

Louvain School of Management

Can Lean management be used to harvest employee's creativity and innovation in order to increase performance: the case of the South African tourism industry.

Project/Research Master's Thesis submitted by
Salem Alsamour and Arnaud Duquesne

With the view of getting the degree in
Master 120 crédits en sciences de gestion, à finalité spécialisée

Supervisor(s)
Amélie Jacquemin and Christophe Lejeune

Lector
Vincent Meurisse

Academic Year 2017-2018

EXECUTIVE SUMMARY

As a member of the emerging BRICS nations and a traveling hub for a whole continent, South Africa offers a vivid environment for tourism businesses to thrive in. The many local tourism agencies cater to a wide range of demand and work hard to offer the best products and stay above the competition. The international context they operate in offers challenges and opportunities that must be met with an innovative approach. As for any industry, innovation is sought after as a means to improve processes, products and create value. *Lean* is a management current that flattens the hierarchy of an organization in an effort to give all employees the power to improve a business. It does so by aiming attention on human capital and on ways to harvest its full potential. Our objective with this paper was to analyze a few actors of the tourism industry and observe their management practices in order to understand how performance was affected by the company's approach to empowering their staff, putting an accent on innovation and creativity.

We have undertaken this task in a methodological way, by first painting a theoretical landscape by virtue of a meticulous literary review. We then conducted a field study on three firms in order to gather qualitative data that would allow us to confront our theoretical findings. We have found that *lean management* practices were already put in place, but not always effectively implemented. *Lean* has a positive effect on social and human aspect mostly with an increased motivation at work, employees' satisfaction and subsequently, improve employees' performance. We were also able to notice that some difficulty in recruitment, as well as the turnover rate of junior employees, were some of the obstacles that obstructed innovation.

We also submitted two external and one internal recommendations for future researches on the subject and for companies who want to implement *lean management* in the tourism industry. Our main conclusions were that *lean* varies according to the size of the company i.e. different from SME's to MNE's. The same is true for the size of the market that the company operates in. Finally, we invite future research to study *lean* from a more technical approach in order to complete the analysis of its effect on financial and commercial performance.

REMERCIEMENTS

En préambule de ce mémoire, nous tenons à adresser nos remerciements les plus sincères à toutes les personnes qui nous ont apporté leur aide, leur soutien et leurs conseils, de près ou de loin, durant l'élaboration de notre mémoire de recherche à la Louvain School of Management.

Nous aimerions particulièrement remercier en premier lieu Madame Amélie Jacquemin, promotrice de ce mémoire, pour sa disponibilité et son aide précieux tout au long de la rédaction. Nous avons pu compter sur son soutien ainsi que son apport sur nos choix de recherche, sur notre plan et sur la mise en évidence de notre problématique générale. En parallèle, nous tenons à remercier notre co-promoteur de mémoire et coordinateur du programme International Business, Mr. Christophe Lejeune pour sa motivation, son sens de l'humour et son pragmatisme constant qui nous a permis de aller vers l'avant et de ne jamais rien lâcher. Enfin, nous voulions également remercier Madame Estelle Tonon, notre ange gardienne du programme International Business, qui nous a toujours apporté les informations nécessaires et les réponses à toutes nos questions de type administratif.

Nos remerciements vont également droit aux personnes qui ont participé à ce mémoire durant notre stage en Afrique du Sud ; à nos maîtres de stage Mélissa et Alexandre pour leur compréhension et leurs conseils, à nos amis rencontrés là-bas ; Arnaud, Valentine, Eloi et Kayla, ainsi qu'à toutes les personnes interviewées dans le cadre de ce mémoire ; Romain, Ophélie, Adèle, Dimitri, Samuel et Pauline.

Enfin, nous remercions chaleureusement nos amis et nos familles qui n'ont jamais douté de nous et toujours été là pour nous. Une mention spéciale à Marie, qui nous a vraiment montré la voie. Aussi, à l'équipe nationale belge de football, nos chers Diables Rouges, qui, nous ont illuminés et rendus fiers durant ce mois de Juillet.

TABLE OF CONTENTS

I) INTRODUCTION	1
II) LITERATURE REVIEW	3
CHAPTER 1: THE CONCEPT OF CREATIVITY	3
1.1) WHAT IS CREATIVITY?	5
1.2) HOW CAN YOU MEASURE CREATIVITY?	10
1.2.1) <i>KAI Theory</i>	11
1.3) ORGANIZATIONAL CLIMATE ON EMPLOYEES' CREATIVITY	13
1.4) CREATIVE TECHNIQUES	16
1.4.1) <i>Electronic brainstorming</i>	18
1.4.2) <i>The PMI creative method, an extended version of brainstorming</i>	19
1.4.3) <i>Synectics Technique</i>	20
1.5) CREATIVITY IN DIFFERENT CULTURES	22
CHAPTER 2: THE CONCEPT OF INNOVATION	25
2.1) HISTORY OF INNOVATION	26
2.2) CORPORATE SOCIAL RESPONSIBILITY AND INNOVATION.	27
2.3) TWO TYPES OF INNOVATION	28
2.4) GROUP DYNAMIC.	29
2.5) CLIMATE	30
2.6) MOTIVATION	32
CHAPTER 3: MANAGING INNOVATION AND CREATIVITY TO IMPROVE COMPANY PERFORMANCE.	35
3.1) WHAT IS PERFORMANCE?	36
3.1.1) <i>First vision, an objective performance, unidimensional</i>	38
3.1.2) <i>New vision, a subjective performance, multidimensional.</i>	39
3.2) CREATIVITY AND INNOVATION ON COMPANY'S GLOBAL PERFORMANCE	40
<i>Strategic performance</i>	40
<i>Economic performance</i>	40
<i>Commercial performance</i>	40
<i>Human and Social Performance</i>	41
3.3) IMPLEMENTING ORGANIZATIONAL INNOVATION ON COMPANY'S PERFORMANCE	42
CHAPTER 4: THE TOURISM INDUSTRY IN SOUTH AFRICA.	46
4.1) ECONOMIC CONTEXT	47
4.2) THE TOURISM INDUSTRY.	48
4.3) TRAVEL AGENCIES OF CAPE TOWN	49
4.4) THE CULTURAL DIMENSION.	50
4.5) INNOVATION IN TOURISM	51
4.6) THE ABERNATHY-CLARK MODEL APPLIED TO TOURISM.	52
4.7) THE OSLO MANUAL APPROACH TO TOURISM INNOVATION.	54
III) EMPIRICAL RESEARCH	57

CHAPTER 1: METHODOLOGY	58
1.1) STUDY DESIGN	59
1.2) COMPANIES PRESENTATION	61
1.2.1) <i>XO Africa</i>	61
1.2.2) <i>Ekima Travel</i>	62
1.2.3) <i>South African Travel (SAT)</i>	63
1.3) KEY STAKEHOLDERS	64
1.4) INTERVIEWS ANALYSIS	66
CHAPTER 2: RESULTS	68
2.1) FINDINGS	69
2.1.1) <i>Creativity and Innovation</i>	70
2.2.2) <i>Lean management</i>	76
2.2.3) <i>Performance</i>	82
2.2.4) <i>South African market</i>	86
2.2.) FINAL COMMENTS	90
CHAPTER 3: LIMITS AND RECOMMENDATIONS	92
3.1) LIMITS AND RECOMMENDATIONS	93
3.1.1) <i>Size of the company</i>	93
3.1.2) <i>Targeted customers and market</i>	94
3.1.3) <i>Social aspect of organizational innovation</i>	95
3.2) MANAGERIAL RECOMMENDATIONS	97
IV) CONCLUSION	100
V) REFERENCES	102
VI) APPENDICES	109
APPENDIX 1: SUMMARY TABLE OF OUR FINDINGS	109
APPENDIX 2: INTERVIEW GUIDE MANAGER	111
APPENDIX 3: INTERVIEW GUIDE CONSULTANT	113
APPENDIX 4: INTERVIEW GUIDE INTERN	115
APPENDIX 5: TRANSCRIPTION 1 OF MANAGER DIMITRI STROÏNOVSKY	117
APPENDIX 6: TRANSCRIPTION 2 OF MANAGER SAMUEL RENIER	125
APPENDIX 7: TRANSCRIPTION 3 OF CONSULTANT ROMAIN MARTY	134
APPENDIX 8: TRANSCRIPTION 4 OF CONSULTANT PAULINE JOIRIS	142
APPENDIX 9: TRANSCRIPTION 5 OF INTERN ADÈLE CONDOMINES	149
APPENDIX 10: TRANSCRIPTION 6 OF INTERN OPHÉLIE DROLET	154

I) INTRODUCTION

Lean management is an approach of running an organization, also called organizational innovation, that favors continuous improvements of all processes within the organization, that shows proven results and is spreading throughout the business world. Creativity and innovation are amongst the leading resources that *lean management* aims to put forward. Although there is much literature about the subject, it is not always easy to find a fitting setting to study its true impact in a competitive industry.

We hope to contribute to the current state of knowledge about *lean management* because we tackle a very relevant situation. The three firms we have decided to study are similar in many ways: they operate on the same market, cater to the same client segments and they all strive to offer the best, newest products. However, the trends in the industry evolve slowly and demand is constant. We here face a rather unique case in which there are few ways for these firms to stand out. This begs the question of why a particular firm manages to outperform another. We approach the question from a managerial angle, hoping to introduce *lean management* practices as a viable hypothesis of success. As we will show, *lean* specific practices come as a unique creator of opportunity in this industry where the first to efficiently improve his product or his process is rewarded with a greater market share. This is why we have decided to observe if these organizations created innovation-welcoming work environments that truly harvest the fruits of employee creativity.

Our study will be written according to Louvain School of Management's academic standards, and will be drafted by the two of us. In accordance to a university grade master's thesis format, we will proceed in the following manner:

Our paper will be divided into two main parts, a literature review and a field study. The final goal of the paper is to answer our research question: *Can Lean management be used to harvest employee creativity and innovation in order to increase performance: the case of the South African tourism industry*. The literature review serves as a presentation of the current state of knowledge regarding our chosen topics. Chapter one will focus on Creativity and its

impact on business. Chapter two will take a closer look at Innovation and will also confront it to the business world. Next, we tighten our focus and dive into more precise subjects. Chapter three will present *lean management* in the context that concerns us, and chapter 4 will elaborate on the South African tourism industry and why it is relevant to our study.

The theory we shed light on in the first part is what will lead to our empirical analysis. In this second part, we will set up a data collection system that best answers our research question. We will first explain our methodology, our choice of stakeholders, and present the interview guide that will serve as the backbone of our harvest of qualitative data. The second part of our practical study will be an analysis of the collected data, a confrontation with our theoretical findings, and some personal recommendations resulting from our observations.

II) LITERATURE REVIEW

The first part of the thesis will contain a relevant review of different researches. This literature review provides all the theory and information needed to fully understand the different aspects of our work. It is divided into 4 main chapters, themselves divided into several sub-points. In each of these chapters, we will address different topics, first broadly, with notions of creativity (Chapter 1) and innovation (Chapter 2) and their implications, then more specifically, including lean management (Chapter 3) and the South African tourism market (Chapter 4).

Chapter 1: The concept of Creativity

In this chapter, we will start by first introducing the concept of creativity and giving its precise definition. It is important to encompass what is the meaning of this word before going further into our understanding. We will see, among other things, some of the first theories developed the past century that have shaped, until now, our understanding of this word. We will understand how creativity is actually a sum of different components that interact together.

Then, it is obvious to orient our understanding towards the ability to measure it. Acknowledge the importance of creativity is one thing, but discerning how to measure it is something else. We will see that, by doing so, this can lead to greater future impact on your company. Concretely, we will review some of the tools that can help us to determine the types of creativity individuals have to offer. This will help us thereafter to better allocate the techniques used or the organizational environment around it.

At this stage, even though we know what is creativity and how to assess it, we remain uncertain on the capability of the individuals to actually provide enough creativity to be relevant and measurable. This is why we will cover the topic of optimal climate to foster creativity of individuals. This is an external factor, related to every organization, that impact positively or negatively, their creative skills. Depending on each individual characteristic, the environment must adapt, act and help the employees.

Although having a conducive atmosphere support the creative input, there are several techniques to help reaching maximum creativity and to be constantly fed with creative ideas. We will unveil what are some of these techniques that can be considered as training programs put in place by any institutions to educate their participants.

Finally, we will conclude our first chapter of creativity by highlighting the impact of culture differences could have on creativity. We will see that multicultural backgrounds people or those who have lived abroad enjoy an enhanced creativity.

1.1) What is Creativity?

Creativity is everywhere. This notion is often used since our childhood and will probably stick around as we grow up. It is actually quite funny how we are repeatedly being told to be creative, yet the definition of this term has never been so fuzzy. We can easily observe how difficult it is for people to define creativity in a few simple words. This illustrates the complexity behind this word. But the good question is: why are we struggling to quantify and define something so present in our everyday life?

The answer to this question can be vast and scientists have developed theories over the past century to narrow our understanding of this concept. Researchers of the new current generation of creativity have started during the twentieth century with Joy Paul Guilford, in 1950 precisely. He has triggered this big push of interest since then. He has massively contributed to clarifying and laying the foundations of today's knowledge of the subject. His assumptions stated that creativity is firstly rooted within all humans being, and then, is related to creative people, mostly. He claimed that creativity and intelligence are tightly related in a way that intelligent people would tend to use their knowledge and creativity to solve problems (Guilford, 1950).

We can find creativity in lots of different areas of expertise such as businesses, architecture, medicine, art, education and of course, this new era of technology surrounding us (Cropley, 2011). Whether it is to develop a new product on the market, to think about a new design for a house or to think about a powerful medicinal cure, creativity plays an important role. Although there exist several ways to describe it, creativity can be defined as a thinking process to produce things that are considered as new on the one hand, and on the other, things that are efficient and useful for a certain desired outcome (Cropley, 2011). As a matter of fact, creativity helps when we need to come up with something novel, something that didn't exist before and, ideally, that is exactly relevant to facilitate the completion of our related objectives and daily tasks (Sternberg, Kaufman & Pretz, 2002).

Let us be more precise when talking about novel things or things that are effective for a desired result. In fact, what concretely are these elements that can be qualified as consequences of your creativity skills. Researchers agree on dividing these outcomes into two

distinct categories: the tangible, things that you can perceive by touch such as an invention, a book, a fridge, a drug and the intangible which are things less obvious, less noticeable such as feelings, intentions, interpretations, concepts, beliefs, opinions, processes, judgments (Crompton, 2011). You can develop creativity through thoughts i.e. abstract conclusions and, on a broader scale, communications which leads to brainstorming. Then, afterwards, this can result into the creation of a concrete concept such as a device. This is the reason why we should always consider creativity from both point of views - the tangible and the intangible - since each one of them are either related or working simultaneously.

Still, this is not sufficient since we still have a missing part to add to fully understand the meaning of creativity. This third party will act like a third actor. How can we assess the creativeness of someone's result? We can sharpen our definition of creativity by adding up that creativity is something considered as novel and also perceived by others (Kasof, 1995). As Stein (1993) has stated that any output is creative as long as its use has been judged, analyzed and approved by a group of persons as a relevant added value over a certain period of time. In other words, we label something as creative if the condition of novelty is respected and accepted by someone different than its creator himself. This difference is communicated to the third party, acting like an audience that will assess the level of creativity to a certain extent (Stein, 1993).

Following this clarification, we distinguish *hetero-attributed creativity* from *self-attributed creativity*. They vary from each other depending on where you are standing. Creativity occurs when the creator finds his product useful or efficient to help him achieving his goal or reach his objective. This is translated as the so-called *self-attributed creativity*. Whereas, on the other side, *hetero-attributed creativity* is latching onto the environment and the surrounding context (De Sousa, Monteiro & Pellissier, 2012). In this case, creativity gains its full significance when the product is processed by the external audience, other than the creator and finds it relevant. As seen in the Figure 1, the former theory acknowledges creativity as an individual concept while the latter is focusing on interaction and is context-dependent (Csikszentmihalyi, 1991).

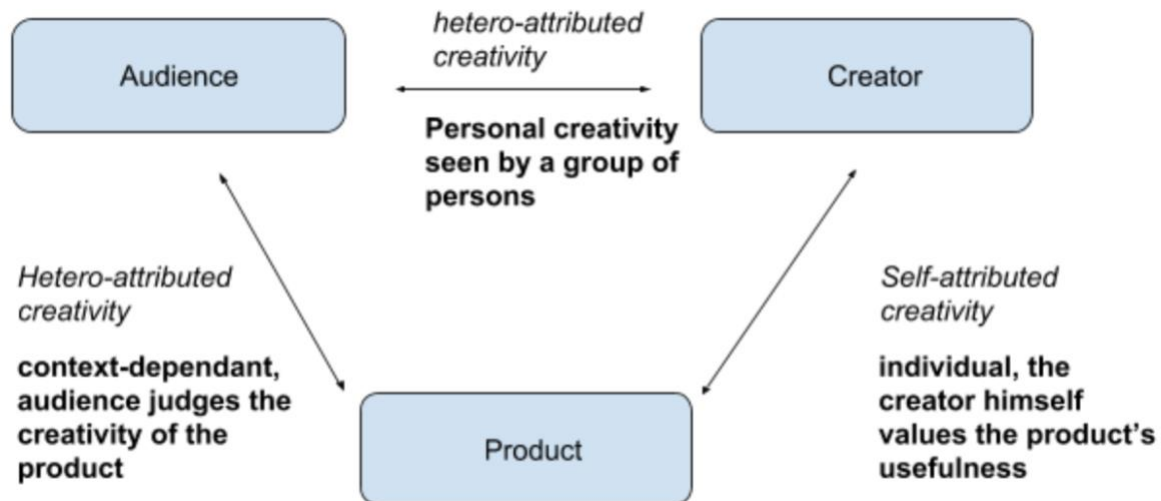


Figure 1. creativity is either hetero-attributed or self-attributed and is perceived between three parts. Source: (Cropley, 2011).

To deepen our understanding of this introduction on creativity, one important point is still to be developed. This is at the root of any theory of creativity and will allow us to better understand the following chapters. The 4P's model of creativity, brought by Rhodes (1961), is of paramount importance in this field of study where each P's stands for: Persons, Process, Press and Products (Rhodes, 1961). He claimed that behind the concept of creativity, a person releases something, the product and follow a certain procedure, mental and physical, to reach a desirable result, which is the process. Also, the person is always surrounded by his judgmental environment impacting the mechanism, an external force, namely the press. (Rhodes, 1961). Let us see what lies behind each one of them, one by one.

Persons

Here, studies tried to enlighten the factors that influence our creative personality (Gruszka & Tang, 2017). Some of these factors embrace matters such as intelligence, habits, attitudes, temper, and physical traits. These are all personal characteristics. From there, several results and conclusions have been established on the domain. From these results, we deduce, for instance, that people with a more complex temperament will be more likely to be creative, compared to those with a more normal temperament (Rhodes, 1961).

Process

How do these same people think? In this context, we try to understand how the brain will work when it finds itself faced with a creative task or a problem solving (Gruszka & Tang, 2017).

Press

As described above, behind this term lies the possible interactions between the person and their environment. Everyone perceives their environment differently and interprets it in their own way. This difference has been created since our youngest age and affects our creative power positively or negatively (Rhodes, 1961). Let us be caution though because it does not have a direct impact on the creative product but rather on the person in himself (his personality) or his way of thinking (Gruszka & Tang, 2017).

Products

This last component is surely the first that comes to mind since, compared to others, it is the most easily measurable and is also the result of the other three components. (Gruszka & Tang, 2017). It can be translated as an idea, an image, an object, an invention. Basically, as previously explained, the product may be tangible or not (Rhodes, 1961). Here is a summary of the 4 elements of creativity in Figure 2.

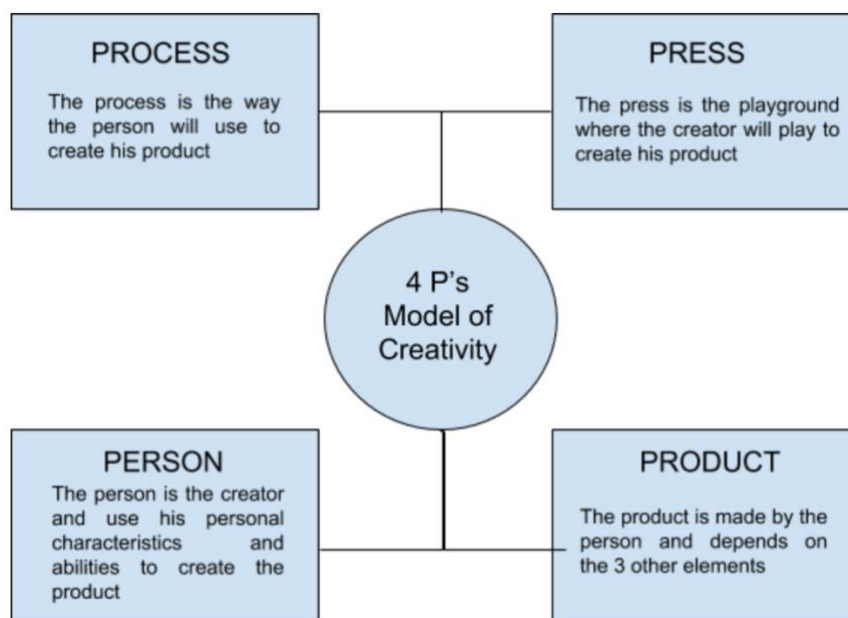


Figure 2: The 4 P's Model of Creativity

Last but not least, Amabile (1996) has developed a well-known theory, based on the 4P's model, that gives, from another standpoint, new aspects of the elements of creativity. Amabile first identifies three elements necessary for creativity, called the 'component model of creativity' see in Figure 3: expertise, creative skills and intrinsic motivation (Amabile, 1996).

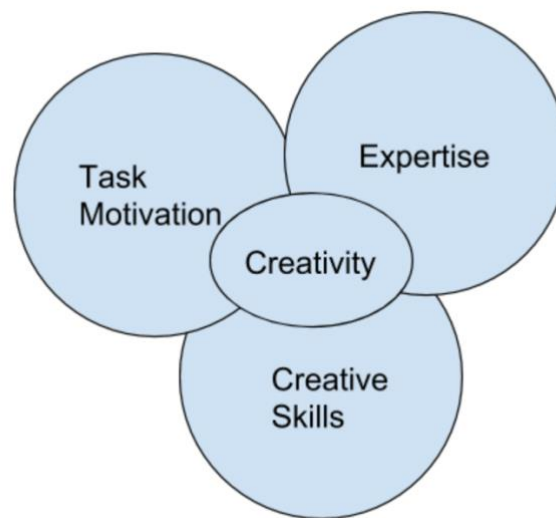


Figure 3: the component model of creativity. Source: Amabile, 1996.

Expertise refers to knowledge, technical skills and talent in the related field that individuals can have. The expertise is the component allowing an individual to proceed, analyze and produce new information on a topic. Besides, it gives the capability to assess to what extent is the new idea correct, the validation criteria of a new idea (Amabile 1996).

Creative skills include a cognitive style that encourages combinations of new perspectives (Amabile, 1997), a capacity to take risks, and being persistent and committed. Thus, creative people often have to make multiple attempts to find a solution to a problem (Amabile, 1996).

The task motivation component will be covered later on, in Chapter 2.

1.2) How can you measure creativity?

Now that we have defined creativity, its origins and its main components, the next step in this chapter is to understand how is it possible to measure it. Therefore, we will try to understand why it can be interesting to quantify it, to make it measurable. We will focus on employees' creativity mainly as we are trying to broaden our grasp of organizational creativity i.e. creativity within companies.

Today, there is no longer any doubt about the importance of creativity, especially in business. Its implication and credibility has been argued for years but nowadays, the power of creativity and its impact is widely agreed. Studies and literature reviews have proven, over the years, that creativity plays a key role in management and other fields, standing out as one of the most recommended skills (Dubina, 2006). Let us remember that creativity induces the search for novelty and innovative aspects for company's sake in order to drive effective results. In this case, we want to be able to measure these positive impacts induced by creativity to evaluate its contribution and, eventually, reiterate its effect. Put it differently, by doing so, the production of new ideas brought by creativity can provide new future and promising business' opportunities that will shape the company's fate (Dubina, 2006).

However, as explained above, these products brought by people through creativity can be tangible or intangible. Which, of course, makes it extremely difficult to measure. It is, for instance, unlike other concepts, very complicated to provide a mathematical formula or a scientific process capable of perfectly measuring the creative inputs for companies. The idea of having an analytical approach - comparing the impact of one dependent variable on another - wouldn't last or be precise. Firstly, because each sector differs from one another, and then, the intangible, like an idea, is not perceptible. Hence, no comparison and dependency of these parameters would be reliable nor proven. (Dubina, 2006).

So, what path must we then take to measure creativity? Well, since creativity is related to each person (Rhodes, 1961), in the corporate world, what interests us here is to find a way to analyze the creativity of employees. This will then translate, to a large extent, into organizational creativity. That is to say, the impact on the management of its resources, its

objectives and its economic well-being (Dubina, 2006). There is an important distinction in the employee's creativity framework. We can distinguish, and try to calculate, the *level* of creativity on the one hand, and the different *styles* of creativity on the other hand. However, the former will not be covered as the subject is not clear enough and all the techniques used today are not always adapted (Puccio and Murdock, 1999). Thus, the latter is what matters to us here and let's focus on it.

Precisely, in the business world, the way of measuring creativity will be assessed on his styles of creativity. What we mean by this is that he will often be asked to solve a problem, make new creative decisions, or even develop new ideas. Obviously, to be able to show your creative capacity and measure it optimally, it is advisable to assign problems that are, a minimum, challenging. In this part, we will depict one of the many other developed instruments for measuring the different styles of employees' creativity.

1.2.1) KAI Theory

The first one, brought by M. Kirton (Kirton, 1976), is the *Adaption-Innovation* theory, also known as KAI (Kirton Adaption-Innovation) theory. This theory was developed at first glance to prove that each person can be creative in his own way, with his own style to bring a solution to a problem (Kirton, 2003). His approach has been widely endorsed by researches in this field and developed by other scientists later on. It has been so beneficial for employees, managers and companies during the past few years that, nowadays, there exist no doubt on its utility as an effective measurement tool. Through his theory, Kirton wanted to show how measuring the cognitive creative power of the individuals can be a considerable asset. Later, thanks to other extensive analysis on the subject, this theory help and solve some of the issues encountered in the organization (Stum, 2009).

The bottom line of this theory is that people with the "adaptors" type will think of ways to make things better, to provide a better solution, while "innovators" type people will think of ways to make things different, to bring a different solution (Dubina, 2006). Whilst the former ensures consistency, cohesion and security to the company, the latter strives for fresh air and leads to new opportunities, no matter what is at stake (Kirton 1987). We can definitely allege the second type of individuals to bear more risks in his creative way of tackling problems (Dubina, 2006). According to Kaufmann (2004), adaptors prefer to exercise in the already

established framework. Moreover, they prefer to be organized and structured to solve problems (Buffington, Jablokow & Martin, 2002). On the contrary, innovators are not worried about reconstructing the existing structure when problem-solving (Jabalokow & Booth, 2006).

