she had experience from the advertising industry, hence comprehended the design process. According to Rönn (2010b) the ability to judge creativity increases with level of experience and knowledge. In our opinion, it seems thus that the tenderers believed experts, such as professionals, to be able to judge quality of a creative service, but even professionals may base their judgement on subjective interpretations (Xavier and Besançon, 2008). The tenderers' statement might be due to the fact that people with similar knowledge are more homogenous in their judgement and can agree with each other's perception. According to Christiaans (2002) it is preferable to select a homogenous group of judges in order to reach high agreement, since people familiar with the domain in question can agree with each other's perception (Amabile, 1982).

6

Discussion

6. Discussion

Our study reveals that quality within a creative service is defined by both public procurers as well as tenderers, as a strategy that will provide the desired result. In order to create a change in direction desired by the customer, the strategy needs to be relevant. Our findings reveal that relevance is an important quality factor within public procurement of creative services. Further, it is argued that the strategy needs to be relevant for the client, the contracting authority and the end-user, the target group for the creative service. Thus, for the tenderer to indicate quality in the service they provide, their reference cases, references, and oral presentation should demonstrate to the procurer the relevance of the service in the given context. Relevancy is described in the literature as contextual (Koslow et al., 2003), an element which depends on the individual; whether something is relevant depends on the individual's experience and inherent preferences. Thus, it is important to highlight that relevancy is subjective, which was not stated explicitly by either the public procurer or the tenderer. Since the concept of relevancy is contextual and subjective, this raises the question of whom the intended audience of the procured creative service is and whether this aspect is considered within the assessment of quality. This is an essential factor within quality theories, where we suggest that customer satisfaction should be central in the construction of any model developed for quality assessment. It is assumed that there are no differences between the public and the private sector, due to that fact that quality is defined by a satisfied customer.

The impact of the strategy, also referred to as the result, was considered by public procurers as well as tenderers to be a crucial quality aspect within public procurement. In the literature, an impact in the desired direction by the customer defines quality (Kazemian, 2011), as well as effectivity. However, due to the

current system of procurement; issues arise concerning how the contracting authority is to predict the impact of the procurement since it is a service that has yet to be delivered. This study reveals that within public procurement, relevance is the strongest indicator of creativity and less focus is put on divergency as a quality aspect. This could be due to the assumed effectiveness of relevance as a strategy to reach the objectives of advertising and design services. However, public procurers do not explicitly state or suggest that the quality of an outcome is creativity, however this is in the literature defined as creativity (Smith and Yang, 2004). The literature argues that characteristics of creativity are ‘divergence’, ‘relevance’ and ‘effectiveness’, however it is argued by Smith and Yang (2004) that effectiveness should be excluded, a statement that does not agree with our study. We suggest that in regard to the quality aspects of creativity, quality is defined as a relevant strategy to achieve an effective outcome.

In the literature, it was found that relevance is of a subjective nature depending on the context (Runco and Charles, 1993; Koslow et al., 2003), thus relies on subjective judgements. According to our research, public procurers are not always familiar with the procurement domain in question and when this is the case it can be argued that procurers are ill suited as judges in the procurement evaluation process. However, who decides whose subjective opinion matters the most? Researchers claim that experts are no better as judges of quality in creative services than non-experts (Koslow et al, 2003). It is even argued that experts tend to overly focus on divergent elements rather than relevancy (Haberland and Dacin, 1992; Modig, 2012). In our opinion, however, an expert must to a greater extent be able to disregard personal preferences. According to Rönn (2010b), having experience and knowledge results in an increased ability to judge, thus an expert must have a better understanding of which quality aspects that are important in a creative service and as a result is able to state these and judge the appropriate elements. The tenderers in this study repeatedly claimed that public procurers do not have enough knowledge in communication and design, thus were not able to decide or judge the right quality aspects. A non-expert may not even know what to look for and hence does not know what aspects to judge which, according to this study, results in a judgement based on the visual. If you cannot ask the right questions, how are you then able to receive the right answers? According to researchers, the elements that determine quality depend on which perspective quality is viewed from (Wijkman et al., 2013; Lunander and Andersson, 2004). This statement points out the end-user as an appropriate judge of quality of creative services. After all, expert or non-expert, the most

appropriate judge in public procurement should perhaps be the public, since it is the public that public organisations serve and are accountable to. In our opinion, customer satisfaction should play a central part in models concerning quality since quality is a relative concept depending on the customer, the end-user.