It is absurd to claim that one type is better than the other. It is exactly why these measurement theories were created, to avoid any misunderstandings. Their main goal is to allow us to correctly identify the creative styles of our employees and then allocate them tasks appropriate to their personal and business development. In other words, every organization needs to be filled with both types of individuals because they could not evolve without the help of the innovators, or remain on track and sustain for long without the adaptors (Dubina, 2006). Let us be very clear with one point though, adaptors and innovators are not being measured on their level of creativity provided but on their styles. Basically, one style is not better than other, they just use different technique that impacts positively or negatively the company (Kubes, 1998).

In a nutshell, it is the manager's role to take advantage of this theory efficiently by measuring the creativity of their employees to know what their creative style is. Eventually to take decisions in adequacy with their capacities and improve the company's well-being: build up mixed cultural teams, allocate the best individual to the best department, etc. This is what we will discover in the very next point.

1.3) Organizational climate on employees' creativity

We will discover more in depth later on, although we have already mentioned it before, that, undoubtedly creativity has occupied an important place in the business life. So far, we have developed a comprehensive definition of what is and represents creativity and its components. This in order to be able to measure it with tools to make better use of it and, in a long term, reap the benefits of it. In this section, we will try to see how it is possible to influence this creativity by, in particular, focusing on one of the 4 components of creativity, the environment - the press.

First of all, let us remember, briefly, what this last component, the environment, represents, as it is what mostly interests us here. According to Rhodes (1961), the press covers everything related to external factors and circumstantial elements to the individual, which may, one way or another, affect his ability to be creative. More precisely, his ability to create his creative product - another composant element of the creativity brought by Rhodes (1961). Today more than ever, more and more business owners and recruiters recognize the importance of finding the rare pearl, the one overflowing with creativity (Lee & Tan, 2012). Finding it is one thing, but knowing what to do with it is another. We see this pattern especially in the world of sport. For instance, we may have recruited the best elements to build a winning team, as long as the institution around does not put them in the best conditions, nothing good will come up from this union. On the contrary, it can lead to an immense loss and waste for the company. As a result, it is of utmost importance to place creative employees in a proper environment. Thus, like a football team, the company will be more likely to succeed in battle and be a champion in its field (Derecskei, Nagy & Paprika, 2017).

What do we mean by an appropriate environment? This refers to a context where the employee can express himself, where the creation of his product, a new idea of any kind, will be well-received, analyzed and accepted by the institution (Derecskei et al., 2017). We must give follow up to the proposals of these employees, let them manifest their creative desire. All ideas are good to take and worth it, as long as it is well handled. It will be translated into a waste if you leave aside the fruit of his creativity, whatever the style or his personal level of creativity.

According to Amabile (1996), there are two types of creativity level, one with a big “C” and one with a small “c”. The former corresponds to the creative ideas that can be detected in geniuses, those that are rarer and that occur less frequently, yet on a larger scale. The latter is, essentially, the one that appears every day and can come from anyone. In other words, creativity is present in everyone. She joins the idea of Guilford (1950), mentioned in section 1.1. But, everyone's level is not the same. In this context, by tackling the “little c type”, the organizational climate must best match the different level of creativity of each individual (Kaufman & Beghetto, 2009).

Since creativity is rooted in everyone, the company must adapt to put the employee in the best possible conditions. We already know that personality is an important factor that differentiates our creativity from that of others (Feist, 2010). A trait of character that stands out in the most creative people is openness, ease of approaching a new challenge, a new experience. Especially, creative people like to take on ambiguous tasks, where the instructions given are less clear. Indeed, it requires them to be original, ingenious to bring something new, novel - which is the essence of creativity. We also note that they are more relaxed, react better to changes. They need to lay down, play and laugh with others. By the way, it is not a coincidence if we often notice that, nowadays, more and more companies attach great importance to the employee being able to relax and have fun at work. Sergey Brin and Larry Page, co-founders of Google, claimed, in 2004, that “We encourage our employees, in addition to their regular projects, to spend 20% of their time working on what they think will most benefit Google [...] This empowers them to be more creative and innovative. Many of our significant advances have happened in this manner”. It is said that this ‘20% leisure time’ lead to the birth of some of Google's most famous software such as *Gmail*.¹

Also, when selecting the new rookies, managers and the organization as a whole must build an exclusive, adapted training program that best suits the employee. As soon as the worker find his work or task interesting, complex and demanding, he will get motivated and, one thing leading to another, it will spark his creativity (Shallay, 2008). Hennessey (2010) depicts this phenomenon as intrinsic motivation, explained extensively in our next chapter.

¹ <http://www.businessinsider.com/google-20-percent-time-policy-2015-4> (consulted the 19/05/18)

Amabile (1996) identifies three main causes of the organizational climate that influence creativity: management practices - or leadership style -, resources and organizational motivation. Management practices must allow the autonomy and freedom of individuals and foster communication between the leader and the team. One would not forget to also encourage a collaborative atmosphere and accept failure (Amabile & Sensabaugh, 1992). Teams must be heterogenous which means composed of individuals with perspectives and different profiles. Amabile stresses that adequate resources must be allocated to creative projects, including time, financial resources and sufficient physical space (Amabile, 1998). Organizations must promote risk taking, openly support innovativeness, value their team members to feel a better workplace mood (Amabile, 1997). Managers must therefore be exemplary and promote mutual support, starting with their own behavior. Specialized employees, human resources employees for instance, must oriente their colleagues and guide them towards the right direction or person for the right instructions (Amabile, Fisher & Pillemer, 2014). Individuals can experience positive emotions when another person accepts and receives their creative ideas.

However, the work environment can also constrain creativity. A lack of inter-departmental communication, or an inappropriate reward system, can impact negatively their creativity. Also, important constraints on employees on how to solve problems will be detrimental as well as setting goals or unrealistic deadlines. Pressures to fulfill a mission in a very tight period of time hinder their creativity because individuals cannot explore different alternatives (Amabile, Hadley & Kramer, 2002). In addition, if new ideas are not encouraged in the organization, the creative person will be emotionally affected and will likely emit fewer new ideas. This will be studied further ahead in regards to extrinsic motivators and their effect on innovation.

In this point, we mainly focus on the impact of the organizational climate on employees' creativity. We have seen that having creative minds within your troops is good, but organizations need to manage it properly which means put them in the best situation to exert their full capacity. Training programs, appropriate rewards system, adapted tasks assignments must be handled to enhance their creativity. Otherwise, it can, unfortunately, harm it.

1.4) Creative Techniques

For the moment, we have correctly introduced the concept of creativity and all its implications: what is it, how to measure it, how to put it in the perfect conditions within an organization to make the most of it. We have seen that it is never easy to be able to fully understand the power of such an ambiguous term, creativity. In this penultimate point of Chapter 1, to deepen and finish our understanding of creativity, we will be interested in the techniques of creativity. These techniques are used to boost critical creative thinking in order to deal with problems initiated by managers throughout a step-by-step process (Herrmann & Felfe, 2012). Organizations use them because, at some point, they know that creativity is a skill that must be stimulated, sharpened every day, to be developed. Think of it a bit like the sportsmen who have to train every day, where the training sessions stand for, in fact, the techniques of creativity, presented here (Torrance, 1977).

The goal is to discover several techniques that serve to stimulate creativity in individuals. Because, do not forget, as mentioned many times before, creativity is, in one way or another, present in everyone. The idea is to be able to make it stand out in everyone, in its own way. It can be developed consciously and unconsciously. Of course, for the purpose of this paperwork, we will focus on the conscious way i.e. the interaction of different factors together. Before looking in detail at some of these creative techniques, it is important to understand the different elements to rely upon when deciding to use them. That is to say, each technique must take into account some of these elements to be sure to be effective and have an impact on the creativity of individuals (Medeiros Leopoldino, Aguirre Gonzalez, de Oliveira Ferreira, de Melo & de Vasconcelos, 2017). There are fourteen of them that we will briefly examine: time, colors, multidisciplinary, collaborative work, playfulness, creative profiles, positive humor, intrinsic motivation, convergent and divergent thinking, incubation, nonverbal language, qualification of ideas, intergroup competition and size of groups (Medeiros Leopoldino et al., 2017). We will go into details only for some of them as some speak for themselves and other will be explained later on.

According to Amabile (2012), creative techniques takes time to implement and its process must not be rushed to be executed on a short run. Unless there is a urgent need of creativity, these processes are time-consuming and are aimed to have an impact on the long term.

It can be strange to think about that but colors can be influential. Several studies have argued that certain colors can trigger different emotions, attitudes and ways of thinking of individuals (Lichtenfeld, Elliot, Maier & Pekrun, 2012).

Also, the more an individual has knowledge in more than one discipline, the more he or she will be effective in the creative team process (Jaoui, 1970). When people work together, when they collaborate, creativity is strengthened for everyone. For instance, a study showed that two third of past Nobel prize winners worked collectively (Benison & Zuckerman, 1978).

Furthermore, according to Isen, Nowicki & Daubman (1987), and supported by Amabile (1996), there is a positive relationship between being playful and having humour and creativity. When a person has a positive humour and is positively present, full of joy, he can have a better creativity. They are interested in everything, they want to discover new horizons and are ready to tackle all new situations with a lot of desire, happiness and adaptability. Like kids when playing, they demonstrate big imagination which is considered as a kind of creativity.

If well managed, intergroup competition and size of groups can be two important factors for creatives techniques to take into consideration. When one accepts a certain inter- or intra groups competition, conflicts will arise from the arguments of each participant and eventually, new innovative ideas are born (Gross, 2016). If the number of people between two groups is not the same, this inequality can lead to bad effects and hinder a constructive competition (Nishii & Goncalo, 2008).

We must remain very cautious when using each of these factors because they can obviously be a positive asset but, if they are misused, they can turn against us. Thus, have a destructive effect rather than a reinforcing one. It is now time to discover some of the techniques, used especially within companies to bring out the creativity of each. We will easily notice that for each technique, some of the fourteen elements will have been taken into account.

1.4.1) Electronic brainstorming

Brainstorming is a process that is widely known to the public and has always been used by companies to create new ideas. This technique has no secrets for anyone and its effectiveness, if it is well-managed, cannot be refuted. However, we are going to discover here something new, less known but equally important, the electronic brainstorming. When we talk about electronics, we mainly refer to all the computer systems that are being gradually set up, as technological progress allows, within organizations and that facilitate the individual in his daily work performance (Siau, 1996). These new electronic tools are called '*Group Support Systems (GSS)*' and bolster teams that work in group mainly. It can be defined as "an interactive computer-based system that combines communication, computer and decision technologies to support problem formulation and solution group meetings" (Desanctis & Gallupe, 1987).

Unlike direct brainstorming, the electronic ones invite participants to sit behind a computer where, instead of expressing their ideas out loud in front of others, they will write them down with the keyboard and they will be recorded in the system. Then, these ideas can be accessible and analyzed by everyone. There are several differences between this type of brainstorming and the more 'classical' one: each of them operate on their own, they are autonomous and are not directly and simultaneously confronted with the others' ideas. Moreover, nobody knows the identity of their peers, who are actually proposing those ideas (Siau, 1996). Studies have shown that electronic brainstorming is more efficient than conventional brainstorming, in terms of quality of generated ideas. The first one avoids two problems encountered in the second one: production blocking and evaluation apprehension (Connolly, Routhieaux & Schneider, 1993).

Production blocking "*refers to the problem that only one member of the group can talk at any given moment in a verbal creativity session, while the rest listen or, at least, remain silent*" (Connolly et al., 1993). Therefore, we understand why this problem is ineluctably linked to verbal brainstorming. As a result, because of the need of listening to others, idea generation is slowed down, or even stopped. The size of the group can also accentuate this effect. Evaluation apprehension is "*the reluctance of members to offer poorly developed or unpopular ideas that might elicit negative responses from others*" (Connolly et al., 1993). Without the real-time interactions between participants, this effect is greatly diminished as all

that is left seen from one another is simply the new idea, nothing more, nothing less. Finally, electronic brainstorming allows participants to do it regardless of the location, time and space used. Precisely, companies that do not have sufficient space in the offices can now accommodate a significant number of participants at any time (Siau, 1996).

1.4.2) The PMI creative method, an extended version of brainstorming

This creative technique has been brought by De Bono (1982) and is familiar within organizations. The P stands for Plus - all the good points, that are a 'plus' whereas M stands for Minus - all the bad points, and I stand for Interesting - all the interesting points. This technique is different because the participants are guided, it is done sequentially and it is more organized. It can be seen as another type of brainstorming (Siau 1996). For De Bono, this tool can be very useful because it avoids a problem often encountered during verbal brainstormings but also during the process of creative thinking: it is very complicated and especially biased to have to rely on the idea of someone else. Creativity is affected because the generation of new ideas don't come from scratch. As a matter of fact, it is based on what has already been said, on a first impression that can negatively impact all the thoughts that will follow afterward from other participants (De Bono, 1982). PMI manages to dodge this obstacle by voluntarily and spontaneously directing the creation of ideas. It's very efficient and yet very easy to use, all in 3 separate steps: from Plus to Minus and then finish with the Interesting. Since everything is done sequentially, we can actually consider the PMI as a brainstorming method divided into 3 distinct stages, other brainstormings that take place one after the other, as seen in Figure 4 below (Siau, 1996).

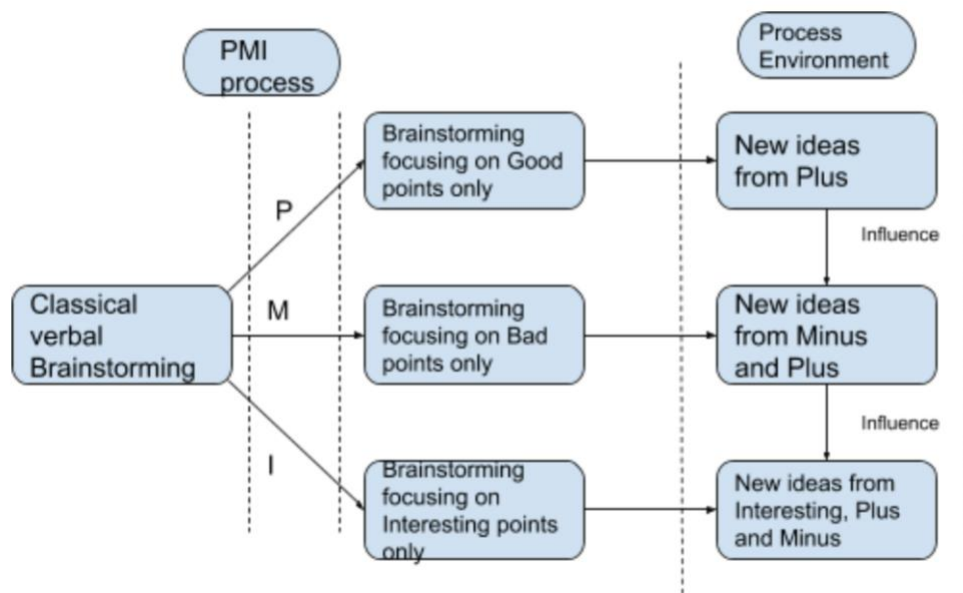


Figure 4: The PMI sequential tool (Siau, 1996).

1.4.3) Synectics Technique

Finally, we have yet to discover an ultimate technique of creativity. It is different from the two previous ones in the sense that it is not part of the 'brainstorming family' - we do not ask a group of individuals to gather to muster new ideas, directed or not. The original definition of the word was brought to us by the Greeks and translated the fact of assembling together notions that, initially, have no specific relation one another (Siau, 1996).

This process requires the individual to transform the imaginary into real. To turn something that was an assumption at first into something achievable. In order to succeed, this technique must respect two main standards (Siau, 1996):

1. *Make the strange familiar*, unfamiliar thing or obstacle turn into something we know thanks to correlation, comparison, analogy, metaphor and homology;
2. *Make the familiar strange*, familiar thing or obstacle turn into something we haven't thought about before i.e. think of it through new paths thanks to analogy.

Both principles are important in this technique. Studies on the brain have shown that the first principle is easier to execute than the second. However, it is the latter, make the familiar strange, that interests us particularly because it is in this one that operates mainly the magic of creativity (Siau, 1996). Just try for 30 seconds to do this exercise at home: take something we know, something we are so used to, that we do not even pay attention to it anymore, and turn it into something different. For instance, take a piano and try to give new ways of viewing this instrument than its sole use, making music. This exercise is extremely difficult because we already have anchored models in our heads of these familiar things and we struggle to change our current framing.

Creativity will therefore enable individuals to overcome the problem of the second principle by using the following 4 propositions, based on analogy and metaphors:

1. personal analogy, projects himself as an embodiment of the object;
2. direct analogy, simply transferring knowledge from one field to the other;
3. symbolic analogy, help yourself through images or visuals;
4. fantasy analogy, is what a kid usually do i.e. offer his ideal solution, yet utopian.

The fantasy analogy is probably the most powerful technique to help the individuals to remodel the familiar into strange (Gordon, 1961). The analogies, comparisons and metaphors are widely used in several domains and largely contribute to the realization of novel things. It nurtures and helps personal creative thinking (Boden, 1990).

To conclude, the goal of using creative techniques is mainly to help producing as many new ideas as possible and thus, increasing the likelihood of receiving relevant ones. The principle remains generally the same: to put participants, preferably heterogeneous samples, in different conditions and force them - by playing with their emotions, past experiences, brain patterns and confronting others' ideas - to think about new things and subsequently to develop their personal creative thinking (Hoffman, 1959).

1.5) Creativity in different cultures

We are entering the last part of this chapter 1. However, unlike the previous four points, we are going to discover something different. Before, we mainly focused our study on creativity and its direct implications. Here we will extend beyond creativity itself and we will even incorporate a new variable, the cultural differences and the fact of living abroad. In other words, we will try to understand how gaining cross-cultural experiences can impact your creativity. Although it is somewhat different, it is nonetheless true that it remains equally important, especially for the rest of our research work. Indeed, we will orient our study in an international context, which in this case, is South Africa. It is therefore coherent to dwell in this sub-point on the possible implications.

The main reasons that led researchers to study this field are globalization and internalization. The borders between countries are becoming finer. States are opening their frontiers allowing an intensive collaboration, at the world trade level, which is increasingly being felt through imports and exports, for instance. In this new era of ours, all parties must stay competitive in regard to economic, political and social welfare (Friedman, 2005). In order to do so, innovation, amongst other areas of preoccupation, has taken a greater role - as we will see in the next chapter. This is why notions such as creativity, abroad experiences, living abroad, cultural adaptability and cross-cultural management and competences are brought to the fore. Several recent studies have tried to show their involvements by allowing, for example, exchange programs abroad and international internships, linking the world of business with the academic path (Leung, Maddux, Galinsky & Chiu, 2008).

The aim of this last point is to develop a current trend between creativity and the outside world. To begin with, it can be said that living abroad has a positive effect on the development of the individual's creativity. There is a notable link of positive relationship: when a person lives abroad, his or her creativity is affected and becomes stronger (Maddux & Galinsky, 2009). We can give concrete cases confirming this trend. Indeed, some famous writers, painters or composers have created their most beautiful masterpiece during their time abroad (e.g. Vladimir Nabokov, Beckett, Picasso, Stravinsky, etc.). Richard Stern, a writer, stated that when individual lives abroad, he becomes aware of cultural differences, among others, present locally, that can bring a critical mind to new things. The personality, the way

of seeing certain situations change in the individual, and it is exactly that - to realize precisely these differences - which allowed him to produce new ideas, to stimulate his creativity (Csikszentmihalyi, 1996).

Spending time abroad, having multicultural experience, paying attention to one's new environment and being granted access to new insights and ideas, to local culture, harnesses and frames differently creative thinking and makes it work differently. Individuals tackle problems from a complete new standpoint. Immersion inspires their power of producing novel things (Maddux, Leung, Chiu & Galinsky, 2009). In other words, and to conclude with this argument, all the models already established in our head are in constant interaction. As a result, when living overseas, new constructs will be added to the old ones and even sometimes disturb the current connections. The capacity of an individual to accept this rupture between old and new models will be possible, and will be able to develop, through creativity. Finally, in the long run, this breakup will become a combination of new elements and we will see, from this reconstruction, new ideas coming up from expatriates (Schooler & Melcher, 1995).

To sum up, the more you get new insights, stranger to what you are used to, the more likely you would be able to produce a sequence of creative ideas (Weisberg, 1999). Therefore, the individuals, that have lived abroad or experienced international assignments (or immersed in another culture), have a novel way to resolve problems compared to the ones that encountered only one culture (Tadmor & Tetlock, 2006). However, it is not the case for people that travel, but don't necessarily live, abroad (Leung et al., 2008).

This first chapter represents the theoretical basis on which to base the rest of the research. Several points were touched on the different aspects of creativity: 4 are intrinsically related, the last is rather from an external point of view.

We gave a definition of what creativity is. This translates into the process of bringing something that is either new or useful for the purpose of pursuing a desired goal. In addition, we analyzed the components related to the notion of creativity. Needless to outline that this term is complicated to define as its very essence comes from a mysterious phenomenon, happening into the human brain. Studies on the subject have been very numerous but appear, still in the present day, complicated to analyze. Today, it is always risky to claim with certainty and to scientifically prove what are the real factors playing a key role. Creativity depends on the personality of each, the context and the cognitive intelligence, which makes it unpredictable and therefore, prevents the development of a theory relevant to each situation.

Then we tried to develop ways to measure creativity. The goal is to understand the creative style of each of our employees. This is necessary upstream work to better assign the creative techniques and the appropriate organizational climate for each one of our employees. Finally, we have brought an international point of view to this notion as we will discuss the case of foreign or local organizations, with foreign or local employees, operating in South Africa. The goal was to provide us a reliable first picture of the positive impact between multicultural experiences on creativity.

In the next chapter, we will discuss of innovation, which, we will see, has a strong relationship with creativity. It will lead us to understand the interaction between those two terms and their implications on organizational goals.

Chapter 2: The concept of Innovation

Whereas creativity is the means, Innovation is the process. It is the process that allows a creative idea to be turned into an actual, measurable, improved final product or practice. In order to qualify as an innovation, an idea must meet two conditions: it must be economically feasible, and it must offer a realistic solution to a real problem. In business, Innovation is often dedicated to improving workflow or improving products, the end goal always being to better satisfy the needs of customers. Nonetheless, innovation also has a social context, it favors the creation of alliances, joint ventures, improved working conditions, and uplifts buyers purchasing power. At a micro level, innovation improves products and processes, but at a macro level, innovation is said to drive growth and sustainable competitive advantage of both companies and nations. (Hu & Mathews, 2005; Chen, 2017).

As we will be approaching this subject from the angle of Small and medium enterprises, (SME), we will mostly focus on product innovation, or system innovation, rather than the broader macro sense of the term. Our study on Innovation will be tied to the creativity that leads to it. The processes of creativity and innovation are tied together in many ways, the literature agrees that they overlap, but they are also permutable, interchangeable and their dynamic depends on the context in which they are applied. In the business world, innovation serves to create something that can be traded for value. The term “value innovation” more accurately describe the process linking creativity and innovation (Cropley et al., 2011)

Creativity is a key player when it comes to finding new solutions in a rapidly changing world. It is also hard to talk about creativity and innovation without mentioning technology. Technological and informational advances not only create new challenges but also offer tools for new ways to tackle problems. We will be referring to these key actors in order to understand the dynamic that makes innovation possible. As our goal is to better understand how to best manage for creativity, we will be looking at Innovation as: The implementation of an improved idea that serves the business and the customers alike.

2.1) History of Innovation

Michael Porter (1993) famously said that the competitiveness of a nation, its industrial and economical fiber, depended on its ability to innovate and improve. For him, it is in fact the only sustainable competitive advantage. Traditionally, innovation was looked upon with an ethos influenced by the industrial revolution, where technological and informational improvements made it possible to produce more efficiently. It was thought to be the result of calculations and lab tests partaken by isolated researchers. More recently, the paradigm of technological innovation shifts towards the broader dialogue between scientific research, technological innovation and social development (Stilgoe et al, 2013). This implies that several agents come into play, tied together by the sharing of knowledge and ideas.

Economists were the first to study innovation in business. Schumpeter (1934) was amongst the first to mention that innovation can be invoked in several situations: when a new product is created, an existing product has its quality improved, a new production method is introduced, a new market is created, a new raw material is discovered, or a new industry organizes itself. Schumpeter (1934) explained that the way innovation took place in each different sector had a lot to do with technological advances and the way its industry was organized. The easier it is to enter a market, the easier it becomes to innovate and come up with new products and processes within that industry. Therefore, when a market is easy to enter, it also offers more fertile grounds for new actors to generate new ideas that render the old ones obsolete. Which brings us to the very important concept of “creative destruction”, also coined by Schumpeter (1934), that describes the ongoing process of innovation that incessantly mutates the economy from its core. By allowing smaller firms a chance to jump ahead of the competition with disruptive innovation, the industry becomes more dynamic, it keeps all players on their toes, actively seeking new ideas to improve their products. If businesses can’t establish a way to drive change through innovation, their products, services, technologies, and existence, become obsolete. But innovation doesn’t stop at technically superior products, today, a new form of value has emerged, and it goes way beyond what the industrial revolution symbolized. (Schumpeter, 1934)

2.2) Corporate Social Responsibility and Innovation.

We have seen how innovation driven firms to thrive over the last century, but with the advancement of technology and scientific knowledge, humans have become more aware of their impact on the world. As major actors in the use of natural and human resources, businesses were the first in line to tackle this new wave of sustainability challenges. Beyond technical progress, innovation also aims to develop sustainable and ethical processes encouraged by the growing expectations of corporate social responsibility. CSR constitutes a new field for innovation to take place by adding long term social and environmental objectives that challenge traditional business models (Gallego-Álvarez, Prado-Lorenzo, & García, 2011)

In a world where CSR practices are becoming not only encouraged, but expected, from businesses, innovation in this field becomes a competitive advantage. The process of tackling CSR issues such as social justice, poverty and climate change can be referred to as Social innovation (Rexhepi, 2013). Companies hoping to succeed in the future must see these challenges as opportunities for innovation, rather than risks to shelter from. In fact, it has been said that one of the reasons that companies engage in CSR is because it could lead to innovation. Sustainable firms adopt innovation in their processes and products in order to improve energy efficiency, and reduce their impact on the environment. This can include reducing the use of scarce materials or the emission of gases or debris that are toxic for the environment. In this way, innovation is a catalyst for innovation in many firms (Rexhepi, 2013). CSR acts not only as a long-term investment, it is also the integrity with which a business pursues its missions, fulfils its duty to shareholders, measures its impact and reports it's activities. It can range from how a firm treats its employees, to how a firm treats its partners and customer base. All sectors of a firm can improve its processes, so the potential for innovation is infinite. Nevertheless, CSR engagement can imply high cost and the return on investment can be negligible. Some firms have an innovative product that is already appreciated by their customers, and see no reason to make CSR efforts. It changes the rules of the game in some sort, giving a chance to smaller, less innovative businesses to set themselves apart by adopting more sustainable practices and take over the market (Hull and Rothenberg, 2008).

2.3) Two types of Innovation

As we have seen that innovation can be heavily triggered by not only growth objectives, but also social responsibility, we can now start to look into how innovation occurs. Innovation can be both a continuation or a discontinuation (Daft, 1978). It can be an ongoing evolution that is brought about by incremental advances in technology and processes, or it can be a revolution, a disruption that brings something new. It must be an answer to the unpredictability of the future market as well as to the opportunities that exist in the present. In the case of a single disruptive idea, innovation can have the strength to change an entire sector. To name a simple example: Apple's iPhone was a discontinuation of regular phones available on the market at the time, but the string of newer, improved iPhone that followed is a continuous process of technological upgrades that allowed the brand to stay ahead of competition. This is also a great example of creative destruction, for it pushed other phone manufacturers to rethink their products completely. Innovation must not be seen solely as a single, novel idea. It can also be, and usually is, the implementation of small improvements of a product or a process over a continuous period of time (Bledow et al, 2009).

Roberts (1989) divided innovation into two steps, invention and exploitation. The first step is the creation of a new idea, the second is its implementation in a way that adds value. Both steps are equally important. Later, Bledow et al. (2009) went further and renamed this first step of finding a novel idea: creativity. This reminds us of the indispensable role that creativity is given throughout the process of innovation. The interesting dynamic between both concepts will be analysed further ahead, but first, let's take a look at what makes a firm offer a favourable environment for innovation.

2.4) Group dynamic.

Often, we turn to the final output (a new product, a higher profit) as an indicator of a firm's Innovation. This is simply because it is the visual witness that a creative idea has found its way into a concrete solution. However, we often overlook the activity or processes that must take place internally in order for this idea to flourish (Anderson, Potocnik & Zhou, 2014). This is why innovation must be seen as a process that brings into play all actors of an organization: This means aligning the financial, research, commercial, technical and managerial capacities. All should calibrate to a strategy that welcomes innovation and encourages it. It is the joint effort of chasing innovation that will allow the improvement of a process or product that will ultimately make the whole organization more competitive. This means that Innovation can take place at different levels: an individual, a team, or an entire department. It can also take place in a combination of these levels. For intra-organization innovation to effectively take place, Information must be shared. Information sharing must take place horizontally, between teams of the same ranks, and vertically, across different hierarchical stages (Anderson, Potocnik & Zhou, 2014). Skillful leadership is needed to identify, encourage and facilitate these potential dynamics within an organization. This is because it can be challenging to manage the conflicting interests of all actors and coordinating them to successfully innovate. (Rammer, 2016)

2.5) *Climate*

Innovation is not just about coming up with new ideas, it is empowering individuals to also implement new ideas themselves. If management decides to embrace innovation within its organization, it must do so by setting up a favorable climate for it to thrive. By climate, we refer to shared perceptions of organizational policies, practices, and procedures. This brings us to the study of West (1990) who managed to identify four factors that facilitate innovation: vision, participative safety, task orientation, and support for innovation. It is first of all important that the vision is clear and adopted by all members. Team members must also feel fully free to suggest and try ideas without being judged: failure must be accepted as a necessary step in the process that leads to a favorable outcome. The third setting is the creation of a stimulating environment in which ideas can be exchanged and examined by other members. Lastly, West underlines the importance of supporting innovation: team members must feel that their ideas can be fueled by real resources, they must feel that the company has their back and provides both financial and informational support. In addition, a system of encouragement should be put into place: both on a personal or team level, innovation should be driven by some form of motivation, which as we will see, can be intrinsic or extrinsic.

If the vision of an organization is important because it allows teams to adopt goal-driven methods of working and focus their efforts. (West, 1990) Explains that the Vision of a firm must be clear and understandable, it must also be visionary which means it has to offer true value to those who commit to it. It must be attainable, ambitious but within reach, and it has to be shared by all members of the team if it is to truly motivate goal driven behavior.

Participative safety is an essential part of improving processes and products. This refers to a psychological construct that puts employees in a non-threatening environment that encourages them to get involved in innovation. They must feel free to suggest improvements, to propose new ideas and question the status-quo. West (1990) raises the point that the more freedom employees have to influence, interact, and share information, the more likely they are to invest themselves in the outcome of those decisions. The atmosphere must hence be one of encouraging participation in which members of a team interact in a non-judgmental climate.

Task orientation refers to the work environment installed within a group. It englobes variables such as how accountable teams and individuals are when performing their tasks. It also looks into how performance is measured, evaluated, and monitored. Is a solid work method is put into place? where feedback is given, and how? These are just a few factors that can affect the general commitment to excellence, they are what we describe as the task orientation: the quality of work dynamic.

Lastly, we can turn to the support for innovation. West (1990) describes it as the encouragement that individuals perceive in their attempts to improve the way things are done in the workplace. Support for innovation is transmitted in several ways: formally through personnel literature or informally by word of mouth. Sometimes firms communicate to their employees that their new ideas are welcome, and offer a clear pathway for these ideas to be acted upon. The encouragement for innovation must not only be stipulated, it must be effectively enacted with the allocation of resources and support. (Daft, 1978).



Figure 5. Illustration by Rico Schacherl (SA)²

² <http://www.rico.co.za/> (consulted the 24/05/18)

2.6) Motivation

Motivation is a key factor that cannot be overlooked when talking about innovation. It is the spark that sets off creativities, and drives the effort along the process of turning an idea into reality. It allows individuals or teams to focus their energy on creating a new solution. Two types of motivation exist, *extrinsic* and *intrinsic* (Amabile, 1997). The first comes from the outside, it can be anything from wanting to earn a reward (such as money, or an award) or wanting to avoid punishment (shame, bad review). It pertains to anything that is done for a separable outcome. Extrinsic motivation serves to satisfy indirect needs, that is why money is usually used because it is a means to reach any subsequent goal. It serves to satisfy one's need outside of the career. *Intrinsic motivation* thus enters into direct contrast with *extrinsic motivation* because the reward is within the activity itself, the motivation is sourced solely from within. This means the pursuit of experience, for example constitutes in itself a reason enough to perform a task. Other motives fit these criteria, for example, it can be within one's interests to put his talents to the test, or gain a new skill. *Intrinsic motivations* can be subtler than we think, sometimes employees are just after a platform to have their voices heard, and be recognized for their creative ideas. Hence, achieving personal goals, continuous learning, or even sheer passion can be reasons for performing a task to the best of one's ability, and these are completely self-appointed motivations.

This being said, It is not always possible to make a clear distinction between both types of motivation, for it is widely accepted that all intrinsic and extrinsic motivation go hand in hand (Bruno 2013). With regards to innovation, managers have to find the right balance of both types of motivation in order to achieve best results. Individually, the reasons to perform a task can be very different, and each member of a team has a different way of contributing to a project. An organization allows itself to flourish if these variables are duly taken into account, creating a favorable climate that harnesses the full power of a team.

Amabile (1997) explains that task motivation is what will make the difference between what an employee can do and what he actually does. The extent of his skill set is important, but what will determine how much effort he actually puts into his task, is intrinsic motivation. To some extent, a high degree of intrinsic motivation can even make up for a deficiency of expertise or creative thinking skills. A highly motivated but unskilled individual will find a

way to learn the skills he lacks in order to outperform, so intrinsic motivation can be a crucial tool.

On the other hand, extrinsic motivators can have a hidden effect as well, if they are too restrictive, they become controlling extrinsic motivators. This means that they do not combine positively with intrinsic motivation and cripple an individual's autonomy. An example of this could be the stress caused by the menace of a severe punishment, or the exhaustion caused by a very tight deadline. So overly constraining extrinsic motivators have been known to be counterproductive (Amabile, 1997).

To limit the definition of innovation within the scope that concerns us, it is important to remind the key titles that have been reviewed. Innovation has historically been mostly about technical improvement, it was the fruit of methodical research and focused on technological advancement. Today, Innovation is given a much broader definition: that of improving not only product but also processes and people. The term “*value innovation*” best fits the new vision of innovation put into the context of today’s world. We have seen that the ability to generate new ideas is in the hands of any individual, team or organization. Nevertheless, a setting that encourages improvement and leads this idea to be effectively implemented has to be put into place. It is a challenge for management to create an environment that leverages the adequate use of motivation, exchange of information, and creates a climate that fully welcomes innovation. This chapter’s objective was to lay the theoretical foundation that will help us analyze the ties between creativity and innovation. Our greater understanding of how creative ideas are brought to life will be used to further our study of a particular field: The South African tourism industry.

Chapter 3: Managing innovation and creativity to improve company performance.

In the first two chapters, we have provided a clear vision of what represents, one, creativity and its components, and two, innovation and its implications. We developed for each of these two notions a direct definition of what it could represent and then we analyzed their direct utility. More specifically, we've been interested in their involvement in the business world.

In this third chapter, we will use these two notions, which we now perfectly dominate, and we will put them together to go further in the analysis. The goal is to understand, to a greater extent, their direct impact on the company's performance. In addition, they will serve as the basis on which we will rest the logical continuation of our case study.

Therefore, we will first address the notion of performance. We will see that it can have different connotations and its definition has evolved over time. Due to globalization mainly, we differentiate two types of performance. The first, more objective, is the one that has long been considered the only one that matters. The one that all companies sought to achieve. Then, the second, rather subjective, which focuses on several other aspects that are essential for the company in today's world. In this study, we will focus on this second version of the performance and see the important role of creativity and innovation on it.

From there, we will see how creativity can impact innovation and which, in turn, will have a consequent effect on this second type of performance in particular. The global performance is divided into several sub-performance's types. For each one of them, we will discover how creativity and innovation are present and can have an impact on improving them.

Finally, in the same line, we will discuss the concept of *lean management*. This is a type of organizational innovation and is increasingly implemented within enterprises for its positive impact on the company's global performance.

3.1) What is performance?

We often talk about the notion of performance. In several stages of our life, and in many areas, this word is likely to show the tip of its nose. The familiarity that all human beings might have with this term is not trivial. Generally speaking, when we talk about performance, we look for the desire to do well, to surpass ourselves and to impact in the best possible way the world around us. In general, we try to be efficient and bring this efficiency to our external environment. One often sees that there is a perspective of classification. This ranking can be made with respect to oneself, as a personal accomplishment, but also with respect to the environment around oneself (Issor, 2017). From another point of view, performance can also be seen as being a clear statement of an achievement made at a specific time, say the moment T , which will have a certain impact depending on the context, the domain or a precise objective. Then, this achievement can also be calculated at a time $T+1$ to see its evolution, while remaining in the same frame of reference (Notat, 2007).

Depending on the domain, it will carry several meanings. In sport, it makes sense when you talk about the number of victories, for instance, or statistics established throughout a competition. In Physics, it is considered as a useful effect with regard to the utility of an object itself, his own characteristics e.g. maximal speed of a vehicle. In the Art world, we realize that it is related to the aesthetical challenge of an artwork or masterpiece for example (Issor, 2017).

In the area of management, the one that is relevant to us, performance has always been a complicated notion to define. In particular, we speak of a complex polysemic concept that will take on one meaning or the other depending on what we are trying to calculate (Issor, 2017). Generally speaking, performing within a business allows it to survive in the long term and ensure its sustainability. In seeking to increase the company's performance, it also acquires, to another extent, its competitive advantage which is crucial in the highly competitive world in which companies operate. This is mostly due to the openness of international trade and the globalized access to information (Issor, 2017).

When digging a little deeper, one realizes that performance is the level reached of a certain expected result by taking into account the efforts, technical or human, put in place and the

level of resources depleted. Relatively, following this affirmation, a parallel can be established between the performance and the desire to be effective. This applies either continuously or at a fixed moment. It is the idea of an action, the process, which takes place through time or the idea of a stage, a specific step at a precise moment, the final result (Issor, 2017).

Finally, several authors wanted to provide a definition of performance and its involvement in business. Some agree, others complement each other. According to Azan (2007), performing is everything that relates to the idea of development. In this sense, Carriere (1999) completes this assumption by affirming that the performance is the company's enlargement, its evolution from one state to another. Boyer (1999) ends by saying that this evolution aims at a certain success of the company on the market. Performance is synonymous with success. The latter being guaranteed by the opinion of others. As said at the beginning of this chapter, performance is a broad term with many definitions. This is the reason why there is some ambiguity around this word. However, despite the different labels given to it, it is still possible to find four common points between all its scientific contributions (Issor, 2017):

- the notion of value goes hand in hand with the performance;
- as mentioned before, performance has numerous dimensions and significations depending on the number of individuals using it;
- something is said to perform if it follows a certain logic, if it is accurate, precise and remains coherent, relevant to the studied objects or the sought results;
- the performance is not something irrevocable, it is subject to different appreciations and is therefore subjective.

A successful company is one that will do better than others or rather, will be considered, by its environment, as being the most efficient one compared to its competitors over a certain period of time (Tchankam, 1998).

3.1.1) First vision, an objective performance, unidimensional

Business performance has had two types of visions. Its understanding and goals were different between the two periods. In this sub-point, we will address the first vision, which has long been considered as the benchmark when analyzing the performance of a company. In this sense, the companies only focused on it and left out everything that was not related to it (Issor, 2017).

For years, this concept was one-dimensional. All that mattered for a company was to generate profit, display good financial results to be considered as a successful one. This single dimension was therefore purely and simply financial (Issor, 2017). The rest was given little value. The reason behind all this comes in the decision process. Shareholders, owners and any party that had a say in and played a key role in decision-making had a tremendous influence on the future of the business. In return, therefore, the organizations strove to flaunt good economic and financial health to win the trust of their owners. The performance translated into a good return on investment, a substantial market share and a good turnover, which guaranteed the enrichment of its investors (Saulquin & Schier, 2007).

This pattern was purely objective. It was equivocal and obvious: if the shareholders or owners were satisfied with the financial results of the company, then we could say without any hesitation that the company was performing well. The evaluation of its performance made no doubt and everyone agreed on it as long as it reached the financial goals.

3.1.2) New vision, a subjective performance, multidimensional.

Although this objective pattern was the reference for years, it has been strongly questioned, by the researches, during the 80s. Indeed, with the strong growth of foreign trade and the refinement of borders, allowing international exchange, the competitive environment, imposed on businesses, has risen sharply. Thus, it has become impossible for companies to sustain from its sole financial performance. This has led to a more complex vision of it (Mathé & Chagué, 1999). In the literature, scientists have shown that focusing only on financial performance can work in the short term for organizations but endangers its existence in the long-term. The system is running out of steam because it is not enough to take into account only the financial aspect. To be sure to tip the balance towards a promising future, it is necessary to integrate all the actors who, from near and far, have an influence on the development and the smooth functioning of the company: the suppliers, the consumers, the customers, managers, employees, investors, etc. From that point, the first unidimensional objective vision will shift to a new, subjective, multidimensional one. The latter is broader because it incorporates several aspects, besides financial, within the framework of the new performance (Issor, 2017).

Now that the idea of financial performance has been refuted, it's time to discover performance in its new look. As said before, the performance is now multidimensional, we even mention the concept of global performance because, as the name suggests, it encompasses everything. It is the performance that tries to satisfy every contributing entity to the business' evolution. It results in the sum of the different other types of performance: social, economic, strategic, legal, organizational and environmental (Issor, 2017). In any case, this term must adapt to its environment, no matter what kind of performance we are dealing with. This word might follow a certain purpose in one situation and change in another. What we are trying to highlight here is that it takes all its full meaning by accustoming itself to its context. In some companies, analyzing the level of legal performance only, for instance, will be more than enough to determine their current position in the market, while in others, it will be necessary to combine the performance criteria between them to ensure an accurate analysis (Issor, 2017).

3.2) Creativity and innovation on company's global performance

In this part, we will relate creativity, innovation with the type of performance to which these concepts refer to. We assimilated that there were several performances and our goal now is to combine creativity and innovation with the performance wherein their effect will be the most decisive. In other words, when boosting creativity and innovation within your organization, what will be the direct influences and what kind of performance will be impacted?

Strategic performance

We can initially find some factors of creativity or innovation in the strategic performance, that which aims at the long-term sustainability of the company. Indeed, one of the important components is the motivation of these employees to achieve the best of themselves in the long term. We have seen in previous chapters that motivation contributes to the emancipation of the creative thought of the individual (Issor, 2017).

Economic performance

These two notions are also found in economic performance. In this type of performance, there are two types of factors: financial and non-financial. The role of these two factors are equally important because the survival of the company can only be preserved if both of them are used together. Among the non-financial factors, we find the employees' satisfaction but above all, the degree of innovation of the company. It is reflected in the value creation for the customer (Issor, 2017).

Commercial performance

We also find the importance of creativity and innovation in the commercial performance. This type of performance is primarily focused on the ability of a company to satisfy the customer. There are factors such as the ability to innovate for the client, to adapt to their needs. By fostering employee creativity, commercial performance can be improved (Furrer & Sudharshan, 2003). The organization will be able to match the right products to the right target to satisfy their customers and increase their loyalty. For this, innovation must be permanent and always orientate towards the needs of the customers - they need to value your offer (Tsapi, 1999). With reference to innovation, it generates a lot of concrete new ideas,

ensued from creative processes, seen as a key success factor for companies seeking performance (Rakoto, Clermont & Geneste, 2005). Especially in a world where the battle of the market between companies rages, in order to keep a competitive advantage over its competitors and to survive in this red ocean, the focus on this creativity / innovation is of paramount importance. It allows you to stay ahead to operate on the long term (Lejeune, Préfontaine & Ricard, 2001).

Human and Social Performance

Not surprisingly, this last type of performance is based on social and human relations within a company. It includes the importance of communication, transfer of knowledge, conflict management, the size of teams, differences in backgrounds and especially the satisfaction of employees - which leads to absenteeism, delays, illness rates. What matters most to us is the social structure of the company. How business works and cares for their employees to ensure their well-being (Issor, 2017). It is therefore necessary to set up a management system emphasizing their personal initiative and promoting the creativity of their individuals. By doing this, the company's social performance improves its external competitiveness, sustain on the long run (Barraud-Didier, Guerrero & Igalens, 2003).

To sum up, the notion of performance has seen two paces in the corporate world. The one we are dealing with now is broader, subjective, complex and above all multidimensional. It takes into account all the actors of a company, external and internal. The role of creativity and innovation is articulated in each of these types of performance. In order to remain competitive, decision-makers must become aware, structure and operate in order to improve their overall performance.

3.3) Implementing organizational innovation on company's performance

The reason we clarified the notion of performance and then outlined the link with innovation and creativity doesn't come out of the blue. The goal is to acquire all the relevant knowledge to better discern the idea behind this third and last part of our chapter 3. Remember, creativity and innovation, brings this notion of novelty. We already know that there are a large number of different innovations. The one we will discuss in this sub-point has taken a considerable scale in recent years. There is no doubt that it allows businesses to perform better. It's time to discover the concept of *lean management*. It is a type of organizational innovation that is becoming increasingly prevalent in the management world due to its usefulness and effectiveness. Indeed, the increase in competition inevitably grant it an importance of implementation (Dubouloz, 2014). Also, we will see that notion like individual creativity is beneficial in this type of organizational innovation such as *lean management*.

It would be naive to believe that as soon as the company adopts this type of organizational innovation - the lean management - it will be promised a endless bright future. Many have failed because it is technically complicated to apply on the one hand, and, on the other hand, after its introduction, to ensure its smooth functioning in the long term. This is usually due to the lack of confidence of all business's stakeholders to believe in the project, their resistance to changes that leads to an adverse effect on their job performance, and lack of support from the executive board (Beauvallet & Houy, 2009). In general, there are two important dimensions to any type of organizational innovation: the technical part and the social part (Daft, 1978). The former focuses on the structure of the organization, how employees will work together, articulate themselves to one each other, and how the relationships will be structured (Damanpour, 1991). The practices, processes and tools put in place to transform inputs into outputs. The second reflects on the available resources and how they will be consumed to ensure the sustainability of the innovation. We perceive the role of individuals and their relationship with each other. We find their creativity, attitudes, values and beliefs (Penrose, 1959). Before going further in our understanding, we must understand this: the two dimensions are complementary, they are interdependent (Christmann, 2000). The link between the technical system and the social system is very strong. In such a way that one cannot walk without the other. In other words, if a company wants to start with a new

organizational innovation, it is required to take into account each of the two dimensions. If a company relies only on the technical part of an innovation, it cannot sustain and human capital will not follow. On the other hand, if it focuses only with the social dimension, it cannot be effective as the structure won't hold neither last long. In a nutshell, the two go together, are correlated and the use of one without the other is not viable (Dubouloz, 2014). Finally, it starts with setting up the technical system in the first place. Once this is properly implemented - the practices are clear - the social system has to adapt. The performance of *Lean* will depend on how the social system will be established and adapted to meet the technical system's requirements. As a result, when there is change in the technical dimension for various reasons, the social system must consecutively be structured differently to stay in line with the technical obligations. Otherwise, the performance will be reduced (Dubouloz, 2014).

Articulating both dimensions smoothly together increases lean performance because of an improvement in productivity and quality (Cua, McKone & Schroeder, 2001). We will focus on the social dimension of lean management. This is where the creativity and innovation of employees will be more present. It mainly concerns the way in which the leaders and the management of human resources will be organized (Dubouloz, 2014). It operates, among other things, on the degree of involvement of employees in decision-making. Furthermore, we can find the trust given to employees to independently undertake ideas, projects - individual or collective - within the organization (Baraud-Didier et al., 2003). Lean management is an innovation itself and can be defined as a new thing, a novelty for the company (Damanpour, Walker & Avellaneda, 2009). The central principles within *Lean* are the reduction of all waste (with new practices like *Just In Time*) while aiming for constant improvement that will be perceived as an expected and positive value for customers (Womack & Jones, 2009). There is a need to unearth rare resources, the creative human capital that can bring renewal thoughts within the company, respecting the technical structure set up to coincide with the needs of customers. In *lean management*, leaders aim to protect employees, let their creativity speak, to exploit it and to take full advantage of it through new projects. This will enhance the ability to create other strategies and finally, connect them to create a successful system in the long run (Biazzo, 2002). The main feature of *Lean* lies in its flexibility. Strategic planning promotes the creative climate and innovation as well as the constant and fluid movement of information across the entire organizational structure. They

encourage everyone to participate and showcase their skills towards a common goal (Dubouloz, 2014).

To implement lean effectively, there are several pillars to be respected. At first, it is recommended to provide enough trainings. It is not an easy task to turn the current entire system upside-down and come up with a new organizational innovation that will change most of the actual processes of the company. These trainings focus on *lean* working methods, for the staff on the one hand, but also and above all for the management on the other. Then, it is important to emphasize clear and concise communication throughout the company's different layers - all workers and managers. They need to be kept abreast of the changes that will come out of it and show the importance of making those changes. Finally, one pillar is the participation practices, enabling employees to play a key role in determining these new working practices. Since they take part in setting up the *lean* and choose themselves some of its features, they understand how it works faster. They are no longer actors in a new system but represent the new system *per se* (Dubouloz, 2014).

To sum up, the success of innovation lays on the ability to feel interested in what you do and feel. That is what *lean management* is trying to achieve by bringing to the fore responsibility to the employee. They take on the leading role and are free to boost their creativity. It has to be properly done. Information has to be disseminated to everyone while having a common representation of the goal and the challenges induced by the new organizational innovation - *the lean management*. The main objective to succeed in shifting from one type of organization to *lean* is to make sure all individuals are convinced of the changes and understand what is at stake (Dubouloz, 2014). Finally, rewards, financial or otherwise, are an important factor in adopting *lean*. Practices such as feedback, encouragement and other positive acknowledgments engage employees and inspire them to produce even more new ideas and innovations (Paré & Tremblay, 2007).

In Chapter 3, we have taken as a basis the concepts we covered in Chapter 1 and 2 which are the creativity and the innovation. We have therefore narrowed down our research to a very specific type of innovation: *lean management*.

This organizational innovation is a new way of structuring processes in the company. The criteria to implement any organizational innovation have been developed. We have approached the two main dimensions: the social dimension and the technical dimension. The former focuses on the practices and tools to produce and turn *A* into *B*. The latter, instead, support these practices by allocating the relevant resources to ensure its well functioning. The important thing is to remember that they are interdependent and work in parallel. They adjust and adapt to stay properly fitted. Otherwise, innovation may cause poor results.

Then, we defined *lean management*, its effect and the consequences of opting for such a renewal in a company. It is clear that more and more businesses are realizing the fruitful opportunity it can bring to them. Hence, the goal is to implement it well to aim for increased performance. From this perspective, we are essentially focused on the social system. Indeed, it is mainly in this dimension that the concepts of innovation and creativity lie. If *lean* is well managed, employees become proactive, independent and enterprising. The social performance within the *lean* makes it possible to impact positively the overall performance of any company.

In the last chapter, we will just need to clarify the South African tourism market. Understand the specificities of a country so divided and the place of creativity and innovation in the tourism industry.

Chapter 4: The Tourism industry in South Africa.

The past three chapters have been dedicated to setting up a theoretical landscape on which we can base our field study. We have seen that creativity and innovation are powerful concepts that are central to stimulating business and enhancing competition. Our focus now shifts to the South African market. We have chosen to study this country because South Africa is a developing economy and member of the promising BRICS nations. It's detachment from western influence offers a refreshing economic and political climate that is bound to offer an interesting outlook on our subject. We will show that in such a thriving economy, the dynamics between business, competitiveness, and innovation will stand out. In addition, and within the scope of our International business master's, we also wanted to make sure we added a global dimension to our paper.

Within South Africa, we have chosen to analyze tourism because it is one of the leading, developing industries in the country. More specifically, we will engage with tour operators, also called tourism or travel agencies. We will show that there are many of these, new or established businesses, and that they are rich in insight with regards to our subject: creativity and innovation. These organizations serve as a middleman between clients or businesses that wish to organize a trip, and the local touristic infrastructure that is offered to them. As we will see, this industry exists, in similar forms, all over the world but South Africa acts as a hub towards all of the Southern African destinations. In order to remain competitive, these companies must engage in constant value creation, and they can do so in by innovating in different categories. In this chapter, we will also refine our research by presenting two different theoretical tools dedicated to gathering innovation data. As an ever-evolving notion, tourism follows trends and tendencies, and is very dependent on a stable socio-economic context. South Africa therefore is the right place to get in depth with regards to innovation in tourism.

4.1) Economic context

The early 1990's marked a new beginning for South Africa's foreign policy: two main aspects being a focus on political stability and economic growth for Africa, and an insistence on not being dictated by the west. Moving away from the influence of western states, South Africa has shifted its incline towards the rising economic and political powers that form the BRICS nations.³ Together, the BRICS members vouch for a fairer global trade, a rebalance of the trade systems, and work on finding new solutions that aren't inspired by western states influence. In 2014, South Africa's total trade with BRICS was R382 billion, (29.9 billion dollars) up from R268 billion (20.9 Billion dollars) in 2011 (Neethling, 2017). This interesting setting opens many opportunities for South Africa to develop its economy through partnerships that go beyond the usual scope of global trade.

In addition to its quest for socio-economic independence, Booyens (2014) has found another interesting path that South Africa is undertaking: the shift towards knowledge based economy [KBE]. Unskilled employment, low level of productivity and low levels of technological readiness are still predominant in the region. Since 1994, South Africa has joined other developed nations in aiming its macroeconomic policies at shifting into a knowledge based economy (Blankley and Booyens, 2010). It is generally accepted that KBE's drive employment, growth and enhances competitive on a global scale. This positive economic trend requires skilled labor, and technological investment, but is very fertile for innovation. This being said, although innovation is arguably slow in surrounding regions (Wolf, 2007), the globalization of technology has offered possibilities that South Africa has started to embrace, notably in one key sector of business: Tourism.

³ BRICS stands for Brazil, Russia, India, China and South Africa.