In public procurements, procurers are requested to objectively argue for their choice of tender, which is done by applying a ‘rational decision model’ where different criteria are graded (Rönn, 2010a; Lunander and Andersson, 2004). In order to be transparent and objective, public procurers must state important quality aspects in the contract documents before the actual process begins. However, determining important quality aspects beforehand might be hard, and if the procurer is not familiar with the domain in question, it might even be impossible to state what is important to consider. It is crucial to determine what the aim with the procurement is, in order to be able to know what to look for. The ‘rational decision model’ is probably more helpful when procuring products where it is possible to state the ‘right’ and ‘wrong’ quality criteria and to measure these. When procuring a service, such as a creative service, the service will take place in the future, thus making it hard in advance to ‘measure’ the quality of the service. According to Rönn (2010a), a grading system results in an illusion of fairness and objectiveness. We argue that the public procurers might shield themselves behind the rational model and that the rational model gives the procurers a false sense of objectiveness and transparency by quantifying selected aspects deemed as elements of quality of a creative service. But the interesting and important question here is not the assigned score in itself, rather it is what judgement the score relies on. If the judgment relies on quality factors that are not relevant, the judgment will not result in a good outcome. To conclude, it is not the manner in which the judgment is presented but rather the quality factors the judgement relies on that are important.

The purpose of public procurements is to ensure that taxpayer money is used in the best way, a purpose that no one questions. However, the fact is that public procurements are a strong contributing factor to the opposite: the public sector focuses less on its core business and the costs have increased. At the same time, agencies need to fill in time consuming documents when applying for public contracts, which places yet more focus and resources on the wrong quality aspects with respect to the desired outcome. The tenderers are left out of half of the procurement process, since the tenderer is not involved in determining the requirements for the creative service. What if that half of the process is heading in

the wrong direction? If public procurements could be more flexible, it would be possible for public procurers and tenderers to collaborate and together decide what the challenge is and how to address this in the best way in order to achieve the desired result thereby achieving quality in the procured service. Moreover, in this case the public procurer would not be required to have expertise within the field. As it is today, it is hard to motivate that NPM and public procurements result in an increased level of efficiency and effectivity. Instead focus is put on making the contract documents transparent and the evaluation objective instead of focusing on what should be the principle goal: to obtain the most value for the taxpayers' money.



Conclusion

7. Conclusion

This thesis is a contribution to the discipline of Business & Design, where the research approaches the design field from a business perspective and explores the complexity of valuing creative services in public procurements. Within the public sector, creativity is judged in relation to quality and cost, where the law requires the judgement to be objective and transparent. However, quality of a creative service is widely viewed as a subjective aspect, thus stating the complexity public organisations must face within public procurements. The complexity is further debated within the industry, where there is a frustration regarding how to define quality of creative services in the view of public procurers and how quality is judged within public procurements.

Both academia and industry report a knowledge gap within the field of quality of creative services in public procurement. Even though both quality assessment in public procurements (Lunander and Andersson, 2004) and judgement of quality in design (Rönn, 2010b) have been studied, the studies do not cover judgement of quality in creative services within public procurements. This thesis has delved into this unexplored field and contributes with an understanding of what quality of creative services is and how it is judged.

Our research revealed that quality of a creative service was understood by both public procurer and tenderer as a strategy and an outcome that will provide the desired result. The strategy must be relevant in order to enable an outcome that is appropriate to the audience, partially novel, and provide an impact in a desired direction for the client. The impact of the strategy was further referred to as the result. To conclude, quality was defined as the impact of the strategy.