4.2) *The Tourism industry.*

South Africa is a country that until recently was divided by a system of institutionalized racism and discrimination. This dark chapter of the nation's history lasted from 1948 to the early 1990's.

Until then, the tourism industry was largely centered on the recreation of the elite white population (Visser, 2004). Following the end of the apartheid, South Africa has joined the rest of the world in recognising the importance of developing its tourism industry, and has started making efforts in that direction. The country started considering tourism as a development opportunity, and sought out to heal this industry that had been tarnished by racial discrimination and ensuing international sanctions.

In 1998, an estimated 8.2% of South Africa's gross domestic product (GDP) came from the Tourism sector. It is projected that this share will climb to 10.3% by 2010. It is also said that tourism employed 740000 people in 1997 which represented roughly 1.7% of the population at the time. These numbers come as no surprise since South Africa, in addition to being an acclaimed touristic destination itself, now serves as a hub for any travelers who come to visit the many game parks and safaris of surrounding southern Africa. The city of Cape Town, specifically, has progressively been establishing itself as the doorway to Africa⁴. In fact, three years ago, the city has invested in an "air Access program", a private-public collaboration aimed at increasing the inflow of travelers to Cape Town by facilitating flights, and improving infrastructure in order to welcome more tourists⁵. With greater tourist influx came greater demand for accommodation, tours, and planned vacations. This is where the significant role of travel agencies comes into play.

⁴ <https://www.iol.co.za/business-report/economy/cape-town-is-africas-tourism-beacon-14545935> (consulted the 17/05/2018)

⁵ <https://www.westerncape.gov.za/news/air-access-project-opening-western-cape-world> (consulted the 17/05/2018)

4.3) Travel agencies of Cape Town

Travel agents serve as a middle man between travelers and tourist interests. The service they generally offer is simple, hassle free planning tailored to a client's preferences and budget. The number of travel companies has been increasing over the past few years due to the flourishing tourism industry. The high number of yearly travelers make it an increasingly profitable business (Booyens, 2012). As more companies arise on the market, fierce competition ensues. And as we have seen, a great way to stay above competition is by innovating. This is why we have chosen the dynamic tourism industry of Cape Town as our field of study of creativity and innovation.

4.4) The cultural dimension.

Another interesting element is that these companies have resorted to hiring staff that compliments the market segment they work with. Company sectors who mainly cater to the French market for example, have a mainly French speaking workforce, this is important since a fluid contact and cultural affinity have proved to positively impact tourism performance in Cape Town. Manaliyo (2009) wrote an extensive paper about language and tourism in Cape Town. He found that travelers who plan a trip in their native language purchase tours after a smoother customer journey, and are more likely to enjoy, recommend and recreate their travel experience. Manaliyo (2009) also mentioned that cultural familiarity reduces doubt, and enhances interaction with locals.

In fact, it is so widely accepted that language plays a key role in business (Bitner et al., 1990), that South Africa awards a special “critical skills” working visas to workers that come from non-english speaking countries in order to boost inbound travel and encourage tourism in the area. This visa applies solely on the grounds of their proficiency of a language used by South Africa’s main business partners: German, Swiss German, Flemish, Greek, Swedish, Danish, Italian, Dutch, Spanish, Mandarin and French⁶. These critical skills also apply to other industries and businesses such a call centers, which have also chosen to base themselves in South Africa. As we have shown, sensitivity to cross cultural factors lead to effective interactions and ultimately enhances customer satisfaction. We will enrich our study of innovation by including this cultural angle into our field analysis.

⁶ <https://www.immigrationsouthafrica.org/blog/foreign-languages-as-critical-skills/>

4.5) Innovation in Tourism

The tourism industry offers fertile grounds for Innovation, since each company wishes to distinguish itself by offering an outstanding service (Booyens, 2012). Tourism firms have seen their innovation behavior impacted by a few drivers of change, both on a global and local level. Macroeconomic drivers include competition level, the state of the economy, the growing tourism industry, and environmental trends (Cavlek et al. 2012; Dwyer et al. 2007; Hall and Williams. 2008). The first driver of change in the tourism industry is competitiveness, it is critical for firms to stay constantly innovative in order to gain or keep an advantage over the often-saturated tourism market.

The second driver is a global one: the growth of the tourism industry all over the world, and especially in BRICS nations. Geopolitical trends lead to favorable conditions for tourism to thrive. This can translate to reduced levels of violence and political unrest that changes consumer behavior and visitor perception. In 2012, international arrivals broke the 1 billion mark. Such an increase in tourism explains a shift in clients tastes and preferences and naturally result in the development of niche tourism products (Dwyer et al. 2007).

Another important driver we must mention is the shift towards environmental conscious tourism. This trend has led to more demand for responsible tourism alternatives and firms having to innovate to adopt new environmental-friendly practices. (Frey and George, 2008). As a general guideline, it is consumer preferences and shifts in demand that drive change in the quickly evolving tourism industry.

Although many factors push tourism firms into innovating, each firm integrates innovation into its strategy at its own pace, following its own business model (Hall and Williams, 2008). Some welcome the idea of empowering their staff with the possibility of improving the processes more than others.

4.6) The Abernathy-Clark model applied to tourism.

Hager (2006) presents us a model that is commonly used when studying innovation: the Abernathy-Clark model (1988). This model is a valuable tool that provides an insight into the different types of innovation and Booyens (2012) helps us analyze how they apply to the tourism industry.

Revolutionary innovation, renders existing technical and production competences obsolete, and yet is still applied to the same market and with the same customers. Past examples include the creation of low cost airlines, or the rise of internet sales. This can affect an entire industry. In tourism, a great example of this is GDS (global distribution systems) which is a network that facilitates the dynamic between booking agents and tourism service providers. This new technology has changed the rules of the game and made booking agencies far more efficient (Booyens, 2012).

Regular innovation, on the other hand, is quite discrete. It is defined by improvements that take place on already existing mechanisms and products. These small upgrades might be missed by the untrained eye, but have significant impact on an already existing market. In the Tourism industry, this applies to investments to existing infrastructure, or upgrading quality standards. Although both of these types of innovations have the power to revolutionize the industry, the key is that they apply to an already existing market and customer base.

When dealing with a new market, two other types of innovations can be invoked, one of which is the niche innovation. This term is used when existing technology and resources are rearranged to cater to a new market. In the industry that concerns us, some agencies will create new alliances with marketing partners to reach other segments or create new themed tours for a specific demographic. Niche creation is really characterized by a trivial change in technology that results in an incremental impact on emerging marketing segments (Booyens, 2012). Current link in marketing are disrupted in favor of gaining new customers.

The last type of innovation that applies to tourism is architectural innovation. In addition to a separation with existing marketing partners, is the use of new technology or new trends to activate new markets. These are well thought out shifts that create new business and

establishes new rules. New findings in Agro-tourism or the rise of environmentally friendly tourism are great examples of how architectural innovation has been put to into use.

We have shown that the Abernathy-Clark model (1988) accurately separates the 4 main forms of innovation in the tourism industry (see Figure 6), this will allow us to gain a more precise understanding of how the Cape Town agencies welcome innovation into their business strategies.

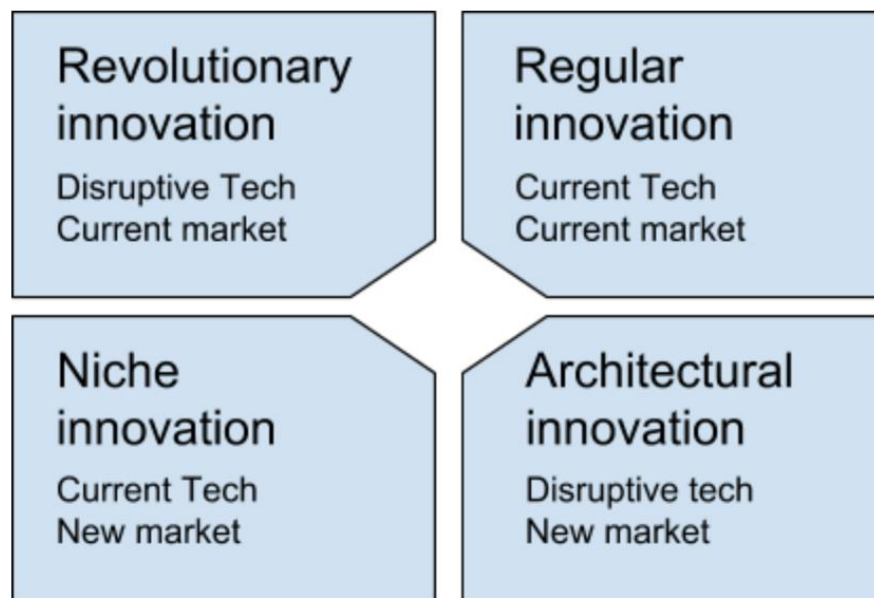


Figure 6: Abernathy-Clark model applied to tourism. (Booyens, 2012)

4.7) *The Oslo manual approach to tourism innovation.*

The second predominant method of analyzing innovation in Tourism is the Oslo manual typology. It was created by the Organization for Economic Co-operation and Development to set guidelines to collect and use data in industrial innovation. Many authors vouch for its relevance in the tourism industry, amongst them: Alsos et al. (2014) and Brouder (2012). Some authors like Decelle (2006) also find resemblances between innovation for tourism and innovation for industries like manufacturing and services, and affirm that the same model can be used to analyze innovation data on all of them. He argues that tourism is characterized by process, product, marketing and organizational innovation, as the Oslo manual depicts. New trends in the industry such as creative tourism and responsible tourism are on the rise, but some of these domains and the innovation process behind them have not been studied thoroughly. This is where the standards set by the Oslo model come in handy, as we will explain hereafter, based on our understanding of the original 3rd version, found on the OECD's official website⁷. These are the five main categories and how tourism fits into each of them.

Product innovation: this category defines the creation of new products, or rearranging products in a new way, or linking new or existing services. The key here is that this is done in ways that are visible to customers. In tourism, this can mean creating new tours, rearranging old tours with new elements or presenting new price ranges. Further examples include niche tourism, nature based tourism, or any new event or festival (Booyens, 2012).

Process innovation depicts improvements that raise the performance of operations. In the tourism industry, Hjalager (2010) explains that most of the process innovation in tourism can be attributed to the implementation of ICT (Information Communications Technologies). Some examples include computerized reservations, operations, that are made on a platform shared by hotels, tour operators, and transport providers. This technology has revolutionized the efficiency of tourism.

⁷<http://www.oecd.org/sti/inno/oslomanualguidelinesforcollectingandinterpretinginnovationdata3rdedition.htm>
(consulted the 1/06/18)

Organizational/managerial innovation describes improvements made on the organizational level of an organization. This includes new management methods and business models. In tourism, this category of innovation can take place outwards, such as forming Alliances with new partners, or arranging new subcontracts, or inwards, with improvements on people management, team dynamics, hierarchy, routines and procedures. This category interests us particularly since we will focus on how tourism agencies manage their employees with regard to innovation.

Market innovation: This category is about creating new opportunities by approaching new markets by leveraging new marketing tools. The tourism industry can improve its marketing impact by having new collaborative marketing initiatives, or by making new customer segments and reaching them through new channels. Any new tourism marketing concept could fit into this category, as long as it strengthens the brand and stimulates business.

Environmental innovation: This last category, which is an extension of the Oslo manual, measures innovation with regards to environmentally friendly, sustainable and responsible practices. In tourism, this translates to the efficient use of energy, efficient waste management, protection of the environment. Cape Town, who is currently experiencing a drought, offers a great example of an environmental challenge it's tourism industry has had to innovate in.

We have seen that the tourism Industry offers fertile grounds for improvements in different categories. Travel agencies, like most businesses, maintain their competitive advantage by constantly creating value for new and existing consumers. South Africa is a developing economy in which tourism naturally thrives due to its many attractions. An increasingly favorable setting has seen tourist numbers increase steadily over the past 10 years. The development of infrastructure, accommodation, or transport options is a natural consequence of such a flourishing tourism industry. In this industry, Innovation has many forms, notably partnerships, improved processes, and new products for niche markets. Tour operators must also adapt to the influx of travelers by being culturally flexible, and catering as best as they can to the clients they work with. We've ended this chapter by taking a close look at two Innovation measurement tools that are recognized for their use in tourism industry.

In the next chapter, we will present our methodology and explain how we tackled the field in order to shed light about our topic and confront theory to practice. We will especially focus on lean management practices in hope of gaining more information about how the dynamics of creativity intertwine with the new age of organizational innovation.

III) EMPIRICAL RESEARCH

The aim of this section is to present the practical part of the master thesis. In Chapter I, we will first present the methodology. We will present the design and procedure of the study that we used to analyze our results. Afterwards, we will include the description of the companies we have approached. We will also list the key stakeholders that we interviewed for our research, their legitimacy with regards to our topic, as well as their position in the company. Finally, the interview analysis part will depict how we have analyzed our interviews to develop our main findings. In Chapter II, we will present the different results and observations obtained. This chapter will be mainly based on the methodology developed earlier. Besides, some comparisons will be made between what we have seen so far in the literature review and our actual research on the field. Ultimately, we will sum up the chapter with a general comment on the subject. Finally, in Chapter III, we will develop a more proactive analysis of the results regarding our problematic and existing scientific literature. Furthermore, we will suggest future research that could be conducted to improve the research in the domain as well as the limits of ours.

Chapter 1: Methodology

Our methodology will be divided in four parts. In the first one, the study design, we will explain our reasons of choosing qualitative approach and precisely, semi-structured interview format for the gathering qualitative data. Also, the link between the study design and our choice of exploring the South African tourism industry. Then, we will briefly give a description of the three companies we will analyze for the purpose of our thesis in order to get a first taste of the companies we are dealing with. Afterwards, we will present our interviewees: their positions, their jobs and the reasons why they have been chosen. Finally, we will describe how we analyzed our interview and how we proceed to present our results. We will conclude with a general summary table including the main points emerging from our 6 interviews, across the 3 companies on our 4 main themes (see Appendix 1).

1.1) Study design

Since our research work is exploratory in nature, it makes sense for us to operate on a qualitative approach. This type of approach applies throughout the development of our thesis as well as the analysis of it: from the objective of the research (answering our research question), to the mode of information gathering (cluster interview guide with different themes) to the type of analysis conducted on the results. Qualitative approach also makes it possible to envisage rival explanations to ours, which contradicts our discoveries to enrich the debate. Finally, given that this subject has not been addressed before in existing research, the use of the qualitative approach is completely justified since it allows us to go more in depth, to contextualize the new subject studied.⁸

In order to pursue our research project, we have prepared an interview guide (see Appendix 2 to 4). This questionnaire follows a semi-structured interview format, and is intended to collect qualitative data that can directly be confronted to our theoretical findings. Interview guides are sets of pre-written question that serve to prompt discussion. However, in the case of semi-structured interviews, the subject is not restricted in his answers and can elaborate where he/she sees fit. The interviewer is also given the freedom to deviate from the interview guide slightly in order to “dig deeper” if it enriches the debate (Quivy & Van Campenhoudt, 2006). This method is interesting for our case because it does not limit answers and it is best used to understand how processes work and how they can be improved. We have chosen this individual form of interview over a focus group because it allows a more detailed study, free from the social pressures that could arise from the presence of other participants⁹.

The questions that will be asked are directly linked to the review of creativity, innovation and lean management that we have found. Our task will be to map the current dynamics of innovation and see where lean management could be incorporated into the process.

We have chosen to interview actors on different hierarchical levels because we believe it will broaden the reach of our study. We hope to get relevant insight from the managerial level and work our way downstream to gain access to employee point of views. We believe this is the

⁸ Lejeune, C. (2013). *Séminaire d'accompagnement du mémoire en sciences de gestion: analyse qualitative*. Louvain School of Management. UCL, Belgium.

⁹ Pleyers, G. (2017). *Étude de Marché(4): Études qualitative*. Louvain School of Management. UCL, Belgium.

best way to tackle our subject since it involves managerial decisions and their impact on the organization's members. In order to do that, we have created three different interview guides with adapted questions in regard with the positions of each of our interviewee; one interview guide for managers, one for consultants and finally, one for interns. We believe that asking the same type of questions to each one of them is not relevant as their knowledge and experience in the company varies completely, and so does their quality of answer.

In accordance with our qualitative data gathering plan, we have selected two managers, two consultants, and two interns. It is important to note that the hierarchical structure of tourism agencies is case sensitive and will be seen more in depth in the next section. However, the principle of interviewing both management and the staff they lead is applied carefully in our choice of interviewee.

We have chosen the South African tourism industry for many reasons. One of the main reasons is our facilitated access to key stakeholders made possible by personal contacts we have. Luckily, and as we have elaborated in chapter 4, it turns out that tourism is a vibrant industry in Cape Town, and we have a possibility to study it from close. Tourism employs thousands of national and international employees and functions through a web of partnerships that extends throughout Southern Africa. Such a lively industry functions under the pressure of intense competition. It is essential for the tourism agencies to offer new services and innovate in order to stay on top. The agencies we have selected engage in rather similar strategies to stand out: they all operate on the southern African region, provide tailor made travel services and cater to the same customer base. This is why we believe that the setup is perfect for us to ponder about the implementation of lean management and how it could be a real game changer.

1.2) Companies presentation

In this sub-point, we will present a brief presentation of the companies we have been working with. We have interviewed employees of three travel agencies in Cape Town, South Africa. They are from different sizes, from big customers base and operating area to smaller, new agency. Still, they are all operating in South Africa but also in Southern African countries. The following information are based on the company's presentation documents, website and employees' sayings. We have requested the permission to use the company's documentation found online.

1.2.1) XO Africa

XO Africa is a Cape Town based events and travel agency providing luxury tailor-made services. It is a French company created to provide unique experience to its customers. They are exploring the African continent to inspire their clients and bring them into the magical destinations of Africa. They are considered as a destination management company and travel specialist in Southern Africa. They believe that travelling in Africa is not an easy task, therefore, through their years of experience and commitment, they offer services of quality, originality and fun to their clients. XO Africa is handling everything from the first call, logistics, information, accommodation, valued information, advising the client and listening to its desires to create the best personalized itinerary. They operate in Southern Africa: South Africa, Botswana, Namibia, Mozambique, Zambia, Zimbabwe and Lesotho. They are reaching now 25 employees. They have developed an online B2B interface where clients can access all their suppliers' rates and check for accommodation availability.¹⁰ XO Africa is divided into two main departments: XO Events and Travel by XO. XO Events brand specializes in Events Management and incentive travel whilst Travel by XO focuses on authentic, luxury travel design. They have created and facilitated over 500 events and sending leisure travelers on life-changing trips throughout this alluring part of the African continent. Through XO Events, they thrive to create, design, organize and lead projects such as conferences, product launches, incentive trips, sports rally, fashion shows and professional interaction. They assist their clients not only in travelling but accommodation, venues of their events and finally take care of all technical requirements.

¹⁰ <http://www.xoafrika.com/about-xo> (consulted the 01/07/18)

What is very interesting with XO Africa is that they recently decided to implement *lean management* within their organization. In the sense that they operate in a new structure aimed at reducing any waste of time and money. They want to be more efficient by giving more space to each employee, where they can freely decide to join a teaching committee to be trained and to operate independently. Compared to before, they looked very much like a hierarchical structure with no opportunity for employees to express themselves. We will thus be able to see any differences in the company's performance, through creativity and innovation, after the implementation of *lean*, which is exactly the goal of this thesis.

1.2.2) Ekima Travel

Ekima Afrika Travel was born in 2010 under the leadership of Roxane Lebrun. The company is based in the heart of the city of Cape Town. In eight years of existence, this small agency has now become a key player in French-speaking tourism in South Africa. Ekima Travel today has a team of about fifteen enthusiasts and has a working space on three floors in the heart of Cape Town. Ekima Travel focuses on French speaking customers. They offer a personalized trip according to clients' needs and offer the best experience. They provide special services such as French assistance available 24 hours a day for an emergency during your trip, walk through with the same consultant, from your first contact until the end of your trip and finally, no extra commission costs compared to traditional agency. They are proud to offer high quality services: a selection of small-scale accommodations such as guest houses, boutique hotels and small lodges for a friendly experience. They also acquire a good network of experienced French guides impregnated with the culture of the country. They are proud of their ethical commitment with respect to preserve the different environments affected by their activities. They operate in South Africa, Botswana, Namibia and Mozambique.¹¹

For Ekima, even if they never really wanted to implement *lean* or think about changing their organizational structure, because they still have a rather hierarchical structure, we can still find some characteristics of *lean*. Simply because they see themselves as a family where everyone already has a say. It will therefore be interesting to see to what extent this process can be pushed and see the impact of *lean* within it.

¹¹ <http://www.ekimatravel.com/voyages-en-afrique-australe-pourquoi-nous/#> (consulted the 01/07/18)

1.2.3) *South African Travel (SAT)*

South African Travelers or SAT is born in 2007 when two Belgian travelers fell in love with South Africa while exploring the Kruger National Park. This life of discoveries makes them very quickly want to share their passion for this country with their friends and their families. Thus, came the idea of creating a tour operator in the image of Africa as they love and live: exceptional and authentic. South African Travelers was born. Their vision is to become the first recipient in South Africa, Namibia and Mozambique. They claim to have the best local expertise because all of their rangers are specialists and passionate about a region of Southern Africa. To offer exceptional tours, they have tested many establishments and itineraries to create the finest activity through the region of Southern Africa. They also provide 24/7 travel assistance. They favor close relationships with their clients before, during and even after their journey to collect all relevant insights and eventually, always improving their service. They develop tailor made circuits that correspond to any expectations, ideas, desires and align with the client's budget. They have scrupulously selected small structures, synonymous with friendliness, charm and far from clichés and hyper-tourist circuits. They operate and offer services such as familial trips, couple adventure, sport activities and safari.¹²

SAT is the smallest of the three companies studied. Their main specificity is that they have very strong DNA that every employee tries to embrace. They also try to transmit this DNA to all their customers. Here, it will be interesting to see if *lean* can still be done in such a small structure, with DNA already well anchored.

¹² <https://www.satravellers.com/a-propos-de-nous> (consulted the 01/07/18)

1.3) Key Stakeholders

During these semi-structured interviews, we chose to interview employees on several hierarchical levels. Indeed, we found it relevant to gather and confront the opinions of a manager managing a team, a consultant under a contract and a trainee who will be there only for the brief duration of his internship. The goal is to appreciate the different points of view on the issues discussed and to be able to compare them, either by making links and grouping the same ideas, or to analyze, understand and try to provide an explanation on the divergent opinions. Without a doubt, it brings richness to our analysis, adding credibility to our results as well as depth in the argumentation.

Samuel Renier is the General Manager or GM of XO Africa. He is French and he is 39 years old. He is mainly responsible for ensuring the smooth operation of the XO Event and Travel by XO departments. In general, he ensures the fluidity, improvement, change and control of the production part of the company. He manages a team of several consultants and trainees. It seemed important to us to collect his testimony on the subject because he is experienced in his field, he has a macro point of view that few other employees would have had in the company. He can give us important information about internal as well as external processes of the company and the industry in general. He represents the cornerstone in all the company's big decisions (see Appendix 6).

Romain Marty is a young French consultant of 25 years. He works in the Travel by XO department and despite his young age, he remains one of the most experienced employee, due to his traineeship before becoming a full-time employee. He therefore knew the situation of being an intern and now, consultant. His situation is very interesting in the sense that he can give us some comparisons and establish some links in the transition from trainee to consultant. In addition, his role in the company is of paramount importance because they are the ones who have direct contact with the customer. He has more responsibility but he is not considered yet, as a manager. His point of view is therefore articulated between that of a manager, upstream, and that of a trainee, downstream (see Appendix 7).

Ophélie Drolet is a 21-year-old French student. She is currently at the end of her 6-month internship at XO Africa, also in the Travel by XO department. Here, our idea was to have a

trainee on the one hand, but who knew well all the process of the company thanks to its seniority. As a matter of fact, she only has a few weeks left before completing her internship. As a result, she has had enough time to, despite her intern status, understand the company she is working for, the structure, the main goals and the values. Therefore, her opinion, her experience and feelings seem to be for us an essential added-value to take into account (see Appendix 10).

Pauline Joiris is a consultant at Ekima Travel in Cape Town. She is 32 years old and has been working for Ekima for 4 years now. The young Belgian is one of the most experienced consultants. She previously worked for another travel agency in South Africa, XO Africa. She has an attractive profile because she has gained experience in several tourism companies, including two that are analyzed in this study. Finally, having been a specialist in the South African market, she is now the only expert and focuses mainly on customers wishing to go to Botswana. She has several points of view in terms of destinations which is a key factor to depict (see Appendix 8).

Adèle Condomines is a 25-year-old French trainee. She is currently doing her last month of internship which gives her some legitimacy as to the knowledge of the market and the company in which she works. She has remained stable in her position and she is responsible for providing the most important product to customers: their road books. Her position is therefore of great importance despite her status (see Appendix 9).

Dimitri Stroïnovsky is the creator and current manager of SAT (South African Travelers) since 2007. He is Belgian and he is 34 years old. After moving to South Africa, his passion for traveling and discovering this country made him want to open his own travel agency. His case is particularly attractive because he is the creator of the company and the current manager. From the beginning, he has been present, so he knows his company better than anyone. It has also been able to observe its evolution in all internal processes and external relations. We are able to extract from him all relevant information regarding his company for our thesis. We, therefore, believed it was not relevant to interview intern or consultants since the company is still a small one (see Appendix 5).

1.4) Interviews analysis

We will dedicate this last section of our methodology on how we have analyzed our interviews as well as summarizing our results for each person interviewed. The goal is to properly clarify our study design and highlight our results' interpretation. This will be done in the form of a summary table on which all of our empirical analysis of the results will be based, in the next chapter.

As stated earlier in our section on our study design, we conducted semi-structured interviews. The reasons are clear and have already been brought above. However, we also used an analytical method that helped us develop our results more accurately. Indeed, we used the multiple case study method. It makes us account for the different companies and individuals involved and improve the synthesis of data towards increasingly higher levels of credibility, accuracy and understanding. The use of multiple data sources established diversified measures of the same phenomenon. This methodological choice is consistent with the literature, which points out that the combination of several data sources favors the emergence of different facets of the case that can corroborate or even address different questions (Fortin, 2010). The use of a multiple analysis method and triangularization of results is well adapted to our specific research case. It is part of a rigorous scientific approach that ensures the value of research results. According to Stake (1995), the preservation of multiple realities and different or even contradictory points of view opens the way to interpretations.

In our case, we will cross-examine the contributions of 6 participants, operating on 3 different hierarchical levels, in 3 different tourism agencies. Using the triangularization of our results and the multiple case study method, the resulting analyses of our research on these different sources provide some depth for our final conclusion. In a practical way, we will, for each stakeholder, each hierarchical level and each company, compare the results together around our main themes: creativity, innovation, lean management and the impact on performance. This will take the form of a table crossing the testimonies with established links or contradictions, depending on the status of the individual involved and the main dimensions addressed.

In other words, our process will be as follows: for a speaker, let us say a consultant, we will compare his experience, specific to the organizational structure of his company, with that of another consultant, coming from a different company, on one of our main dimensions tested such as creativity, or lean management for instance. This represents a horizontal analysis between companies. It is a question of finding similarities, divergent points or even new elements between employees of the same position but across different companies. Then, it is also relevant to perform a vertical analysis where, as for horizontal analysis, there is a purpose of comparing different data in order to draw results, but, this time, between different hierarchical levels within the same company. Concretely, to put in relation information on creativity for instance, between a trainee and a manager of the same company. Finally, a two-dimensional analysis can be done, horizontal and vertical simultaneously, comparing different hierarchical levels jointly with different companies. It is difficult to draw accurate conclusions in the latter analysis process because there is no fixed point on which to base and compare results.

All our findings are outlined in our summary table, for each stakeholders, companies and main points of our theoretical part (see Appendix 1).

Chapter 2: Results

This next chapter is dedicated to the results and observations that we have made as we carried out our data collection and will be divided into two parts. In light of our findings, we will first discuss how the previously established theoretical base compares to our field study. We have gathered information in a structured way, from more general observations, to specific cases, depending on our interviewees' sayings. Each paragraph will represent one idea, depicted in the theory and detected in the interviews, related to each of our key points analyzed in this theoretical part: creativity, innovation, lean management and performance. Each paragraph will start with the results that align with our literature review, and will end with comments about any noteworthy deviating data. Finally, we will conclude by proposing an initial draft answer to our problem, a final comment, and find out if tourism companies in the South African market can benefit from the implementation of *lean management* i.e. whether this organizational innovation can allow them to perform better.

2.1) Findings

In this first sub-item of Chapter 2 on the results, we will highlight the main points obtained from our interviews. Then, we will compare these findings with the theoretical part on the one hand but also between each participant on the other hand i.e. seeking for common points or discrepancies. All of the following results are based on the saying's of our participants (see Appendix 5 to 10). This part will be divided into 4 sub-parts, each based on the 4 themes mentioned above in our methodology. In other words, we will elaborate here our reasoning, carried out in our summary table of point 1.4. of our methodology (see Appendix 1), more in depth, point by point.

2.1.1) Creativity and Innovation

Innovation and creativity were one of the focuses of our data collection. Bearing in mind the tools we gathered in the theoretical part, we set out to find information, patterns or practices that would help us understand how the power of creativity was leveraged within the confines of an organization. In the following section, we will see that our findings were diverse, but followed interesting tendencies.

When we asked managers how they requested more innovation from their employees, all answered that it went through some form of inclusion into the decision process. In all firms, brainstorming stood out as the best way to involve all members of a team in the decision process. However, not all managers had the same definition of brainstorming and we were able to observe some striking differences in how much decision-making power the managers gave their employees.

One of the most striking difference we could observe is the frequency at which brainstorming sessions were organized in each firm. As a reminder, brainstorming stood out as one of the creative techniques that best vehicle employee's participation. Ekima did not demonstrate any substantial effort to organize brainstorming on a regular scheduled basis. During these infrequent meetings, however, employees are invited to give feedback and suggest improvements. XO Africa, on the other hand, claimed to hold daily brainstorming sessions with employees and hold their input in high regard. The middle ground was observed for SAT, who talk about organizing periodical brainstorming sessions where current affairs are discussed, and everyone is invited to contribute to solutions. When it comes to the decision process, Ekima staff evokes efficiency as they explain why employees aren't always consulted when making decisions. Even the intern at Ekima agrees with this. The XO Africa manager however, claims that his company doesn't move forward without employee validation, stating that the most innovative ideas are sourced from a participative environment where each employee is involved in company decisions. SAT's discourse revolved around giving employees more independence, insisting on a clear separation of tasks, with the manager speaking about detaching himself from responsibilities that were out of the realm of his job. We understood that in the decision process at SAT, even if their feedback and ideas were welcome, employees that don't have the responsibility to do so, aren't involved in the decision process.

A vertical study within XO allowed us to deduce the following remarks: XO interns do feel like their ideas are heard, but seem to lack the motivation to truly involve themselves because of the short time they spend in the company. This is true for the Ekima intern as well. XO intern Ophélie believes that regardless of her lack of experience, her ideas are valuable because she has a fresh perspective on the tourism business, thanks to her recently completed studies, her exposure to new technological breakthroughs and industry trends. This is what XO manager Samuel hopes to harvest from his young interns by including them in the decision process, but there seems to be a gap between the desired and observed participation. This gap however is not observed for more senior employees. The young XO consultant agrees that his fresh insight can be fruitful for the company, and evokes the power of having his ideas considered by managers. He feels empowered by his inclusion in decisions and enjoys being considered like an essential actor in the company, this is what encourages him to bring innovative ideas to the table (see Appendix 7).

Ekima staff did say that their innovative projects are welcomed, on the condition that they follow through with their ideas, but they do mention that each employee should operate within the limits of his experience and level of specialization.

	Ekima	XO Africa	SAT
decision process	For efficiency reasons, employees aren't always consulted.	Doesn't want to move forward without employee validation.	Give employees more autonomy. Manager detaches himself from their responsibilities.
Brainstorming	Infrequent meetings, led by the director. Employees are invited to give feedback and suggest improvements.	Daily brainstorms to encourage creativity. All employees included and encouraged to share ideas.	Meetings once a week , everyone talks about what is going on, and everyone tries to bring solutions to the table.

Both managers encourage innovation in a rather similar way. Dimitri and Sam both want their staff to challenge themselves by always offering products that go beyond and break the mold, they even both use the term “think outside the box”. Both managers also encourage

their staff by organizing trips to visit destinations and providers. Dimitri however, mentioned another interesting approach: he subscribed to travel magazines in order to get some insights on the industry. In a general way, we were able to observe that both managers encouraged their staff to be more autonomous and involved. From an employee point of view, the interns we've talked to agreed that they feel more implicated. Innovation-wise, employees said that if they had an idea, not only would it be welcomed, but they could all trace a clear path of how that idea would become reality. In all cases, they acknowledged that the responsibility rested mostly in their hands, they had to gather the resources and take the necessary initiatives to see their idea become an actual solution. However, they unanimously agreed that they would find feedback and support from their managers if they chose to go through with their project. So, we did find elements of a favorable climate for innovation, one of *lean management*'s most prominent characteristics.

An interesting fact we also came across is that all product improvements suggested by the younger employees had some form of sustainability, and eco-responsibility attached to them. This aligns with the new era of innovation that we discussed in our literary review, claiming that businesses tended to move towards sustainable practices in order to set themselves apart from their competition (Hull & Rothenberg, 2008).

Although we were also expecting to hear about process improvements, interns mostly talked about improving products, and due to their limited time in the company, they did not take the required steps to embody their ideas. Higher in seniority, managers and consultants had more palpable examples of process improvements to share. Dimitri, who is a long-standing manager at SAT, initiated the ongoing implementation of a new customer relation management platform. This initiative was sparked by a dissatisfaction in the current system, that was decentralized and inefficient. Dimitri believed that his business could profit from a more modern, open system and took the necessary action to launch his idea.

As we have studied innovation, some final comments we could make regarding innovation is that it seems restricted in this industry. All firms had an open mindset about including more improvements inspired by technology. For example, all firms talked about implementing an app that would allow clients to have a roadmap of their itinerary with their reservations, tips, maps and all information tied to their trip. Romain, from XO Africa, also mentioned that his company was moving towards an efficient new quotation system that would allow clients to

directly interact with consultants as well as edit their preferences for a future trip. As this form of innovation is characterized by a disruptive technological breakthrough, applied to an existing market, we are able to identify it as a form of *revolutionary* innovation as depicted in our theoretical study.

These improvements fall under the *continuation* facet of innovation. However, aside from implementing these new software technologies, our interviewees seemed to believe that process innovation was limited in their business. We therefore weren't able to observe any innovations that disrupted the industry and changed the behavior of the competition or the clients. In other words, our interviewees did not feel that a *discontinuation* was imminent in their industry.

Creativity was mentioned throughout the interviews, as it is tied to the quest for innovation, but it is not seen equally by all managers. We focused on the use of creativity to improve processes and products, as well as the international profile of employees and its link to creativity. We were able to triangulate information and observe a few interesting differences.

With regards to international profiles, we wanted to understand if there was a correlation with international staff and level of creativity. Our theoretical findings led us to believe that we would find interesting ties between the abnormally high level of international staff and the tourism industry. The XO consultant didn't believe that the international profile of the staff had anything to do with creativity, in fact, he explained that the company was aiming to cater to a more local market, and the company therefore sought source its future staff locally. The manager of SAT contradicted this opinion by saying that he didn't think that it is about simply speaking the language, but rather insisted on the importance of having experience abroad. Profiles that have a traveling background are more suited to understand the needs and restrictions of clients. In other words, the tourism industry is fitted for people who have themselves, been tourists. Interestingly enough, the testimony of the Ekima consultant completely aligns with this one, claiming that she believed that past international experience played a significant role in innovation. Dimitri offers us another explanation, he reminds us that the need to hire international staff is simply to match the cultural profile of the target market. XO confirms this by having recently hired an Italian speaking employee, in order to develop the Italian market. As the firm operates with mostly French speaking clients, the need for French speaking staff is important. Dimitri did wonder if his recent hiring of local

staff would bring new ideas and new perspectives, but he stated that at this point, it was too early to know what that impact really was. In terms of international staff breeding creativity, we think we found ourselves dealing with a rather particular situation. It seems that in our case, the tourism industry, international staff was the norm, and were hired to best cater to the demand. Since we were looking at companies that employ a mostly international staff, international profiles were the norm, not the exception.

The study on international staff profiles leads us to talk about recruitment. Dimitri claimed that French speaking was essential to the business handled by SAT, but he also talked about the company DNA and how the human resource manager was careful to hire staff that fit into the company values. He claimed that creativity was a big part of the job where it was always encouraged to create new itineraries, offer new products, all in the spirit of rising above the competition. This idea is shared by the XO manager who says that creativity is essential to what his business offers, and insists on the importance of people when it comes to having a fruitful dialog with clients. He said that the recruitment process at XO included questions on how creative they will be in finding solutions and challenging their clients.

Innovation and creativity were a central matter in our study. Our aim was to analyze what practices, if any, encouraged employees to offer new solutions and add value to the firm. Our findings lead us to understand where theory overlapped reality. We were able to find similarities and differences between the firms we analyzed, which allowed us to construct deductions.

The following chart gathers a summarized list of similarities and differences we were able to observe:

CREATIVITY & INNOVATION	
CONVERGENT POINTS	DIVERGENT POINTS
(+) MANAGERS WELCOME CREATIVITY IN THEIR STAFF. THE VEHICLE THEY CHOOSE FOR THIS IS BRAINSTORMING SESSIONS WHERE EVERYONE IS INVITED TO CONTRIBUTE.	(-) FREQUENCY OF BRAINSTORMS.
(+) MANAGERS BELIEVE PAST INTERNATIONAL EXPERIENCE IS IMPORTANT FOR CREATIVITY IN THE INDUSTRY	(-) SAT WANTS EMPLOYEES TO BE MORE INDEPENDENTLY INNOVATIVE. OTHER TWO FIRMS WANT EMPLOYEES TO WORK IN TEAMS.
(+) ENTRY LEVEL STAFF DOESN'T FEEL PRESSURE TO CONTRIBUTE TO INNOVATION BECAUSE OF THE SHORT TIME SPENT IN THE FIRM.	(-) JUNIOR EMPLOYEES DON'T AGREE ON THEIR LEGITIMACY TO CONTRIBUTE TO IMPORTANT DECISIONS.
(+) INTERNS WANT TO IMPLEMENT C.S.R. ORIENTED INNOVATION	(-) EKIMA INTERN BELIEVES INFORMATION SHARING IS THE MAIN OBSTACLE IMPEDING MORE INNOVATION.
(+) NO ONE THINKS THAT A DISRUPTION IS IMMINENT IN THE INDUSTRY.	(-) XO AFRICA ACTIVELY TAKES STEPS TO ENCOURAGE EMPLOYEES TO INNOVATE. (COMMITTEES)

2.2.2) Lean management

After introducing our main results on creativity and innovation, it is time to highlight the main aspects that stem from our interviews on lean management. As before, we will make vertical and horizontal comparisons about *lean*, as well as a comparison with the theoretical part, in order to, ultimately, learn the major lessons in our final discussion. First of all, we will analyze the degree to which companies are moving towards *lean management*. Next, we will analyze in more detail, step by step, some characteristics of *lean* seen in theory and put in practice within our 3 companies.

Firstly, with regards to general structure and organization, we have noticed similar patterns in all three firms. Although this was observed to happen at different intensities - as it has already been strongly implemented at XO Africa - all firms seem to be moving towards a flatter hierarchy and fulfilled some characteristics of *lean management*, seen in the chapter 3 of the theoretical part. Whether it is the managers, the consultants and even the interns, they all agree that teams can benefit from removing hierarchical boundaries in order to create an inclusive environment in which all are welcome to contribute. However, when one scratches the surface to analyze the situation in greater depth, one realizes that not everything is so crystal clear for each stakeholder and it is interesting to study the effect.

As a matter of fact, at this level, we realize that each company tends towards a flatter hierarchy, even if, basically, they are different. We notice for example that, XO Africa is the one that, after having already implemented its lean (as announced in point 1.2. of the methodology), is the flattest company of our entire sample. They have already succeeded in establishing new processes such as committees, discussions on new projects, independent sub-teams working together, even between departments. However, Ekima travel or SAT are still in a more hierarchical structure with no organizational innovation to their credit yet. Still, we notice that the latter two want to move in this direction over the years. Ekima already sees itself as a big family, where everyone knows each other, shares knowledge and information, and no one feels intrinsically superior to the other. Even if, in reality, there is still a management that monitors everyone's work and dictates the next steps. The same for SAT, where due to its small structure, feel obliged to continue with a hierarchical structure to perform well. Nevertheless, for SAT, we note the consistent effort made on the desire to make their employee as autonomous as possible.

Now, let's look in depth at what we have just said about the general structure of these 3 companies, in order to understand the reasons why they are structured this way. One of the important values of *lean* studied in our theory is that it is critical to involve employees as much as possible in the decision-making process. In a vertical analysis, we notice that for XO Africa, we tend to say that this is the case. Consultants (see Appendix 7) feel heard and are invited to participate more and more in decision-making, in particular through decision committees where everyone is invited - they volunteer actually - to contribute to the final decision. If they want to take part into a marketing committee, they can. This initiative was brought by the managers at XO (see Appendix 6), who want to involve their employees as much as possible because they realize their importance since they are at the center of all production created by the company. They are the ones who are in constant contact with the clients and the suppliers. However, this is not always the case for interns at XO Africa (see Appendix 10). Although they are more and more solicited, they still feel completely out of touch with any decision. Sometimes, when a meeting occurred with one of these committees, the whole company, managers, consultants, are invited to participate except them.

We can compare this situation with the other companies by proceeding with a horizontal analysis. As depicted in the table (see Appendix 1), and unlike interns at XO Africa, trainees at Ekima Travel feel that they are more integrated into the decisions-taking process, they are also aware of any changes made by the company. Even if, in the end, their contribution remains very minimal. They are not going to tip the scales, they know perfectly well that not much is expected of them and that their presence is optional. So, it's already better than at XO Africa, but it's not decisive on the final result. If we keep on analyzing our sample, it can be seen that there is a major difference concerning consultants, though. In the sense that at XO Africa, consultants have as much power as anyone else in the company over decisions. They are all on an equal footing and have a significant impact on the company's future. Travel by XO, XO Africa's second branch, claimed to be heavily invested in including all employees in decisions at all time. This is not the case at Ekima travel, where consultants can, like their trainees, participate in meetings, listen to what the next directives will be, give their opinion, but this will have no impact on the company's future decision neither. SAT has the most distant approach to employee participation we believe, in the sense that the consultants are moving towards a harsher separation of tasks, and therefore a minimal individual decision making process for all hierarchical levels' employees. This account as a major difference in our key takeaways.

Now let us see why there is such a difference. Let us recall that in our theoretical research on *lean management*, we had widely emphasized the importance of the two main aspects present in all organizational innovations such as *lean*: the social aspect and the technical aspect. It is exactly on these two concepts that the differences between these 3 entities lie.

Precisely, the reason why XO Africa consultants are highly integrated in decision making is simply because they have acquired the social and technical concepts of lean better than in other companies. Although the three companies agree on the importance of their human and social capital, in the sense that they acknowledge their position at the base of everything in the tourism industry, SAT and Ekima have not yet succeeded in educating their employees to perfectly master all the specificities of the technical aspect. In practical terms, this means that there is a lack of experience and expertise in the field to support any position or idea in these decision-making processes. Ekima's trainees and consultants claim to be aware of every decision but admit that they do not have the skills and abilities to be listened to, to the point of disrupting the company's future somehow. Ekima's manager said that their company would rather bypass employee opinion in an effort to be more efficient. This was also confirmed by the Ekima employee who mentioned that it would make no sense for her to have any say in decisions that don't fit with her level of experience in the company. This feeling is also the same at SAT, where the manager clearly told us that his staff needs more time to acquire all the power of the technical aspect to bring a plus to the organization. Basically, each employee is encouraged to take his own responsibility and not seek confirmation and approval from more senior employees.

Now that we know the main reason why differences in participation in decision-making exist between the firms, it is time to denounce the main factors leading to this lack of trust, on the part of managers towards employees and employees towards their own technical capacity. All these causes are, as stated in chapter 3 on lean in our theoretical part, all key characteristics of a good lean implementation. The factors are multiple and we will introduce them one after the other.

Our study guide included some questions focused on employee training and taking responsibility to work on their own. Our objective was to analyze the level of preparation that employees were given in order to adapt to a new process, new technology or new strategy. Lean management dictates that a good way to flatten the hierarchical structure and make all

members of a team feel fully involved in the production process is by pushing continuous learning. We were fortunate to observe results that varied across the spectrum of employee training.

SAT's manager did not mention any outstanding form of employee training, he did not linger on the subject. Although interestingly enough, he mentions that he expects more independence from his employees. The manager evokes that in the past he was "not doing his job properly" by micro managing tasks that he had delegated. Even if the management at SAT would like to organize more trainings to their employees to feel better equipped, it takes time and given the small and new character of the organization, it currently seems complicated to do better. In contrast, XO Africa was, in our opinion, the firm that most encourages employee access to training. the manager explained that, once an employee has demonstrated the motivation to be involved in decisions by joining a "committee" for example, management is more than happy to support employees with the adequate trainings that correspond to their project. This is a much more implicated form of training. However, it is tied to the employee's motivation to be involved in the decision process. Ekima is at a level between the other two companies. They have a middle ground approach where consultants mention, for instance, a new technology i.e. an application that the company started using. All employees have received a modest training on how to operate the app, which due to time constraints, did not go in depth. The manager took the responsibility to pursue further training herself, in order to be able to help in case the system encounters trouble. Although the intentions seem to indicate that management wants all employees on the same level, the actual implementation seemed less democratic. They ended up being not ready enough to tackle this situation. Lastly, whether for Ekima, XO Africa or SAT, trainees have never been able to benefit from relevant trainings. Indeed, at their level, the 3 companies seem to consider that it is not important for them to have access to more technical knowledge than the ones initially assigned to them to accomplish their daily task. They are not looking to see any evolution, it looks like it is a choice made by the management. This is one of the reasons why, during the interviews with the trainees, they agreed to say that they were doing their daily work, but that no more was asked of them.

Information sharing was also a common ground for all interviewees as well as an important aspect of *lean management*. Employees agree that a good flow of information allows them to feel included in the team and enhances their feeling of responsibility within the production

process. When asked what she would change to make herself feel keener to innovate, Adele from Ekima said she would appreciate it if the different teams shared their experience and ongoing projects with the rest of the office in order to facilitate more synergy between teams. This observation directly aligns with the theory: Anderson, Potocnik & Zhou (2014) write about intra-organizational innovation and the essential role of information sharing. Dimitri, SAT's manager was eager to explain that the inner workings of his business were known to all employees. This includes the numbers, the relationships with partners, and the recruiting process. He gave another concise example: the company had recently recruited a new CEO, and all employees were aware of the reason of recruitment, and understood how her insertion into the company would take place. He argued that this form of complete transparency played a big role in fostering the inclusion of all members of the organization. This transparency is also noticeable by XO Africa through every level. It seems that all three companies perfectly embrace the importance of communication and information sharing through the company.

Finally, as our last points, we were also able to make some observations about teamwork. Depending on their tasks, some consultants by XO Africa claimed to work actively with their colleagues, even if they seemed to perform tasks alone or are from other departments. This collaboration reinforces the idea that the company has a highly flat structure and no vertical barriers exist between employees. In the sense that everyone, even between different departments, will collaborate with each other, exchange knowledge, information and experience. This is in order to be more efficient. This was also the case for the consultants at Ekima. They feel a strong team spirit where each interacts with the other. They share and discuss a lot of things. However, this does not mean that, as at XO Africa, they will tackle different tasks. Everyone is specialized in what they do, and remain doing this. Thus, that is why the Ekima's team spirit is less complete than at XO Africa. Finally, and not surprisingly, the interns at XO Africa and Ekima feel the same way. They felt like their task was more individual. Despite this feeling, they were not surprised neither and they thought that even if they could collaborate, they would have been of no use. We noticed that some firms focused more on building solid teams than others. In fact, when recruiting, SAT gave a lot of importance to the fact that an applicant clicked with the company's DNA, and that he or she would fit in with the group.

In the table below, we can briefly observe the converging and diverging points of everything that has been said:

LEAN MANAGEMENT	
CONVERGENT POINTS	DIVERGENT POINTS
(+) INFORMATION AND COMMUNICATION NEED TO FLOW THROUGHOUT THE WHOLE COMPANY.	(-) TRAININGS MORE EFFICIENT BY XO AFRICA THROUGH COMMITTEES
(+) INCREASE INVOLVEMENT IN DECISION-MAKING PROCESS GENERALLY SPEAKING	(-) CONSULTANTS AND MANAGERS OF XO AFRICA HAVE A REAL POWER DURING DECISION-MAKING PROCESS
(+) INTERNS ARE LESS SOLICITED, BENEFIT LESS FROM TRAININGS, COOPERATE LESS THAN ALL OTHER POSITIONS.	(-) SMALLER COMPANIES LIKE SAT AND EKIMA TEND TO STILL HAVE A HIERARCHICAL STRUCTURE WITH TOP DOWN MANAGEMENT
(+) ALL TEND TO MOVE TOWARDS A FLATTER STRUCTURE	(-) TECHNICAL ASPECT IS HIGH FOR XO AFRICA WHEREAS REALLY LOW FOR SAT AND EKIMA.
(+) SOCIAL ASPECT PERFECTLY PUT TO THE FORE	

2.2.3) Performance

Now that we have presented our results on the concepts of creativity, innovation and *lean*, we can focus on the last central variable of our master thesis, the impact on performance. In this section, we want to analyze the impact, positive, negative or neutral, on performance through the cross-referencing of our various testimonies. We perceive that the lessons learned here are directly related to what was said before. We will also try to understand what type of performance, studied in theory, our participants refer to while working in this type of environment.

What immediately strikes us the most when skimming our interviews is that all managers, consultants and trainees in each company consider human and social performance to be the most important of all. Considering the subject addressed in the theoretical part, the values that emerged most and are directly related to this type of performance are team spirit, employee satisfaction, knowledge transfer and communication in general. One exception is noted, however, where Ekima consultants also mentioned financial and commercial performance, i.e. sales skills, sales rates, brand recognition, as important to consider. As a matter of fact, she underlined the necessity to match the customers' needs in the industry and create tailor made trips to personally satisfy all their clientele. Concretely, when we look at our summary table (see Appendix 1), we notice that the managers of XO Africa and SAT underline the contribution of their employees and affirm without any doubt that they constitute the cornerstone of the whole organization. At this level, the consultants and interns of each company also generally recognize that their contribution is essential because they are in the front line, those who are in direct contact with customers. If something's wrong, they're the first to get shot. The company's performance is therefore directly linked to them. If we go further, the XO Africa manager even pointed out to us two main statements: first that their consultants, what they do every day, cannot be done by machines, they are irreplaceable, and it is clearly their input that tips the balance in the positive or negative direction and then, that the importance of human and social performance is valid throughout the entire industry.

Also, in our methodology on the presentation of each company (see 1.2 of chapter 1), we put forward the hands-off approach, a structure that tries to be increasingly flat, basic characteristics of *lean*, present in each of the companies studied. From this, our speakers admitted to feeling more motivated and this very motivation allowed them to perform better.

Precisely, employees were freely allocated to their specialties. The consultant at Ekima, a specialist in Botswana, dedicates her efforts to this destination and was completely free to even travel there to learn more about the destination. Not only does it keep her motivated, it also contributes to the quality of the product her company sells, and she is aware of this. XO Africa and SAT's managers also explained that he believes each individual should try to specialize in one competence, and that his company should restructure around these specialists rather than forming a hierarchical pyramid. This is achieved with a human resource approach, by analyzing strengths, weaknesses, and allocating the right person to the right task.

All this is the general feeling, that is what is said in theory. Unfortunately, if you dig a little deeper, you realize that in practice, not everyone will find what they need to perform perfectly, even after implementing *lean*. And that's exactly what we're very interested in.

Let's take a closer look at the situation of the interns at XO Africa. Let us remember that this organization already implemented its *lean* a few months ago now with many changes made in the way to proceed. In this respect, XO Africa interns feel the difference. But in reality, it is not always to their advantage. In the sense that, unlike consultants, when they are asked to bring new ideas, they are not able to do so. But they think that it is not their fault, rather that of the company that has put nothing in place to allow them to perform well. They are convinced that if they dare to express themselves, to be more independent, they will make a mistake that will negatively impact the company's performance instead of improving it. It is the same observation at Ekima where, unlike XO Africa, they have not yet introduced an organizational innovation, but feel relatively independent. Yet they do not provide the tools or the knowledge to enable them to prosper. Moreover, both the XO Africa and Ekima interns say that given the young and external nature of the interns, they are likely to bring fresh ideas, not yet thought of before.

Speaking of consultants, we realize that the specific characteristics of *lean*, whether at XO Africa or Ekima, also stated by the SAT manager, are beneficial for the majority of them. Because of the flat structure and type of autonomous management, with the emphasis placed on the importance of human and social performance, translated by the feeling of work and strong team spirit, consultants communicate better, information is clearer and precise, training are adapted to their work, increasing their motivation and performance at work. They

feel more concerned and feel that they bring a real added value to the company, that they are no longer a stakeholder in the company, but become the company itself, has even stressed the consultant at XO Africa. Generally speaking, we can therefore attribute an increase in the performance of consultants in companies thanks to certain *lean* practices.

The manager of XO Africa even stated with conviction that, since their change of organizational structure towards *lean*, their company performs better.

We understand that the employees as well as managers feel that they perform better. But how can we really be sure? How can this personal feeling be translated into rational, unequivocal and proven truth? We have seen in theory that what matters in performance is customer satisfaction. It is therefore interesting to see if, thanks to the implementation of *lean*, companies are able to measure customer satisfaction to really confirm the impact, positive or negative, of *lean* practices. Looking at the theory on the *lean management*, we notice that the ultimate goal is to perform in the long term by increasing customer satisfaction. This requires feedback systems to be able to take the temperature of current operations and thus motivate or not the troops to align with that satisfaction. In retrospect, on that side, we realize there is still work to be done.