The quality of creative service was judged based on established quality criteria, which were evaluated in the strategy, the process, and in the outcome of the reference cases. The judgement was carried out by quantifying the established quality aspects of the tenderers in order to compare the tenderers to each other. The most crucial quality aspect was considered to be the relevancy within the strategy, which would provide the desired result. Relevancy was evaluated in the tenderer's interpretation of the contracting authority's vision and challenges. This was demonstrated by the tenderer through the tenderer's previous work. In order to judge the quality aspects, public procurers applied the 'rational decision model' where the quality aspects were quantified. However, this study reveals that creative services involved immeasurable quality aspects which are not quantifiable and instead depended on a subjective judgement. Public procurers perceive the rating of tenders to be difficult, since quality depends on subjective preferences, while the regulation requires the judgement to be objective and transparent.

This thesis provides an understanding of the quality judgment of creative services, and can act as advice for public procurers and tenderers within the field of creative services. Also, this thesis can be a general guidance regarding procuring creative services, both within the public as well as the private sector. Based on this research, we can conclude that public procurement does not fulfil the stated purpose of making the public sector more effective and efficient. Instead public procurements have resulted in requiring tenderers to complete time consuming documents when applying for public contracts, while public procurers are occupied with conducting an objective and transparent decision regarding an inherently subjective service. Furthermore, the interviewed tenderers argued that public procurers do not always possess sufficient knowledge in communication and design. As a result, the judgement does not always consider the right quality aspects. We suggest that the public procurement process should facilitate cooperation between supplier and public procurers and together decide what the challenge is and how to address this in the best way in order to achieve the desired result and quality in the procured service. We believe a collaboration between parties could result in more efficient use of taxpayer money, thus creating a more effective and efficient public sector.

7.1 Future research

This thesis is a contribution to both academia and industry, where elements of the unexplored field of quality judgement of creative services were investigated. However, there are still parts within this subject that require further research, for which this thesis could function as a starting point.

It would be of importance to examine public procurements of creative services from the perspective of the public. By using a human centered approach and examining how the public can contribute to quality judgement of creative services, thereby providing a contribution to society. An interesting approach may be to ask members of the public what they prefer in regard to creative services, since public procurements are funded by the taxpayers' money. Furthermore, it would be interesting to look abroad and compare Sweden with other European countries: what procedures are used in the procurement process in order to facilitate the gap between the public procurer and the tenderer as well as how quality is judged.

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Appendices

Appendix 1: Respondents

Case 1: Gothenburg City Library

Name	Title	Role in the procurement
Anja Sjögren	Communication Manager at Världskulturmuseet	Public procurer
Helena Svärd	Account Manager and Owner of Aoki	Tenderer
Lisa Careborg	Creative Director and Partner of Happy F&B	Tenderer
Jeanette Arvidsson	Account Director at Happy F&B	Tenderer
Joseph Engman	Account Manager at Sturm & Drang	Tenderer
Lisa Alm	Design Director at Sturm & Drang	Tenderer

Case 2: University of Gothenburg

Name	Title	Role in the procurement
Maria Norrström	Director of Communications at School of Business, Economics and Law at the University of Gothenburg	Public procurer
Marita Hultberg	Account Manager at SCPGREY	Tenderer
Magnus Fager	Senior Business Manager at SCPGREY	Tenderer:
Cecilia Gravenfors	Business Area Manager Online Communications at Solberg	Tenderer
Dan Persson	CEO at Brandwork	Tenderer

Appendix 2: Interview guides

Interview guide: Public procurer

Berätta lite mer om dig själv? [Tell us a little bit about yourself?]

Vad var din roll i denna upphandling? [What was your role in this procurement?]

Kvalitet [Quality]

Vad letade ni efter när ni upphandlade reklambyrå/grafisk identitet? [What did you look for when procuring advertising agency/graphical identity?]

Hur kan en leverantör påvisa detta? [How can a supplier demonstrate this?]

Påvisar detta kvalitet? [Does this establish quality?]

Vad var ett bra referenscase? Fiktivt case? [What was a good reference case? A fictive case?]

Vilka parametrar tittade ni på här? [What parameters did you look at in these?]