At Ekima, for example, the consultant points out that there is a lack of systems to gather customers' opinions and past experiences with the company. There are very few means at their disposal, apart from communicating directly with clients, to analyze feedback and give them a sort of work evaluation. Moreover, she points out that if they did exist, employees could have taken them into account to motivate themselves and push them to perform even better than before. At SAT, they also try to collect as much feedback as possible directly from their customers, through communication, but have not set up an official system yet. Unlike these two companies, which, let's not forget, have not officially introduced *lean practices*, XO Africa does have programs in place to analyze satisfaction or retention rates. This is in order to obtain relevant information so that the company can perform better in the future.

In conclusion, we notice that the company's performance is strongly focused on the human character present in the tourism industry with as main element the customer satisfaction stemmed from its trips proposed by employees. Managers are aware of this and try to put their employees at the centre of attention even if, basically, we realize that not everything is

done correctly. Especially, even if some *lean practices* benefit to certain in the way they perform, others feel the opposite effect. Here is a summary table of the divergent and converging points of the point on performance:

PERFORMANCE	
CONVERGENT POINTS	DIVERGENT POINTS
(+) HUMAN AND SOCIAL PERFORMANCE IS THE MOST IMPORTANT ONE OF ALL	(-) EKIMA CONSIDER STRONGLY THE FINANCIAL AND COMMERCIAL PERFORMANCE TOO
(+) MOTIVATION IS UP THANKS TO HANDS-OFF MANAGEMENT'S TYPE WHICH INCREASE EMPLOYEES' PERFORMANCE	(-) LACK OF FEEDBACK SYSTEM FOR EKIMA AND SAT TO BE MORE MOTIVATED AND PERFORM BETTER.
(+) ASSIGN SPECIFIC TASKS TO SPECIFIC SKILLS INCREASES PERFORMANCE	
(+) INTERNS OF XO AFRICA AND EKIMA FEEL THE ORGANIZATION WON'T BENEFIT FROM THEIR IDEAS AND WILL HARM HOW THE COMPANY PERFORMS	
(+) CONSULTANTS COMPLETELY ENJOY LEAN PRACTICES SUCH AS TRANSPARENCY, COMMUNICATION, TEAM SPIRIT AND THUS, PERFORM BETTER.	

2.2.4) South African market

We now tackle a subject very specific to our case. During our study, we chose to work within the confines of the tourism industry in South Africa. As we were operating under the particular circumstances of this vibrant country, a theoretical analysis helped us better understand the context that we were getting into. The first part of our interview was therefore dedicated to obtaining the point of view of actors who are active in this environment. The following observations could be made after cross reviewing our collected data.

A first noteworthy element we have confirmed, as we've seen in our theoretical analysis of the tourism industry, is that the three firms we have interviewed are operating under similar circumstances. The common ground includes that they cater to a similar market and follow similar trends in demand. All senior employees are unanimous about the fact that competition amongst South African tourism agencies is moderate, and they all believe that each firm has its corresponding place in the market and that there is room for everyone. Dimitri illustrates this by explaining that there is a firm with mostly German speaking staff that caters to the German market. His firm employs namely French speaking employee and deals with the French market. Romain elaborates by stating us that XO is an agency that specializes in luxury events and travel, whilst Pauline explains that Ekima and SAT cater to a similar market: the more average budget clients. The XO manager reminds us that not all firms do the same, some focus on events, some on adventure travel, others on family vacation. This shows that although tourism in South Africa is a vibrant industry, its actors have all found their own place.

All of our interviewees mentioned, in some way, South Africa's political and economic instability, as well as the criminality rate. It leads us to speak about the next recurring pattern in testimony we have observed. Everyone believes that some of these factors are harmful for business. SAT's Manager mentioned that some of his clients have even canceled planned trips. He evokes crisis such as the Cape Town water crisis, or the political turmoil surrounding former president Zuma's resignation. XO also says that they have lost clients last year because of the water crisis in Cape Town.

Ekima's consultant however, said that the type of client they work with usually were untouched by things such as the *Ebola* or water crisis, since they are seasoned travelers. She also makes an interesting point about the volatility of the local currency, stating that it could sometimes be advantageous for these firms that usually work with foreign currencies.

In a general way, we've observed that employees insisted on the difficulties rather than the opportunities that came with working in this country, but Ekima felt less by these difficulties than the other two firms.

We've mentioned that the three firms operate under the same challenging environment of South Africa. Our interviewees also talk about the difficulties of working with South African providers, stating that cultural differences in work ethic and responsibility sometimes made business partnerships difficult. When going through her job description, The XO intern told us that she has daily interactions with South African providers. She explained that local partners don't share the same vision of work, and that the concept of "urgent" does not exist for them. She also mentioned a language barrier, the English accent, made communication difficult. We observed that this pushed the firms to favor similar cultured providers. Ekima gives us a strong example of this, with the intern telling us that her company actively sought out French speaking partners whenever it could. The consultant at Ekima explained that this preference is also shared by clients who are happy to deal with hotels and services that are culturally complementary and that share their language. We were surprised to learn that there existed a wide variety of French speaking tourism service providers throughout Southern Africa, a proof that linguistic based demand truly has its corresponding offer.

The XO manager raised another point which is recruitment, he explained that working in South Africa was very difficult from a hiring perspective. From our theoretical study, we believed that the staff problem would have something to do with the recently abolished segregation in South Africa, or the hard to obtain working visa. It turns out the problem is also related to language barriers and finding experienced staff. The manager evokes the lack of experienced local workforce, saying that the reason for this is the higher education system and the inexistent tourism careers. he explained that the country didn't yet offer the necessary training to prepare people to work for this business. He would like to hire more local staff, but it just seems difficult because of the lack of experience amongst young recruits. The other managers agree that finding qualified staff is difficult notably because of the language

requirement of these companies. Since so much of their business involves a dialog with clients, and that culture similarities are appreciated by consumers, it is essential for staff to at least speak the language of their clientele.

As we talk about recruitment, it would be impossible to overlook the subject of the visa that international workers require to legally work in the country. This is because all of our interviewees at some point mention it amongst the difficulties of working in South Africa. The Ekima consultant explains that the visa is hard to obtain because the documents required to obtain it are hard to get in many countries.

When talking about trends, we discovered an interesting phenomenon that was occurring vertically within XO Africa. A clear difference was noticed between senior level and junior employees. We asked about current trends that could be felt in the industry. The manager answered from a very managerial standpoint, and talked about a shift to “direct request” business, which means clients contact agencies directly. A dialog starts from business to client, without the need for a third-party travel or event planner in the middle. Sam explained that today, 90% of the event business still comes in through other agencies.

To the same trend question, the consultant and the intern at XO talked about general tourism tendencies that were moving towards “greener” travel. We can namely give the example of a rise in demand for sustainable and eco-friendly tourism, (which seems to be a recurring topic in all firms). In fact, we’ve discovered that all three firms are currently at some stage of creating new products tied to this trend. Whilst Romain just confirmed that the trend existed, Ophélie was very adamant in vouching for it herself. When we talked about improving the process, she said that she would actively try to implement more eco-tourism and only favor sustainable partners. She believed it would be a strong added value for the clients. We notice here that the younger the employee, the more idealistic they are about adapting to this green movement, which is a relatively new trend. This directly confirms what we had seen earlier in the theory. The other intern, in Ekima, confirms this because she also speaks about wanting to implement greener products in her business.

Our interviewees all agree that South Africa offers breathtaking landscapes, good quality infrastructure, and great tourist attractions. It is also seen as the door to Africa, which makes it a tourism beacon in the area. However, some difficulties were mentioned because South

Africa remains a developing country that still has to deal with some issues such as a high criminality rate and political instability that impede tourism from blossoming to its full potential. The visa for international workers and the difficulty to find qualified local staff add to the subtleties of doing business in this country. These challenges are tackled differently by each firm, as we have seen, with an ultimate goal to rise above competition. This chart gathers the differences and similarities we have observed for the South African market during our result phase. Here is a summary table of all divergent and common points:

SOUTH AFRICAN MARKET	
CONVERGENT POINTS	DIVERGENT POINTS
(+) BELIEVES THAT COMPETITION IS MODERATE AND THAT EACH FIRM HAS ITS SPACE.	(-) EKIMA DOES NOT FEEL LIKE THE INSTABILITY/CRISIS AFFECTS THE TYPE OF CLIENTS THEY WORK WITH
(+) AGREE THAT SOUTH AFRICAN PARTNERS ARE DIFFICULT TO WORK WITH	(-) EKIMA SEEKS TO WORK WITH FRENCH SPEAKING PARTNERS.
(+) AGREE THAT SA GOVERNMENT POLICIES ARE RATHER UNFAVORABLE TO BUSINESS.	(-) XO AFRICASAYS RECRUITMENT IS THE MAIN CHALLENGE IN S.A.
(+) ALL FIRMS EVOKE VISA TROUBLES	(-) XO AFRICA WANTS TO HIRE MORE LOCALS.
(+) ALL AGREE THAT TOURISM INFRASTRUCTURE IS STRONG	(-)TRENDS: EKIMA BELIEVES NAMIBIA IS THE NEXT BIG DESTINATION.
(+) ALL FIRMS AGREE THAT ECOTOURISM IS A RISING TREND	

2.2.) *Final comments*

The firms that we analyzed had already taken measures to empower their employees and flatten their hierarchical structures. In other words, *lean management* practices were already organically being put in place. We can see this in several examples such as each firm organizing repeated brainstorming sessions, their effort to be transparent with information, and their focus on employee specialization. However, we were able to notice that although all companies presented elements of *lean*, they were at different stages of achieving a full transformation. XO leads the way by demonstrating an active shift to flat hierarchy. The company values all employee input before taking decision. XO created committees for each sector where staff are invited to give feedback and contribute to solutions.

Ekima is a company that finds itself in a middle ground. Even if the company demonstrates the will to implement *lean* practices, such as specialization and involving all team members in decision process, some gaps still need to be filled in order to truly say that the hierarchy is flat and innovation flows freely. We can notably point the finger to the lack of information sharing.

Lastly, SAT proved to be the company most anchored in traditional managerial practices. With only few and scattered examples of *lean*, we can say that the ambition to become a more inclusive company is there, but the focus is still on delivering good performance within the existing production process. We were lucky to get a chance to study three firms that were at different levels of implementing lean practices, so we could observe the ongoing evolution. In terms of market share, and turnover, XO proved to be the most successful of all firms.

We noticed that the lower level employees we talked to, the interns, feel left out. They agree that their opinions are heard, and that managers give them access to the tools they need, but they don't find the drive to actually follow through with their ideas. This is observable even in XO, who actively tries to include them in process and product improvement sessions. We were able to determine that this is due to the little time they spent in the company, and their limited perception of the tasks they were given.

We must also remark that in our interviews, all employees “sold” us their company as being the best to work for, and that offered the best products. These are traits of satisfied employees that are proud of their work.

At first glance, one could think that these agencies offer no room for teamwork, creative ideas, or innovative solutions. Employees are all seated in front of their computers, with headsets on, constantly negotiating with clients and partners. Nevertheless, we have realized through our interviews that even in this industry, inclusive managerial practices are sought after. In a general way, we can say that *lean* has a positive impact on all three firms, employees are motivated, and enjoy their work environment.

Chapter 3: Limits and Recommendations

After having analyzed, discussed and compared our results obtained after our qualitative interviews along with our theoretical research, it is now time to take a step back on what we have been able to advance in this thesis. It is clear that this thesis was made under certain conditions, in a precise environment, with logistical, temporal and material restrictions. So, we have chosen to study a certain subject that is applicable in some cases. This is why it seems extremely important to add the limitations of our study. The reasons and the arguments that lead us to believe that our study is not completely finished and can even be elaborated more in depth when analyzing and understanding the phenomenon. Of course, it is interesting to understand some of the limitations of our study but it is even better to make some recommendations for the future that can be used to refine or improve the results already obtained today on the subject. Ultimately, we will also develop managerial recommendations for managers on the subject.

3.1) Limits and Recommendations

We have found 3 limits and 3 recommendations regarding our thesis. The first two apply in a macroeconomic context, external to the company. While the latter is a microeconomic limit, internal to the company.

3.1.1) Size of the company

The first limitation would be on the size of the chosen organizations. We wanted to study the effect of lean management on a certain type of organization: small and medium-sized enterprises or commonly called SME's. This choice is due to the fact that, first of all, we were in contact with companies within the range of 10 to 26 employees. Then, we also wanted to limit our research and analyze organizations of the same size. It makes more sense in regards with making comparisons or analogies or observing similarities and differences. The goal is to observe if the effect of the implementation of lean management will be different, positively or negatively, on the performance of the company in each one of the companies we studied. As a matter of fact, it was easier to directly compare the impact between companies as they looked similar in size, while keeping everything else as allegedly equal. Of course, there is not only this type of organization in today's world, and that is where our first limitation lies.

Along with that first limitation, it would therefore be justified to duplicate the same type of reasoning that has been established for small and medium-sized enterprises and to apply it to larger ones. One can think for example of companies with more than 100 employees or even multinational companies, also called MNE's. During our interviews, one of our participants (Samuel) claimed that he doubted the effect of this type of organizational innovation on large companies, such as European ones, would also be positive, such as European ones. For him, it is extremely difficult to incorporate lean management when dealing with hundreds of employees. It is complicated to allow a large number of consultants to give their opinion on everything that is done in the company as well as in the context of a company with 20 employees. The only reason to test that statement is to undertake on a larger companies' research paper and analyze the results of a possible implementation. We must be cautious, however, that our design study is not applicable in a large company because it will reflect the

opinion of very few people compared to the number of overall employees. A questionnaire should therefore be conducted for the purpose of more quantitative research.

3.1.2) Targeted customers and market

A second limitation is based on the origin of the targeted companies as well as their target on the market on which they operate. Once again, our choice to study similar businesses forces us to be cautious about the affirmation of our results. What we mean by this is that in the tourism industry, there are not only French companies targeting the Southern African market with a predominantly French clientele. This is what was studied here in our research paper. Again, it was more logical for us to make that choice.

It is therefore recommended, to go further in the argument, to ask whether the effect differs when tackling a company with a multicultural background. Indeed, in the tourism industry, there are travel agencies that deal with tailor made trips to a cosmopolitan clientele: Italian, French, German, Portuguese, Spanish, Chinese. Simply put, any type of traveler wishing to explore the African continent. For this reason, they have employees of different origins, each speaking the language appropriate to the markets in which they operate: Spanish-speaking employees for Spanish-speaking travelers, etc. Here too, we can claim, without being completely certain, that the implementation of *lean* and its approach to creativity and innovation is articulated differently than in a homogeneous environment, the Francophone clientele in our case. Finally, the market they operate on may be larger. There is Southern Africa, but also Central, West and East Africa, each with its own specificities and characteristics. The requirements and the internal organization is not the same, depending on the situation, as in our study framework. An adjustment is therefore to be made and it would be interesting to explore a little more towards this path.

3.1.3) Social aspect of organizational innovation

For our last limitation, let us recall some theoretical arguments covered in this master thesis. Any organizational innovation, such as *lean management*, is done by the implementation of the social aspects, those highlighted and studied here, but also and above all, the technical aspects. Remember also that one coincides with the other, the two are articulated and work together to ensure a successful implementation within the company. Samuel, one of our participants, reminded us that such a strong change in the company is only possible if certain social and technical aspects are correctly introduced in the management. In this paper, however, we have mainly focused on the social part of *lean*. We haven't looked into the technical contribution because our focal point was on the importance of employees' creativity and innovation practices, two primordial characteristics found in the social aspect, not the technical one.

Without surprises, our study could be deepened by taking into account all the technical aspects in the implementation of the lean. The conclusions that can be drawn will be more precise. By taking only the social aspects into account, we have, in order to remain coherent, essentially analyzed the impact of lean on the social and human performance of the company. The latter, since it is a component of it, has a direct effect on overall performance. If we had addressed the technical aspects, our field of vision could be completely different, and other types of performance can be emphasized. An example might be to focus on the financial part of the organization. In other words, see if the implementation of *lean* can have a direct positive or negative effect on financial performance of these travel agencies in South Africa. Turnover, interest rates, market value, profit, costs and other financial factors will be studied.

In conclusion, the tourism industry is huge, it is growing market with an increased demand and highly sophisticated clients, especially thanks to the refinement of intercontinental borders and the rise of the global middle class. Our thesis focused on one type of organization: a small or medium-sized company, French, with mostly French-speaking customers in the Southern African market. Despite the fact that we have tried to remain as accurate as possible, our results are not applicable to the entire tourism industry, it is not a global remedy for the sector. Some limitations seem clear to establish followed by adapted recommendations to bring new results and refine the challenges.

The limits are therefore based on the size of the company as well as the targeted markets and clients. These are external limits in some ways. Then, as an internal limit to the organization, we value the technical aspect of any implementation of organizational innovation working alongside the social aspect. In other words, we haven't been deeper into the objective financial performance, the one that can, without any doubt, legitimize the power of lean management, as we can easily prove that one company, after implementing it, perform better than another.

It hasn't been taken into account and must be covered for future research. All these recommendations will bring new results, which will come to affirm or contradict ours, but which, in any case, will improve the knowledge on the subject.

3.2) Managerial Recommendations

The tourism market is constantly evolving. More and more people can afford to travel around the world. This is also the case in the South African market. This is why, thanks to this research work, we can put forward certain managerial recommendations to the managers of tourism companies, such as travel agencies, related to our previous results. The aim is to make them understand how these practices can have a positive impact on their business and ensure them a favorable position in relation to competitors in the tourism industry.

It is tempting, when reading our report, to think that all managers will want to implement *lean* practices within their companies to increase performance. By promoting the power of creativity, for instance. But they must remain cautious on several points. Here are some managerial recommendations for those wishing to implement an innovative organizational restructuring.

First of all, we must not believe that these practices can be implemented at the beginning of the company's life. All the companies studied have been operating in the South African market for almost 10 years now, and only one of them has officially launched its organizational innovation. We can even support this argument by quoting what the managers of XO Africa and SAT told us; one must wait until the company is in a stable situation, production processes are perfectly oiled, employees are well trained and understand the market in which they operate. Otherwise, if these decisions are taken at a too early stage, employees may be lost. Indeed, in the transition from a hierarchical structure to a flatten company, employees find themselves more independent of their work and become, somehow, their own boss. Of course it can be completely beneficial. On the contrary though, if this happens too soon, the result will be catastrophic. They will not have acquired enough technical, social and managerial knowledge to operate independently. Instead of bringing creative and innovative ideas or bringing interesting added value to strategic decisions, he will be a constant burden because he will not be ready and will slow down the development of the company. On a large scale, the company's overall performance can be affected. This is why it is first necessary to operate in a hierarchical structure where employees are monitored, trained and supervised by managers. Then, little by little, move to a *lean's* type of

management structure. To make it short, time is the key word here - or we can say perfect timing.

Then, as stated previously, it is necessary to take into account all the stakeholders of a company when introducing *lean*. Some people should not be left out and others favored. At least if so, always justify the choices and remain completely honest. It is true that sometimes, even some of our interviewees told us that even if they felt they have been given the opportunity to express themselves, they did not do so especially because they did not feel they could contribute effectively. But if there are no specific reasons, it can be very badly perceived within the organization. This was sometimes the case in our sample, where we felt that interns, and even some consultants, were often not taken into account, despite the implementation of certain *lean* practices.

To reap the maximum benefit, managers must realize the importance of integrating everyone into the company under adapted circumstances for each one of them. It is like offering a personalized product to each customer individually. The same phenomenon can be applied with the employees, but adapted to their positions, skills and specificities. Again, it takes a long time to incorporate win-win practices, and tailor them to each employee. The best way to achieve this is through fluid communication circulating throughout the organization in complete transparency. In fact, what we have noticed in our cases is that all too often, managers are proud of having implemented certain practices, such as openness to new ideas or the desire to integrate employees into the company's overall decisions, but in reality, that's not the case at all. The reason is simple: leaders have burned the steps, and they have not taken the time to adequately train everyone to a point where each individual in the organization, becomes a top dog. Let's take the example of XO Africa where consultants feel ready and heard when new ideas need to be brought in because they participate strongly in the training sessions held during the committees. However, interns are not because they do not participate in these same so-called committees. Managers have therefore not adapted their *lean* practices correctly depending on their employees' status. The result can be serious for overall performance, in the sense that these neglected employees will no longer want to work and perform poorly. For this second managerial recommendation, the key terms to remember are transparency and adaptability.

Finally, to close this point, we just need to add one last suggestion. It was brought to our attention by one of our participants. In general, leaders must be patient if they want to establish organizational innovation. Too often, imminent positive results are expected, but this is rather utopian. It can hurt the company, especially at the beginning and this pain can last. But the management should not be afraid and stop the whole process along the way, it is a long-term investment which, when the machine is launched, will allow the company to position itself at the top of the market. Our last key word is thus patience.

IV) CONCLUSION

Our objective for this paper was to answer a broad question: Can lean management be used to cultivate creativity and innovation in order to increase the performance of South African tourism agencies.

We have started by painting a theoretical landscape that gathers information about innovation, creativity and lean management. The numerous authors who have tackled these subjects have given us a special insight that we have then applied to a field study. In order to orient our quest for data, we have created a semi structured interview guide that gathers all the questions that concern our topic. This qualitative field study has helped us find elements of information we were looking for, as well as discover relevant information that contradicts what we established in our theoretical base.

Our main results are diverse. First, we notice that communication, transparency, training, information and skills sharing are essential to support employees to become a sort of full-fledge entity within the system. They need it to express their creativity. It is in a framework of listening, patience and adaptability that the employee's motivation and work performance increase. It is the duty of the company's managers to put in place all the right conditions to get the best out of their employees. Then, one needs to understand that implementing *lean management* is a time-consuming process. First, you have to make sure you have a solid structure on which the changes will apply. Also, it is necessary to know the value of each employee, to adapt practices and make the most of them in the future.

Afterwards, we realize that, in general, despite the individualistic character of travel agencies, there is room for these *lean* practices to have a positive impact on the company's performance. Employees specialize by collaborating with each other in forming small teams from several departments. They are independent and autonomous but learn collectively. Thus, they are able to propose new ideas and actively participate in future strategic decisions. Our companies have consistently claimed to have benefited from certain implementations as soon as they were applied in the organizational structure.

Our research work is interesting because it allowed us to group together practices such as creativity, innovation with *lean* practices, and then bridge a link with the impact on performance. All this, in a specific market and industry, the South African tourism market. Our study therefore brings additional knowledge to existing studies, that can be found on the impact of organizational innovations in other sectors and markets, such as the automotive or mass production industries.

Nonetheless, some limits have been established. Indeed, our study framework is limited. They do not include the entire tourism industry nor the entire tourism market. Future research can therefore complement our own to see if our results obtained here can be applied to other markets: the African one, the Asian one and the European one, with companies of different sizes i.e. not only SME's but also MNE's. Subsequently, it could be interesting to explore new cases in order to encompass the subject as much as possible. By proceeding in this way, we can understand all the factors involved to facilitate implementation in all other companies. To do so, we suggest, for instance, to operate via a questionnaire, this time through quantitative research, to see if the phenomenon is applicable on a large scale.

In today's world, there is a perception that more and more companies are using these kinds of practices. So, we found it interesting to see if it was applicable in our specific case. But now we would like to end this master thesis with one last question to be left out for future researches: Is lean just a modern, singled out managerial trend? Or is lean simply the natural evolution of work environments in all industries.

V) REFERENCES

Abernathy, W.J. & Clark, K. (1985). Innovation: mapping the winds of creative destruction. *Journal of Research of Policy*, 14 (1), 3-22.

Alsos, G. Eide, D., & Madsen E., (2014). Innovation in tourism industries. *Handbook of Research on Innovation in Tourism Industries*.

Amabile, T. M. (1996). *Creativity in Context: Update to the Social Psychology of Creativity*. Boulder, CO: Westview Press.

Amabile, T. M. (1997). Motivating creativity in organizations: On doing what you love and loving what you do. *California Management Review*, 40, 39-58.

Amabile, T.(1997). Motivating Creativity in Organizations: On Doing What You Love and Loving What You Do. *California Management Review*, 40(1), 39-58.

Amabile, T.M. (1997). Motivating Creativity in Organizations: on doing what you love and loving what you do. *California Management Review*, 40(1), 39-58.

Amabile, T.M. (1998). How to Kill Creativity. *Harvard Business Review*, 76(5), 76-87.

Amabile, T.M. (2012). Componential Theory of Creativity. *Harvard Business School Working*. no. 12-096.

Amabile, T.M., & Sensabaugh, S.J. (1992). High Creativity versus low creativity: What Makes the Difference?. In S. S. Gyskiewicz and A. D. Hills (Eds.), *Readings in Innovation*. Greensboro, NC: Center for Creative Leadership.

Amabile, T.M., Fisher, C.M., & Pillemer, J.M. (2014). Ideo's Culture of Helping. *Harvard Business Review*, 92(1-2), 54-61.

Amabile, T.M., Hadley, C.N., & Kramer, S.J. (2002). Creativity under the gun. *Harvard Business Review*, 80(8), 52-61.

Anderson, N., & West, M.(1998). Measuring climate for work group innovation: development and validation of the team climate inventory. *Journal of Organizational Behavior*, 19(3), 235-258.

Azan, W. (2007). Développement chez F. Perroux et performance par le changement organisationnel. *Revue Française de gestion*, 171(2), 15-30.

Barraud-Didier, V., Guerrero, S., & Igalens, J. (2003). L'effet des pratiques de GRH sur la performance des entreprises : le cas des pratiques de mobilisation. *Revue de Gestion des Ressources Humaines*, (47), 2-56.

Beauvallet, G., & Houy, T. (2009). L'adoption des pratiques de gestion lean. Cas des entreprises industrielles françaises. *Revue française de gestion*, 35(197), 83-106.

Benison, S., & Zuckerman, H. (1978). Scientific Elite: Nobel Laureates in the United States. *The American Historical Review*, 83(3), 690.

Biazzo, S. (2002). Process mapping techniques and organizational analysis: Lessons from sociotechnical system theory. *Business Process Management Journal*, 8(1), 42-52.

Bitner, M.J., Booms, B.H., & Tetreault, M.S. (1990). The service encounter: diagnosing favorable and unfavorable incidents. *Journal of Marketing*, 54(1), 71-84.

- Bledow, R., Frese, M., Anderson, N., Erez, M., & Farr, J. (2009). A Dialectic Perspective on Innovation: Conflicting Demands, Multiple Pathways, and Ambidexterity. *Industrial and Organizational Psychology*, 2(03), 305-337.
- Boden, M.A. (1990). *The creative mind: Myths & mechanisms*. London: Weidenfeld & Nicolson.
- Booyens, I. (2012). *Innovation and networking in tourism*. (PhD Geography). Unpublished, University of Johannesburg. Retrieved from: ujdigispace.uj.ac.za
- Booyesen, J. (2018). Cape Town is Africa's tourism beacon. *IOL Business Report*. [online]:<https://www.iol.co.za/business-report/economy/cape-town-is-africas-tourism-beacon-14545935> [Accessed 18 Jun. 2018].
- Boyer, M. (1999). La performance des PMI dans l'attaque des marchés internationaux : Une étude de cas dans un contexte d'île périphérique de la CEE. *Revue Internationale P.M.E.*, 12(3), 59-80.
- Brouder, P. (2012). Creative Outposts: Tourism's Place in Rural Innovation. *Tourism Planning & Development*. 9(4), 383-396.
- Buffington, K.W., Jablolkow, K.W., & Martin, K.A. (2002). Project team dynamics and cognitive style. *Engineering Management Journal*, 14(3), 25-33.
- Carriere, J.-B. (1999). La vision stratégique en contexte de PME : cadre théorique et étude empirique. *Revue Internationale de PME*, 301-325.
- Christmann, P. (2000). Effects of 'best practices' of environmental management on cost advantage: the role of complementary assets. *Academy of Management Journal*, 43(4), 663-680.
- Connolly, T., Routhieaux, R.L., & Schneider, S.K. (1993). On the effectiveness of group brainstorming - Test of one underlying cognitive mechanism. *Small Group Research*, 24, 490-503.
- Cropley, A. J. (2011). Definitions of creativity. *Encyclopedia of creativity*, 511-524.
- Csikszentmihalyi, M. (1991). Society, culture and person: a system view of creativity. *The nature of creativity: Contemporary psychological perspectives*, 325-340.
- Csikszentmihalyi, M. (1996). *Creativity*. New York: HarperCollins.
- Cua, K.O., McKone, K.E., & Schroeder, R.G. (2001). Relationships between implementation of TQM, JIT, and TPM and manufacturing performance. *Journal of Operations Management*, 19(6), 675-694.
- Daft, R. (1978). A dual-core model of organizational innovation. *The Academy of Management Journal*, 21(2), 193-210.
- Daft, R.(1978). A Dual-Core Model of Organizational Innovation. *Academy of Management Journal*, 21(2), 193-210.
- Damanpour, F. (1991). Organizational innovation: A meta-analysis of effects of determinants and moderators. *Academy of Management Journal*, 34(3), 555-590.
- Damanpour, F., Walker, R.M., & Avellaneda, C.N. (2009). Combinative effects of innovation types and organizational performance: A longitudinal study of service organizations. *Journal of Management Studies*, 46(4), 650-675.
- De Bono, E. (1982). *De Bono's thinking course*. London: BBC.

De Sousa, F. C., Monteiro, I. P., & Pellissier, R. (2012). Creativity, Innovation and Collaborative Organizations. *The International Journal of Organizational Innovation*, 5(1), 1-17.

Decelle, X. (2006). A Dynamic Conceptual Approach to Innovation in Tourism. *Innovation and Growth in Tourism*, 85-106.

Derecskei, A., Nagy, V., & Paprika, Z. (2017). How Can Creative Workplaces Meet Creative Employees?. *Central European Business Review*, 6(4), 3-19.

Desanctis, G., & Gallupe, R.B. (1987). A foundation for the study of group decision support systems. *Management Science*, 33, 589-609.

Dubina, I., (2006). Measurement in creativity management: why and how to measure intangibles. *International Journal of Knowledge, Culture and Change Management*, 6(6), 149-155.

Dubouloz, S. (2014). Innovation organisationnelle et pratiques de mobilisation des RH. *Revue Française de Gestion*, (238), 59-85.

Feist, G.J. (2010). The function of personality in Creativity. In J. C. Kaufman, & R. J. Sternberg (Eds.), *Cambridge Handbook of Creativity* (pp. 113-130). Cambridge: Cambridge University Press

Fortin, M.-F. (2010). *Fondements et étapes du processus de recherche* (2e éd.). Montréal : Chenelière Éducation.

Friedman, T.L. (2005). *The world is flat: A brief history of the twenty-first century*. New York: Farrar, Straus & Giroux.

Furrer, O., & Sudharshan, D. (2003). Coûts d'opportunité liés à la maximisation de la performance en marketing. *Revue Française du Marketing*, (193), 39-52.

Gallego Álvarez, I., Manuel Prado Lorenzo, J., & García Sánchez, I. (2011). Corporate social responsibility and innovation: a resource-based theory. *Management Decision*, 49(10), 1709-1727.

Gordon, W. J. J. (1961). *Synectics - The development of creative capacity*. London: Collier-Macmillan.

Gross, D.P. (2016). Creativity Under Fire: The Effects of Competition on Innovation and the Creative Process. *SSRN Electronic Journal*.

Gruszka, A., & Tang, M., (2017). The 4P's Creativity Model and its Application in Different Fields. *Handbook of the management of creativity and innovation*. 51-71.

Guilford, J.P. (1950) Creativity, *American Psychologist*, 5(9), 444-454.

Hager, C. (2016). *Determining degree of innovation in business models by applying product innovation theory* (MSc in Innovation and Entrepreneurship). Center for Entrepreneurship, University Of Oslo.

Herrmann, D., & Felfe, J. (2012). Effects of Leadership Style, Creativity Technique and Personal Initiative on Employee Creativity. *British Journal of Management*, 25(2), 209-227.

Hjalager, A.(2010). A review of innovation research in tourism. *Tourism Management*, 31(1), 1-12.

Hoffman, L.R. (1959). Homogeneity of member personality and its effect on group problem solving. *Journal of Abnormal And Social Psychology*, 58, 27-32.

Isen, A.M., K.A., Daubman, K.A., & Nowicki, G.P. (1987). Positive Affect Facilitates Creative Problem Solving. *Journal of Personality and Social Psychology*, 52, 1122-1131.

Issor, Z. (2017). La performance de l'entreprise : un concept complexe aux multiples dimensions. *Projectics/Proy ctica/Projectique*, 17, 93-103.

Jablokow, K.W., & Booth, D.E. (2006). The impact and management of cognitive gap in high performance produce development organizations. *Journal of Engineering and Technology Management*, 23, 313-336.

Jaoui, H. (1970). Creativity methods in technological forecasting. *Futures*. 2(4), 373-375.

Kasof, J. (1995). Explaining creativity: The attributional perspective. *Creativity Research Journal*, 8, 311-365.

Kaufman, J.C., & Beghetto, R.A. (2009). The Four C Model of Creativity. *Review of General Psychology*, 1(13), 1-12.

Kaufmann, G., (2004). Two kinds of creativity–But which ones? *Creativity and Innovation Management*, 13(3), 154-165.

Kirton, M. J. (1976). Adaptors and innovators: A description and measure. *Journal of Applied Psychology*, 61(5), 622-629.

Kirton, M. J. (1987). *Kirton Adaption-Innovation Inventory manual* (2nd ed.). Hatfield, UK: Occupational Research Centre.

Kirton, M. J. (2003). *Adaption-innovation: In the context of diversity and change*. New York, NY: Routledge.

Kubes, M. (1998). Adaptors and innovators in Slovakia; Cognitive style and social culture. *European Journal of Personality*, 12, 187-198.

Lee, L., & Tan, E. (2012). The Influences Of Antecedents On Employee Creativity And Employee Performance: A Meta-Analytic Review. *Interdisciplinary Journal of Contemporary Research in Business*, 4(2), 984-996.

Lejeune, A., Pr fontaine, L., & Ricard, L. (2001). Les chemins vers la performance : L'approche relationnelle et la transformation des entreprises. *Revue Internationale de Gestion*, 26(3), 45-51.

Lejeune, C. (2013). *S minaire d'accompagnement du m moire en sciences de gestion : analyse qualitative*. Louvain School of Management. UCL, Belgium.

Leung, A. K.-Y., Maddux, W. W., Galinsky, A. D., & Chiu, C. Y. (2008). Multicultural experience enhances creativity: The when and how. *American Psychologist*, 63(3), 169-181.

Lichtenfeld, S., Elliot, A.J., Maier, M.A., & Pekrun, R. (2012). Fertile Green Green Facilitates Creative Performance. *Personality and Social Psychology Bulletin*, 38(6), 784-797.

Maddux, W. W., & Galinsky, A.D. (2009). Cultural Borders and Mental Barriers: The Relationship Between Living Abroad and Creativity. *Journal of Personality and Social Psychology*, 96(5), 1047-1061.

- Maddux, W. W., Leung, K. Y., Chiu, C. Y., & Galinsky, A. D. (2009). Toward a more complete understanding of the link between multicultural experience and creativity. *American Psychologist*, 64, 156-158.
- Manaliyo, J.-C. (2009). *Tourism and multilingualism in Cape Town. Language practices and policy* (MSc Department of Geography and Environmental Studies). University of the Western Cape.
- Mathé, J.-C., & Chagué, V. (1999). L'intention stratégique et les divers types de performance de l'entreprise. *Revue Française de Gestion*, 39-47.
- Medeiros Leopoldino, K., Aguirre Gonzalez, M., de Oliveira Ferreira, P., de Melo, D., & De Vasconcelos, R. (2017). *Elements to the development of the creativity technique* (Vol 8). In: Proceedings of the 21st International Conference on Engineering Design, *Human Behaviour in Design*. Vancouver, Canada.
- Narasimhan, K. (2002) Successful Management by Motivation: Balancing Intrinsic and Extrinsic Incentives, *The TQM Magazine*, 14(2), 133-135.
- Nishii, L.H., & Goncalo, J.A. (2008). Demographic faultlines and creativity in diverse groups. *Diversity and Groups*, 1-26.
- Notat, N. (2007). Une question centrale Acteurs de l'Economie. *Dossier spécial performance*, 72.
- OECD. (2005). *Oslo Manual: Guidelines for collecting and interpreting innovation data. (3rd-ed)* Paris: OECD Publishing.
- Paré, G., & Tremblay, M. (2007). The influence of high-involvement human resources practices, procedural justice, organizational commitment, and citizenship behaviors on information technology professionals' turnover intentions. *Group & Organization Management*, 32(3), 326-357.
- Penrose, E. (1959). *The theory of the growth of the firm*. Oxford: University Press.
- Puccio, G. J., & Murdock, M. C. (Eds.) (1999). *Creativity assessment: Readings and resources*. Buffalo, NY: Creative Education Foundation.
- Pleyers, G. (2017). Étude de Marché (4): Études qualitative. Louvain School of Management, UCL, Belgium.
- Quivy, R. & Van Campenhoudt, L. (2006). *Manuel de recherche en sciences sociales*. (3^eÉdition). Dunod.
- Rakoto, H., Clermont, P., & Geneste, L. (2005). Proposition d'une architecture de retour d'expérience pour la gestion des connaissances dans les processus industriels. *Revue Française de Gestion Industrielle*, 24(1), 19-31.
- Rexhepi, G., Kurtishi, S., & Bexheti, G. (2013). Corporate Social Responsibility (CSR) and Innovation—The Drivers of Business Growth?. *Procedia - Social and Behavioral Sciences*, 75, 532-541.
- Rhodes, M., (1961). An analysis of creativity. *Phi Delta Kappan International*, 42(7), 305–310.
- Saulquin, J.-Y., & Schier, G. (2007). Responsabilité Sociale des entreprises et performance : Complémentarité ou substituabilité. *La Revue des Sciences de Gestion – Direction et Gestion*, (223), 57-65.

Schooler, J. W., & Melcher, J. (1995). The ineffability of insight. In S. M. Smith, T. B. Ward, & R. A. Finke (Eds.), *The creative cognition approach* (pp. 97-133). Cambridge, MA: MIT Press.

Schumpeter, J. (2008). *The theory of economic development*. New Brunswick, N.J. Transaction Publ.

Shalley, C.E. (2008). Creating Roles & What Managers Can Do to Established Expectations for Creative Performance. In J. Zhou, & C. E. Shalley (Eds.), *Handbook of organizational creativity* (pp. 147-164). Taylor & Francis Group.

Siau, K. (1996). Electronic Creativity Techniques for Organizational Innovation. *The Journal of creative behavior*, 30(4), 283-293.

Stake, R. (1995). *The art of case study research*. London : Sage.

Stein, M. I. (1993). Moral issues facing intermediaries between creators and the public. *Creativity Research Journal*, 6(1-2), 197-200.

Sternberg, R. J., Kaufman, J. C., & Pretz, J. E. (2002). *The creativity conundrum: a propulsion model of kinds of creative contributions*. Philadelphia: Psychology Press.

Stum, J. (2009). Kirton's Adaption Innovation Theory: Managing Cognitive Styles in Times of Diversity and Change. *Emerging Leadership Journeys*, 2(1), 66-78.

Tadmor, C. T., & Tetlock, P. E. (2006). Biculturalism: A model of the effects of second-culture exposure on integrative complexity. *Journal of Cross-Cultural Psychology*, 37, 173-190.

Tchankam, J.P. (1998). *Performance comparée des entreprises publiques et privées au Cameroun* (Doctoral thesis). Université de Bordeaux, Bordeaux.

Torrance, E. P. (1977). *Encouraging Creativity in the Classroom*, National Education Association. Washington, D.C.

Tsapi, V. (1999). La performance des relais commerciaux en équipements industriels dans les PVD : Une analyse au regard de la théorie de l'agence. *Revue Française de Marketing*, (173-174), 169-190.

Visser, G. & Rogerson, C. (2004). Researching the South African tourism and development nexus. *GeoJournal*, 60(3), 201-215.
[online]:<http://www.jstor.org/stable/41147884>

Weisberg, R. W. (1999). Creativity and knowledge: A challenge to theories. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 226– 250). Cambridge, England: Cambridge University Press.

Wolf, S. (2007, Jan). Encouraging innovation and productivity growth in Africa to create decent jobs. Presented at TIPS/DPRU Annual Forum 2006: Accelerated and Shared Growth in South Africa: Determinants, Constraints and Opportunities, Johannesburg (54).

Womack, J., & Jones, D. (2009). *Système Lean : Penser l'entreprise au plus juste*. Village Mondial, 3e édition.

VI) APPENDICES

Appendix 1: Summary table of our findings

	XO AFRICA			EKIMA TRAVEL			SOUTH AFRICAN TRAVELLERS	
	INTERN	CONSULTANT	MANAGER	INTERN	CONSULTANT	MANAGER		
LEAN MANAGEMENT	-Not asked to take decisions or participate for it. -Facilitate the work of consultants and managers. -Not taken as real individual within the company, such as consultants -Not invited to committees, demotivated. -Claims that managers expected creativity from interns, but teams did not allow it. -Feel more solicited than before the new organizational structure. -Aware of everything even though.	-Feel listened within the company when developing new ideas. -All responsibilities on his work. -Management make them feel they are the expert and the heart of the business -encourage to work all together -committee and new lean management is not clear yet.	-Volunteer to be on board of a committee. -Get everyone involved in the company's decisions. -Specializing the employees. -Transparency is important.	-Feel the job important but would like more responsibilities and involved. -set in stone tasks and process, no room for personal propositions -all feeling the same despite their positions, team spirit really strong. -can evoke some ideas or feelings but have no impact on decisions. -communication must be improved, depends on the matter but not always aware of everything.	-Specific responsibilities to specific competences. -Gain motivation -All listened but feel unnecessary to participate to all company's decisions because unqualified enough sometimes -Can access all information to perform better if needed. -Familiar type of management -Strong team spirit, all collaborate together and share knowledge. -trainings for new implementation but takes time and is harmful sometimes -challenge oneself instead of managers	-New management's type from the new CEO for this small company. -gather employees' feedback and ideas but they are not involved in the decision-making process. -No hidden information, everything is shared and get access to everything to get the job done properly. -First being strongly monitored, but now with the new management, they are given 100% responsibility in their work -More motivated, all friends, and share a lot, important teamwork. -Human capital is really important and invest a lot. -Still need a hierarchical structure but heading to a more flattened one. -New ideas are always welcome, want them to be creative, autonomous, responsible.		
CREATIVITY/INNOVATION	-Believes that young recruits have ideas that deserve to be heard. -Would like to implement new age technologies -Doesn't feel motivated to invest herself because she will only stay 6 months. -Believes in improving the product.	-Feels free to suggest ideas. -Mentions "Way2" new client interaction platform. -Doesn't believe that international profiles foster creativity, because company currently focuses on growing locally -Believes in the power of consideration.	-Daily brainstorming: encourage creativity, all employees included and encouraged to share ideas. - Decision process: claims to wait for employee approval in order to move forward for a decision, encouraged to "think outside the box"	-Doesn't think she has room or time to innovate in her task. -Believes innovation requires a better information sharing. -Feels she should only be involved in decisions that fit her level of seniority.	-Infrequent brainstorming, led by the manager. -Innovation is welcomed, as long as you follow through. -Doesn't believe that nationality has a role to play in creativity, but rather past experience. -Believes in the strength of specialisation -Talks about innovating products in order to stay interesting.	-Recruiting more creative profiles, must fit company DNA. -Brainstorming, weekly -Innovating should focus on setting the company apart, and getting closer to clients. -Palpable example of self appointed process innovation -Believes hiring local staff can bring new perspectives, but too early to know.		

		XO AFRICA		EKIMA TRAVEL		SOUTH AFRICAN TRAVELLERS	
	INTERN	CONSULTANT	MANAGER	INTERN	CONSULTANT	MANAGER	
PERFORMANCE	-Interns can provide a fresh air, something new to improve the performance -scared of impacting badly the performance if they take their own initiative. - what impacts their performance is how the company allows them to contribute to the process.	-The company's performance depends mainly on the team, on them. -The human capital is the most important factor for the company to perform well, then technical capital. -If the ideas are taken into account, the company will perform better -Communication to perform well, cooperation between departments to help and improve processes.	-New implementation takes time but can already see the positive impact. -perform better within lean management -human capital is the main factor of performing well in the company but industry as well.	-if communication improved, the company can perform better -if can propose new ideas and implement them, could foster company's performance -the main factors to influence the company's performance are flexibility, work organization and above all, team spirit.	-from hands-off management style, more motivated so perform better -lack of systems to get more feedbacks and reporting on how they perform during the year, to get more motivated. - what impact performance is the sales ability, look into sales rate mostly and gaining awareness, pushing marketings forward. -it is a lot about commercial and economic performance	-performance is all about transmitting their company's value and DNA, reaching goals and bring added-value to customers' needs. -Need to work as a team to perform well, to get motivation, not individual. -try to get clients and employees feedback through communication and feedback to impact positively the company's performance.	
S.A. MARKET	-Trend: Sustainable travel. -Claim that environment is hostile for business. -Evokes crime, political instability.	-Water crisis. Poverty in SA drives clients away. -Good infrastructure and well preserved natural reserves drive tourism. -Recent increase in VAT drove prices up for everyone.	-Trend:direct request. -Recruitment is the main challenge. Would like to hire locals, but can't find trained, bilingual workers. -Evokes visa troubles for french-speaking staff. -SA gov limits the development of the business.	-Large choice of activities. Tourism hub of southern Africa. -developed country. -Difficulties in working with SA partners. -Hard to find french speaking suppliers.	-More and more tourists arriving. -Ekima unphased by crisis, Ebola, etc, because clients are seasoned travelers. -Competitive market, but each company has its segment. -Rand exchange rate favorable to european travelers and to the company. -Evokes Visa troubles.	-Trend: Eco-tourism. -Fierce competition, but Everyone has his place. (segments based on language) - States difficulties in working with South African partners. -Also mentions crime, instability.	

Appendix 2: Interview guide manager

INTERVIEW GUIDE: MANAGER

Interview guides are sets of pre-written question that serve to prompt discussion. However, in the case of semi-structured interviews, the subject is not restricted in his answers and can elaborate where he/she sees fit. The interviewer is also given the freedom to deviate from the interview guide slightly in order to “dig deeper” if it enriches the debate.

This method is interesting for our case because it does not limit answers and it is best used to understand how processes work and how they can be improved.

First step: Introduce ourselves, our situation and present our research question “**A lean management approach to creativity and innovation: the case of the South African tourism industry**”

Hello, we are two students from the Louvain School of Management. Within the scope of our studies, we must write a master’s thesis about a management subject of our choice on an international scale.

We have decided to study creativity, innovation and their dynamics in small and medium enterprises, with a particular interest on lean management. Specifically, we want to analyze the possibility of incorporating lean management processes within the tourism industry and see what impact it would have on performance. Lean management is a management approach that focuses on continuous improvement, and the ongoing upgrading of processes. We have decided to study the Capetonian Tourism market because we believe it is rich in data and will best cultivate our research. It has never been studied before.

That being said, we would like to ask you a few questions, according to this interview guide.

We really value your opinion and would greatly appreciate to have your insider’s point of view. This will take about 45 minutes. All information you provide to us will remain confidential and will only be used for the purpose of this master thesis.

A. Ice breaker questions. Same for all.

- Please state your age, nationality, firm, and current position.
- Do you have a degree, if so, what is it?
- What’s your career path until now?
- How did you find your current job?
- If not from SA, where are you from? Why did you come to CT?
- Can you evoke the mission and vision of your firm (brief description)?
- Generally speaking, what is your role within the firm?

B. Interview Guide for: Manager

- *South African Tourism market*

- What is a model client you work with?
 - How does new business come to you?
 - What do you do to attract clients?
 - Do you feel any trends in the industry?
 - Is the competition fierce amongst similar companies?
 - Is there any challenge that comes from working in South Africa?
 - Do South African governmental policies contribute in some way in your business' success?
-
- *Creativity and Innovation*
 - What role does creativity play in your business?
 - Does creativity have weight in the recruitment decision?
 - Do you encourage creativity amongst your staff? How?
 - Do you measure the impact of these management practices?
 - What is the international scope of your staff. Why is that? Aside from obvious language and cultural reasons, is there any other reason for choosing your staff internationally? Do you favor international employees to foster creativity and innovation? Why?
 - Do you motivate your staff to innovate? If yes, how?
 - Do you continuously add new services to your existing range of service?
 - Is there a continuous effort to innovate processes, service delivery and operation systems?
 - How often does new technology disrupt your industry?
 - In general, do you offer the first of the services on the market?
 - Do you develop services which will create a dramatic change in the behavior of consumers?
-
- *Lean management and organizational innovation*
 - What the word 'performance' means to you? And to your company?
 - What do you do to perform well?
 - Have you ever implemented an organizational innovation? (give description of what is it if he doesn't know) If yes, what was the reason?
 - Did you reach the sought results?
 - Do you let your employees take part into the big company's decisions?
 - Do you give all information they need to be an active actor within your business (full transparency)?
 - Do they receive relevant trainings to be responsible and work on their own?
 - Do they work together? Cooperate, between the different departments?
 - Do you think in your industry it is better to have a highly hierarchical organization or more like a flat structure?
 - Do you expect to have constant improvements and new ideas from your employees? Why?
 - How important is for you to invest in your human capital? Especially in your industry compared to others?
 - If a change had to be made, in which sector should it be implemented?
 - What is special in your company compared to others?

Appendix 3: Interview guide consultant

INTERVIEW GUIDE: CONSULTANT

Interview guides are sets of pre-written question that serve to prompt discussion. However, in the case of semi-structured interviews, the subject is not restricted in his answers and can elaborate where he/she sees fit. The interviewer is also given the freedom to deviate from the interview guide slightly in order to “dig deeper” if it enriches the debate.

This method is interesting for our case because it does not limit answers and it is best used to understand how processes work and how they can be improved.

First step: Introduce ourselves, our situation and present our research question “**A lean management approach to creativity and innovation: the case of the South African tourism industry**”

Hello, we are two students from the Louvain School of Management. Within the scope of our studies, we must write a master’s thesis about a management subject of our choice on an international scale.

We have decided to study creativity, innovation and their dynamics in small and medium enterprises, with a particular interest on lean management. Specifically, we want to analyze the possibility of incorporating lean management processes within the tourism industry and see what impact it would have on performance. Lean management is a management approach that focuses on continuous improvement, and the ongoing upgrading of processes. We have decided to study the Capetonian Tourism market because we believe it is rich in data and will best cultivate our research. It has never been studied before.

That being said, we would like to ask you a few questions, according to this interview guide.

We really value your opinion and would greatly appreciate to have your insider’s point of view. This will take about 45 minutes. All information you provide to us will remain confidential and will only be used for the purpose of this master thesis.

A. Ice breaker questions. Same for all.

- Please state your age, nationality, firm, and current position.
- Do you have a degree, if so, what is it?
- What’s your career path until now?
- How did you find your current job?
- If not from SA, where are you from? Why did you come to CT?
- Can you evoke the mission and vision of your firm (brief description)?
- Generally speaking, what is your role within the firm?

B. Interview Guide for: Consultant

- *South African Tourism market*
 - What is a model client you work with?
 - How does new business come to you?
 - What do you do to attract clients, you personally?
 - Do you feel any trends in the industry?
 - Is the competition fierce amongst similar companies?
 - Does the current economic state of south africa affect your business? Your client base?
 - Is there any challenge that comes from working in South Africa?
 - Do South African governmental policies contribute in some way in your business' success?
- *Creativity and Innovation*
 - Are you given freedom in the way you work?
 - Do you think you can improve current processes?
 - Give an example of an idea you've had for your firm?
 - Do you feel like management encourages these ideas? Is it important for you?
 - What is the international scope of your staff. Why is that? Aside from obvious language and cultural reasons, is there any other reason for choosing your staff internationally? Do you favor international employees to foster creativity and innovation? Why?
 - If you have an idea, what would be the next steps for it to become a reality?
 - Do you often enhance your existing services?
 - In general, do you offer the first of the services on the market?
 - Do you develop services which will create a dramatic change in the behavior of consumers?
- *Lean management and organizational innovation*
 - The performance of your company depends on what mainly?
 - What is the structure of your company?
 - What do the managers await from you? Do you want to have more responsibility? Why?
 - Do you feel involved in the decision-making process of your company? How important is that?
 - Do you feel you receive all the information needed to perform better? How important?
 - Do you often cooperate with other employees or you work on your own? Do you think it can have good impacts? Cooperate with other departments?
 - If there is a technical change in the company, do you get all the relevant support to adapt to the new environment?
 - Would you like to be challenged with constant new objective or goals? Do you think it is important? What can be the impact?

Appendix 4: Interview guide intern

INTERVIEW GUIDE: INTERN

Interview guides are sets of pre-written questions that serve to prompt discussion. However, in the case of semi-structured interviews, the subject is not restricted in his answers and can elaborate where he/she sees fit. The interviewer is also given the freedom to deviate from the interview guide slightly in order to “dig deeper” if it enriches the debate.

This method is interesting for our case because it does not limit answers and it is best used to understand how processes work and how they can be improved.

First step: Introduce ourselves, our situation and present our research question “**A lean management approach to creativity and innovation: the case of the South African tourism industry**”

Hello, we are two students from the Louvain School of Management. Within the scope of our studies, we must write a master’s thesis about a management subject of our choice on an international scale.

We have decided to study creativity, innovation and their dynamics in small and medium enterprises, with a particular interest on lean management. Specifically, we want to analyze the possibility of incorporating lean management processes within the tourism industry and see what impact it would have on performance. Lean management is a management approach that focuses on continuous improvement, and the ongoing upgrading of processes. We have decided to study the Capetonian Tourism market because we believe it is rich in data and will best cultivate our research. It has never been studied before.

That being said, we would like to ask you a few questions, according to this interview guide.

We really value your opinion and would greatly appreciate to have your insider’s point of view. This will take about 45 minutes. All information you provide to us will remain confidential and will only be used for the purpose of this master thesis.

A. Ice breaker questions. Same for all.

- Please state your age, nationality, firm, and current position.
- Do you have a degree, if so, what is it?
- What’s your career path until now?
- How did you find your current job?
- If not from SA, where are you from? Why did you come to CT?
- Can you evoke the mission and vision of your firm (brief description)?
- Generally speaking, what is your role within the firm?

B. Interview Guide for: Intern

- *South African Tourism market*
 - Why are you working in South Africa?
 - Is there any challenge that comes from working in South Africa?
 - Do you have previous experience working in tourism abroad? How does it differ from tourism in South Africa?
 - Do South African governmental policies contribute in some way in your business' success?