Hur fastställde ni anbudsutvärderingen (kriterier)? [How did you decide the evaluation criteria?]

Bedömning [Judgement]

Kan du berätta hur bedömningen gick till? [Can you tell how the evaluation worked?]

Vilka var ni som tog del i bedömningen? [Who did participate in the evaluation?]

Vad var det ni tittade på i er bedömning? [What did you look at in your evaluation?]

Vad tycker du om bedömning? [What do you think about evaluation?]

Vad tror du påverkade er bedömning? [What do you think affect an evaluation?]

Hur bedömde du vilken poäng en leverantör skulle få? [How did you decide the points you received the supplier?]

Generellt/avslutning [General/conclusion]

Vad är bra med offentliga upphandlingar? [What do you appreciate with public procurements?]

Vad är mindre bra? [What do you dislike with public procurements?]

Hur kan de bli bättre? [How can public procurements become better?]

Interview guide: Tenderer

Kan ni berätta mer om er själva? [Can you tell us about yourselves?]

Vad är era erfarenheter av offentliga upphandlingar? [What are your experiences of public procurements?]

Kvalitet [Quality]

Varför valde ni att lägga anbud? [Why did you choose to tender?]

Hur gick processen till? [How was the process?]

Vad efterfrågade Stadsbiblioteket/Göteborgs Universitet? [What did Gothenburg City Library/University of Gothenburg demand?]

Varför skickade ni in dessa referenscase? [Why did you choose your specific reference cases?]

Vilka aspekter anser ni var viktiga i denna upphandling? [What aspects were important in this procurement?]

Hur kommunicerade ni att ni hade det som efterfrågades? [How did you communicate that you had what the contracting authority demanded?]

Bedömning [Judgement]

Vad tittade upphandlarna på vid bedömningen av er? [What did the public procurers look for when evaluating you?]

Varför blev ni (inte) utsedda som leverantör i denna upphandling? [Why were you (not) selected as supplier in this procurement?]

Vad anser ni om att poängsätta referenscase, utifrån kreativ förmåga? [What do you think about grading the reference cases on for example creativeness?]

Vad tror ni påverkar en bedömning? [What do you think affect an evaluation?]

Hur påverkar personlig smak en bedömning? [How does taste affect an evaluation?]

Vad är skillnaden i bedömningen av en kommunikationstävling och en offentlig upphandling? [What is the difference between an evaluation in a communication competition and a public procurement?]

Generellt/avslutning [General/conclusion]

Vad är bra med offentliga upphandlingar? [What do you appreciate with public procurements?]

Vad är mindre bra? [What do you dislike with public procurements?]

Hur kan de bli bättre? [How can public procurements become better?]

Appendix 3: Gothenburg City Library

	Aoki	Happy F&B	Dahlbäck/Söderberg	Sturm & Drang	Lundgren+Lindqvist	Maximum points
<i>Step 1</i>						
Price (50 %)	50	24	25	34	0	50
Reference cases (40 %)	38	40	32	10	0	40
<i>Step 2</i>						
Oral presentation (10 %)	9	10	7	0	0	10
Total:	97	74	64	44	9	100

The tenderers' achieved points in Gothenburg City Library's procurement of graphical identity.

Type of contract: 'Directly awarded public contract'.

Awarded the contract: Aoki.

Appendix 4: University of Gothenburg

	SCP GREY	Mecka	Solberg	Frank & Earnest	Inuse	Cohn & Wolf	Brandw ork	23 Gears Web System	Max. points
Price (30 %)	30	28.89	26.44	25.57	21.31	30	27.61	24.38	30
Referenc e cases (70 %)	70	61.25	61.25	61.25	61.25	52.50	43.75	26.25	70
Total:	100	90.14	87.69	86.82	82.56	82.50	71.36	50.63	100

The tenderers' achieved points in University of Gothenburg's procurement of advertising agency.

Type of contract: 'Framework agreement'.

Awarded the contract: SCPGREY, Mecka, Solberg, Frank & Earnest, and Inuse.