- *Creativity and Innovation*
 - Are you given freedom in the way you work? As an intern, do you think it is important? What would be the impact?
 - Do you think you can improve current processes? If Yes, which ones?
 - Give an example of an idea you've had for your firm?
 - Do you feel like management encourages these ideas? How?
 - If you have an idea, what would be the next steps for it to become a reality?
 - Would you take these necessary steps? Why or why not?
 - Do you often enhance your existing services? If not, would you have liked to do it?
 - What would have been the best thing to do to get the best out of you?
 - Do you motivate your colleagues to innovate? If yes, how?

- *Lean management*
 - Even if you are an intern, how important is your role in the company? Do you make decisions? Are you asked to do it? If not, would you have loved to do it? Why?
 - Obviously, you will only stay for a certain amount of time but do you still believe that you should have responsibility? Yes, no? why? What is the impact on the company's performance?
 - Do the managers treat you differently from other consultants? Do you think it is a good thing? Why? What kind of management would suit best?
 - Considering your status, do you still have a word in the decision making? What are the reasons?
 - Are you aware of everything? Every new implementation? If yes, how? Do you get trainings? Information session?
 - What is the main criteria that will influence your performance?

TRANSCRIPTIONS MASTER THESIS

Interviewee's name: Dimitri Stroïnovsky – Interview done in **English**.

⇒ LEGEND:

I= Interviewer

P= Participant

This transcription is based on the “Interview guide: Manager”.

Before the interview, an explanation of concept such as “*lean management*”, “*creativity*” and “*innovation*” have been explained if needed.

I: This interview is going to follow... the guide we have already sent it. It is going to be recorded that is going to help us with our task. Everything you may say will remain confidential and use only for the purpose of this master thesis. Let us start with some ice-breaking questions. Can you please state your age, nationality, the firm and your current position?

P: Hello, I am Dimitri, I am 39 years old, I am from Belgium. I am a Sales manager and Product manager especially now. I have a degree in agronomy... like engineer part of agriculture. I worked a little bit in that field and I moved to tourism industry. I also did some business management course in Belgium.

I: What is your career path until now?

P: So, I started in agriculture, I worked abroad for few years in the irrigation industry, in Caledonia, in Chile. Then I always wanted to join a small company, a small business to grow with it. To make it bigger. So, I found a small company in Belgium, for a few times but at the end I was a little bit bored. My dream was always to live abroad and travel, so I had the opportunity to come here. It was the same situation, I jumped into a friend's business. And we grow together, we started working for a lodge to here.

I: If you are not from South Africa, you said you are from Belgium and you explained why you came to Cape Town. Can you now evoke the mission and the vision of this firm?

P: Obviously, the goal is to make our clients super happy, and to make them discover beautiful places. We are not the only one doing this, I would say the idea is to bring something different to them. Our vision in the long term would be to be innovative and sustainable in different ways. Yes, we will try to get different attention for our clients and to be different than the others. It means being closer to them, maybe we will go through the history of the company that will make sense.

I: Just to make sure, your role within the firm is...?

P: So, I am a product manager most of the time, I am still doing some sales, with our high-end clients, because I know how to speak with them, I know the country very well, I know our portfolio of accommodations and so on. And product manager is mainly to maintain our DNA within our consultant and to find other accommodations, itinerary, and to keep up to date. Also, trying to always be one step further than the competition. And yes... it is really important for us to maintain our DNA, our mission and our vision. The team is rotating quite often so we need to be sure that the DNA sticks and everyone knows it. My role is also to educate them to our products, to our systems that we are using and to be there to guide them in that direction.

I: So now we have finished our first part on ice-breaking questions. Now we are going to talk about the South African market. So, my first question is the following: what is a model client you work with?

P: Well our company focuses on the francophone market, this includes Belgium, France, Canada, Switzerland. We don't offer only upper market travel like our competitors, we mostly work with middle class clients. But mostly French speakers. They like to book travels with us because the communication is easy and we understand their needs, their preferences etc. Also, we can say that we mostly work with clients that are visiting South Africa for the first time.

I: How does new business come to you?

P: Well, there are a few ways. Sometimes our clients come to us thanks to partnerships with other travel agencies, that work on the other side. But of course this adds an extra commission in between. Some of our clients also contact us directly through our website, they see our products online and contact us like that. But I think mostly, clients know about us because their friend or colleague talks about their trip with us and so via word of mouth.

I: What do you do to attract clients?

P: Well... Well it depends really. Our marketing team does a lot to communicate our products online, or on social media. We work with platforms such as Instagram, Facebook and even linked In. But we also make a great effort to make our website attractive and interactive, in order to attract new clients. Oh, we also do SEO and referencing to make sure we can be found online easily. Another way we make ourselves visible is by attending fairs, tourism trade shows. There is one each year in Cape Town and more also around the world.

I: Do you feel any trends in the industry?

P: Well, I would say lately there has been a big boom in eco-tourism, like responsible travel. We can see this a lot where clients now ask about sustainable hotels, eco-lodges etc. I would say that is where the industry is leaning towards, but it is still developing.

I: Is the competition fierce amongst similar companies?

P: Yes, but as I said, everybody has his room in the market. Because some companies work with very rich clients, some work with every kind of client, some focus on the French speaking market, some on the German... so everybody fits in.

I: Are there any challenge that comes from working in South Africa?

P: Well we're in the country, we can meet our clients and help them quickly in case of problems. So we are available 24h and 7 days a week. We also have a good experience and we know the products. We travel ourselves so we meet our partners, we visit the accommodations. It is also sometimes complicated with the visas, all our team from Europe needs to have a working visa in the country. It is also sometimes complicated to work with South Africans. I think they have a different notion of time and it is sometimes a challenge to be efficient. Also there is the water crisis, so our clients know about this and it's a downside we have to deal with in the business. And there are always the usual problems that this is South Africa you know, the political instability, the crime, it is well known for our clients so sometimes it makes our clients change their mind about a trip etc...

I: Do South African governmental policies contribute in some way in your business' success?

P: Hmm, no, not really. I don't think so.

I: So now we have finished our part on the South African market. Now we are going to talk about creativity and innovation. What role does creativity play in your business?

P: So, it is quite relevant and important, creativity. Because as we are not doing this kind of job in Cape Town or in South Africa, we have to be innovative. Or consultants they have to be creative all the time when doing an itinerary because they are all tailor-made. Even if it is often the same areas, you have to innovate in the way you are organizing it because it depends on the budget, you speak with the customers and each one of them is different. You have to be creative in that way, to listen in what they say and then you will have to change your itinerary or accommodation in order to please the needs of the clients.

I: Does creativity weight a lot in the recruitment decisions?

P: It wasn't so far, but it was on the point we want to get to now. Our HR is like a mommy. When she is hiring someone, she really wants to see if there is a match with our team regarding their character and everything. Because we think that it would be very important for creativity to match the team's spirit and to stay in that vision.

I: Is there any particular way that you encourage creativity amongst your existing staff?

P: We try to do a lot of brainstorming, like we have a meeting once a week where everybody talks about what is going on and then we try to find a solution all together. It is not something new but that's a good way we are trying to do. So far, as I told you we were a bit control freak as part of our management and since a few months we try to change that and to get our consultants to be more independent and autonomous. So, it's very important for us now that they have this creativity and get that new accommodation and to understand what is going on in the whole business. So yes... we

have like a subscription to some magazines to get some new insights of the market. We give them incentives, we show them around and do on-sight inspections with them. It is to open their mind and not to stay in the office where your creativity collapse. This is part of this room we are sitting now, it is a creativity room. We want to put a whiteboard on the wall, to draw what you have in your mind, to write down everything, to be a little bit more playful. To get the employees to think a bit out of the box.

I: Do you get a chance to measure the impact of these creative processes?

P: In my position so far not really. I think the team is being more autonomous. They get more involved in their work. So far, they were only selling trips, doing a 9 to 5. Now they have more opportunities and they undertake more also. You can see it in their behaviours. One is busy with Namibia, he will go there, to Namibia. One is busy with Botswana, he will go there. One is busy writing a blog, so we try to encourage that. For me, it is still new.

I: We are interested in the international scope of your staff. Is there a reason for choosing your staff aside from the obvious language and cultural reasons?

P: We would like to, but as we are a French tour operator, French is the main reason and language. It is also the first thing we are looking for. We also have south African working for us but she is totally fluent. Of course, if we could find more locals that speaks French, we also now starting to have more locals doing administration stuff, where we don't need French speaking people. They are helping us in many ways. However now, I am not sure if it has a direct impact on creativity. It is just that it matches our clients, we come from the same place, so we know what they like and working with locals will bring us a different vision. They can have added-value insights on current processes and bring us new stuff that we haven't thought about before but that's an assumption. But as they are not part of the travel design department, so far, I am not sure yet if it will have a direct impact.

I: Do you add new services to your existing range of services?

P: Yes! So, our main business, the individual one, brings us the biggest income but we are looking now to do more groups. We are starting with the Spanish market, like real family trips where everything will be made for the kids. So, we try to find new ways to attract our clients.

I: Do you have a continuous way to innovate the process, the delivery or the operational system?

P: Yes, that's part of the owner. They were always thinking one step ahead. For them, as soon as we had an idea, they launch it and then they go to next step further, the next activities. That is why the last 3 to 4 years we start to grow so fast because they were always thinking one step further. We have a new CRM, a new tool to manage the processes and the clients. Everyone was working with their own excel spreadsheets and documents. Now we have created one single process available to everyone in the company, like single platform working for every employee. Same for the operational system. It was Nicolas' initiative, one of the owner. He was in finance and he wanted to improve it and make it more simple. The process was part of the HR. The CRM was my

idea. We created from scratch, we have designed it the way we wanted to and from now we have added financial part and we get daily reports and weekly reports.

I: You talked about always be a step ahead, how often these new technologies disrupt your industry?

P: For consultants, it is very difficult because they are used to work in a certain way so it is hard for them to change and switch to something else. For clients, as well because now we have an app in which I can find their travel documents. They will then need to download it and most of our clients are forty years old and above. So, for them, it is quite difficult to switch to that, they still need the paper version. So, it is a bit difficult for every part to adjust and to find a right balance.

I: Would you say that your company is generally the first one to offer new services on the market?

P: Maybe not... we would like to... yes indeed we would like to be the first in products or services offered to our clients but that would be bit unpleasant to us. We would love to find some different ways. So far I can't say that we would be the first using those apps or those tools and new technologies.

I: Do you think you have ever created services that made a dramatic change in the behaviour of your consumers?

P: The app where you can have everything on it. From the directions to very customized itineraries, they can click on links and live activities, that can bring them to Google Maps and guide them. I think that will be a new way of travelling, having everything in your phone in your pocket and not carrying a big book. But the product will remain the same even in 5 to 10 years: driving a car, going to point A to point B. Just the way we will give the documents and instructions are different. We try to be different in the way we interact as well with our clients, in a skype room for example instead of simple phone calls. They can see our faces, whom they are speaking with, our offices. It is nothing new really, but at least you want to change the behaviour and make them more interactive. It is not a dramatic change but sometimes they are still afraid to be facing a camera... Yes, for a lot of people they are happy to try our app instead of pieces of paper because they are aware of not cutting trees for the paper. They are a bit afraid and scare but still happy to try something new to get along with the flow of young people and new technologies.

I: Now we are heading to the last part which concern lean management and organizational innovation. If I say the word 'performance' what does that mean to you? And to your company?

P: For me, which is the same of my company I would say, it is to reach our goals, to create added-value to our customers, to create unique travel experience, to transmit our DNA. Our main focus is that we want our client to travel the same way we would like to travel. So, that's how we started the company, by creating honeymoon trips for our friends, and that's how we started to grow, we wanted to keep that spirit. For example, when we were going to Kruger, we were meeting each and every clients to the airport and driving them to their lodge in an old car, and then we tried to continue this in Cape

Town. So yes... performance would be that our customers are happy and they talked to us, and triggered some word-of-mouth you know. And hopefully, they will transmit our DNA and innovative itinerary.

I: What do you do personally to perform well?

P: I try to be open and listen to my team. Because performance doesn't come alone, it works as a team. So, we often take a step back because otherwise from 9 to 5 in front of your computer, doing the same stuff is hurting their motivation and they perform less well, like me also. So, we try more and more to step back to analyse our negative review, the problems we experimented and we try to find some solutions to do better in every aspect of the job. It could be just: clients not happy on the phone, we try to learn from his insights and then get better and better with the time.

I: Have you ever implemented an organizational innovation?

P: Mmmh... Okay... We were a still a small company two years ago. We were working on excel sheets and everybody had this to do list and its own way to deal with their own stuff and at one point we were becoming too big to work that way. So, we thought of bringing all these ideas together and create this unique system. It helps a lot, the HR, accountings, the consultants because you have a direct view of your planning, where you are, how many people are waiting for your answers. How many people wait for their calls and so on. It simplifies everything.

I: Did you get some results?

P: We did some things... it's getting much better. And the new step now will be to get more ideas from them and to get rid of those Excel sheets. So we want to stay a small company but to use bigger tools and that's why we have the new CEO coming from big companies and big corporate groups to implement that new management in a smaller group, smaller team.

I: Do you let employees take part in big company's decisions?

P: Not really... not in big decisions. We tell them what is going on, we don't hide anything to them. When we were looking for a new CEO, we explained why and give them a reason and what they are looking for. We tell the directions we take, we listen to their feedback but the decisions will still be taken by the management.

I: Do they have access to all the information they need to be an active actor within your business?

P: To do their job yes. There is no hidden stuff, they can have access to all the numbers, the figures, the reports and how much money we got and where does the money go. They have got all the information regarding our partners we are working with. The price and everything. However, they don't have access to the salary of everyone and those things. We want to keep some privacy. But they are all following the same path. So, if you start we will be fair to everyone but it's a bit... European style of management I would say. But for their work they have got access to everything. So, if they ask we will provide them with all information. We explain them sometimes why we use that

exchange rate, why we take some commissions. So, we tried to be transparent so we can be transparent to our clients and we don't want to hide stuff.

I: Do your employees receive relevant trainings to be responsible and work on their own?

P: Yes! As I told you earlier, they used to be very controlled and the new idea is to allow them to be more responsible of their work and what they produce. For example so far, I was correcting all of the road books they are sending to the clients because we don't want the client to get lost. But then we realized they didn't do their job because they knew that I will look after their job and so... and it was too much work for me so I was penalized because I was not doing my job properly. So now we try to let them become responsible to be 100% confident with the paper they are sending to the clients, there are no mistakes in spellings, in directions. So, they have to be responsible and if anything happened to the clients, they have to take care of that and take all actions in order to find the best solutions. So far, we are getting bigger so it has become impossible to maintain the old way. It was also not fun for them, because they had the feeling that they just do input in the computer and then that's it. So, they are quite happy with that, they perform better because they know no one will be behind them anymore and they have directly to give their best. We can feel that we have less mistakes and that the clients are happier, they complain less and the company perform better overall.

I: Do they work together? do they cooperate between different department?

P: Yes! We have a very nice team, we are all in the same vibes... we are all friends! We meet often after work, we are all of the same age on average coming from France so it's easy to connect. They arrived here alone, so they became quickly really close to each other and as I said earlier, the HR, when she hires someone, she tries to match those fits with us and match the DNA. And you can feel it in their work. We want that each other get better in their job and they even got a WhatsApp group. So, the fact that they are close translate the eager and how keen they are to help each other out all the time. They don't want to hinder their work or try to be better than their colleagues, be on the spotlight. They really want to work as a team and work hard on focusing with that.

I: You think your business, or this industry works best to have highly hierarchical organization? Or do you think it is better to have a flatter structure?

P: I think it has to be in between, I know that some of our competitors are trying to have a flat structure. And I think that some of the companies are still young and they need that structure, need to have someone above them either to help them to guide them. Not to be there to control them but to guide them in the way they want to improve, they want to learn. So, I still think we need someone from above to give the guideline but it remains quite flat eventually. I mean for us for example, with the new CEO, she is always behind us, she is always present and talk to us, she is even eating with us. Still she is the one to make the decisions and she is the boss. But overall, I think in the industry, you start by having a hierarchical structure, but then by the time and by the size of your company, you start giving them more and more freedom and start becoming a flat company, that's kind of the trend in our industry. So there is definitely space for lean management. We try to get everybody responsible for their own work and for their own department.

I: Do you expect constant improvements and new ideas from your employees?

P: Yes. That's part of the creativity we spoke earlier. We tried to stimulate their knowledge, their curiosity, we do trips every year with them to show them other part of the country. Regarding of the management as well why we hire this new CEO, discuss with them as soon as she arrived. Any new ideas are welcome, we don't let them on the side. For example, today, we had a brainstorming during lunchtime, and we expect, we are confident with the fact that our employees will come up with new ideas to get other suppliers and partners. We also talked for example of new NGOs partners, to benefit the communities around us as well. Their ideas will all be received and we try to use this in every aspect of our business.

I: How important is it for you to invest in your human capital?

P: They are maybe the most important thing in our company but also in the entire industry. They are in direct contact with our clients. So, if they don't do their job, or they don't match or they don't speak correctly or... we lose the clients. Like there is nothing in between the clients and us than our human capital. So yes, we invest a lot in them, in their work. We are very clients oriented, for us the clients is first, it's the top of the pyramid. We want to work with our clients and that goes through our consultants. Human relationship is very important.

I: If you think that a change has to be made, which sector it would be implemented on?

P: I think so far we are doing well, what we wanted to change so far was that we want to get them autonomous and responsible for their work. We try to work on that, that's what we are trying to change but otherwise we are in the match with everything in our business.

I: Last question: is there anything special in your company? Is different from other company in the industry?

P: Hard question... I would like to say yes! Because everyone try to be really responsive to our clients, to be innovative and offer them better and better solutions. But so far, I wouldn't say that we are better than the others, we just want to be ourselves. Maybe our story, the story of this couple eager to travel, in love with this country and thought about creating a new travel agencies. That's our speciality, it's our DNA, our history and we are a family. That's how we translate this to our consultants. If they own that DNA, they will speak that way to our clients, so that what makes us different but also who we are. Like when clients told us that when they are on the phone with one of our consultants, they feel the passion and the DNA within SAT.

I: Thanks Dimitri that's all, thank you so much for your time!

TRANSCRIPTIONS MASTER THESIS

Interviewee's name: Samuel Renier – Interview done in **English**.

⇒ LEGEND:

I= Interviewer

P= Participant

This transcription is based on the “Interview guide: Manager”.

Before the interview, an explanation of concept such as “*lean management*”, “*creativity*” and “*innovation*” have been explained if needed.

I: So, hello, please can you before starting state your age, nationality and current position?

P: Yes, so I am 39-years-old, my name is Samuel Renier and I am General Manager (GM) for XO Africa.

I: And do you have a degree?

P: Yes, I have a master in Event management and business tourism.

I: And what is your career path until now?

P: I have been GM of that company for the past two years and before that I was the CEO of my own company in Morocco for about eleven year. Before I was in France working for the other side of the industry working for an agency organizing events and trips around the world.

I: Ok... and how did you get your current job?

P: Really much by chance. I was looking potentially to move out of morrow for various reasons. We came on holiday to Cape Town, found that we have a good friend that is also coming to Cape Town thanks to XO Events. He proposed us to have a drink together with the actual CEO of the company. We are both French, we are doing the same type of job and so on... From one drink to another, I got the offer to become the new GM of the company which was a new position because they were new clear general manager position at that time in XO Group.

I: Ok great! Can you briefly give us the mission and the vision of the firm now? Like a brief description?

P: Well now the main thing is that it is pretty much a transition phase now for us. We are changing quite a lot of things. First, the management type of the structure we had

from I would say a more pyramidal format to a flatter format including more of our staff into the current everyday type of decisions for the company. The idea is that from the CEO to the GM and finally to all the persons involved below we are now implementing a board of management including 8 permanent people that are taking globally the decisions for the company after talking it together. That's the main change. The company is growing a lot that is why we have to structure if not restructure the way we operate.

I: Super. Generally speaking, what is your role in the firm?

P: Well my everyday role is mainly to take care the global organisation of the company, especially the production side and not directly on an everyday basis involved in producing proper events. Only on major clients for history reasons mainly. But yeah, globally looking over the agenda and the overall strategy for the development of the company.

I: Okay so now these were kind of the icebreakers questions. We are now going to go deeper with detailed questions for our master thesis. I would like first to ask you questions on the South African tourism market. So, what is the main model client you work with?

P: So clearly, we are what we call a DMC so a Destination Management Company, we do incoming for clients coming only from abroad, which means out of Southern Africa. So today our market is probably 80% based in Europe, mainly with French speaking countries. Also, our second market is Italy, that is why we have now a permanent Italian staff on board. And then we are developing more and more niche market such as Australia. But basically yes, we have clients coming from Europe to Southern Africa.

I: How do you attract new business to you?

P: Even if we are talking globally, it is a pretty small village within our industry. So, everybody knows each other. So, it is much more through networking and connections. We are listed of course on major website and professional guide or press if you want. But it mainly comes to connexions and word-of-mouth. We still take sales and marketing actions that we ran on European basis to visit our regular clients and potential new clients.

I: Well you talked about new clients like Australia, how did you attract this new client?

P: Well that one was clearly through networking and talking since my time in Morocco. When I moved to Southern Africa, I took my client with me and that's pretty much the case for a lot of our clients.

I: And do you feel any main trends within the tourism industry?

P: There are a lot of trends but if I have to choose the main one is that we have more and more what we would say direct requests. So today, the business model is that 90% of our business is coming through agencies. So, they act as an intermediary client before they reach the end or final client. So, the trend is that those big players, the big corporates in Europe are looking more and more to hire people that are working for incentives houses or even companies in France for example, and hire them to work

internally for their own company. Then they would be able to work directly with the DMC's and skip the intermediary for two main reasons: the first one is budget of course, because they want to cut one of the commission. And the second thing is that is that they want to work with more efficiency so by skipping one stage avoid losing any quality, information and so on.

I: And between companies, is there a fierce competition? I mean, the competition is high or not?

P: The competition is pretty limited let's say. Because it is based mainly on the market you are specialized, for example, the French speaking market for our case. Talking about Southern Africa in general and maybe South Africa which is probably more than half of our productions, we are talking of 2 to 3 major companies around us. It moves from which type of client or origin of clients. For the Italian market, we have one competitor and the French market we have 1 or 2 competitors but that is it. We are not talking about a whole bunch of competitors. Still, they are a lot more of DMC's but then you have to differentiate the ones that are doing event management, those that are tours operating, and those that are doing FIT.

I: Okay I see. And what are the main challenges, if there are any, of doing business in South Africa?

P: There are a lot. One of the main challenge would be probably for us recruitment. Because we need more and more experienced people and it's difficult to find here, again for different reasons. The first one is that there is close to nothing in terms of education in the South African system, so if you want to go here to university and do a degree in event management, that doesn't exist truly. There are beginning of things but we are not able to find a true professional that has been trained within Southern Africa with a local university. That is the first big challenge, so we need to look abroad and hire staff and talents from abroad. This is the most challenging part from the VISA mainly and to bring somebody on board. The second part of that challenge linked to the recruitment is that following the development that we are doing locally for XO which is working with local African clients or Southern African clients, BEE is also a problem for us. Because we are not doing great at that so far. Because of the reasons I mentioned before but also because our main market is with French speaking countries it means that we need staff that are bilingual. If you are not able to speak French or at least manage to communicate with our client, neither the background related to our industry, you are not eligible and potentially competent to join our team. That's why we cannot find right now proper staff locally speaking.

I: Do South African governmental policies like you mentioned the BEE contributed somehow in your business's success?

P: It contributes in limiting the development of our business clearly. But not the other way. Not at all. Clearly not because also the promotion done by the government in general is not that bad for tourism in general I mean... the image is pretty good and the ministry is doing great things but then when talking to the event part, the convention bureau is not doing that well their jobs. So, we are suffering quite a lot on the promotion over South Africa compared to other countries. That is why we have to do it on our own and we travel a lot with people.

I: So now we have finished on the second part on the South African market. Let us move to the third one which is focus on the concepts of creativity and innovation and the place they hold within a company. What role does creativity play in your business?

P: It is our main focus. I used to say to my staff when running meeting and so on. Yes, we organize trips and events and so on but we are first a communication agency. We communicate through event, through trips and experiences and it is all about creativity. There is no way we can do our job and run our business without creativity. Of course, it is easy to go on a kind of routine, proposing exactly the same kind of programs but this is called tour operating. Event management and incentives in general is all about create unique experiences for every single client. We are using the same restaurants and hotels and certain numbers of project but we can think and rethink the rhythm of our groups and event. So, creativity is important, innovation as well, the two are links of course but the idea behind innovation for us is also kind of looking at the trends not only in the industry but also in general around the world, talking about virtual reality. See how can take that input in our program, twist it a little bit differently and put it in again in our regular touristic programs.

I: Do you encourage your team to be creative? How, can you give some examples?

P: Yes, every day, every single day. First when we do brainstorm about new projects that would arise. IF we are talking about the classic same route we are offering around the Cape Peninsula and Cape Point and everybody would do the same way like the routine type of thing, I would always encourage people to think out of the box, think differently, break the habits. Look if we are doing the itinerary on the other way and instead of stopping into the same restaurant but booking a nice house on AirBnb for two days and bring the catering there and you would be eating from home as if you were at the restaurant, rather than going there. This is creativity and this is how to innovate in our programs. This is on what I encourage them on everyday basis.

I: And... you talked about recruitment... Does creativity have an important place in the recruitment process?

P: Yes... Yes, that is also a thing we firstly questioned ourselves. Our potential new staff about the way they are kind of think the job on a daily basis. If they like to be challenged, if they like to challenge their clients as well by adding new ideas and new ways of doing things, this is obviously really important to us, yes.

I: Can you measure the impact of these management practices? Can you measure the impact you have by giving them creativity technique? Like you talked about brainstorming?

P: I would say that is pretty much difficult to measure really. But what we can measure is the level of participation of the staff when we are doing brainstorming and so on. From the beginning the process where most of the people are not throwing a lot of ideas to the stage where we are now when people put on the table a lot of crazy ideas, some of them are completely disconnected to the subject but are still really interesting our knowledge and feed our creativity again on how to rethink the projects and products and so on. Measuring is probably through the participation and also with the feedbacks around the clients. If we check with our clients if first they are happy with our service

and the work we do for them and also what do they think about this new idea or that new trend, that is a good way to see if our internal job around creativity is worth or not.

I: So you have a system to track all the feedbacks or...?

P: Chatting with them yes! Not through real online questionnaires, that could be something why not but it is mainly through direct contacts with the clients. We have thought about having online questionnaire and digitalize that part but we like the human part of it. That could still be a creative idea and an innovation to boost our company. But for now, we are still doing that way and it works. If we have to adapt, we will think about it.

I: What do you think about the international scope of your staff? In a way that, do you favour international employees to foster creativity and innovation? Besides the fact that they speak French and everything...

P: No wait, I would be more than happy to hire local staff with I would say a minimum of an international background. Nothing rude in saying that hiring only very local people that have never travelled out of their country or out of Cape Town, we definitely going to miss something. We need people not only that have an open-minded way of doing something but also that have travelled a little bit, seen and lived and shared different cultures and different visions. Right now, when we are answering for an event, we have to keep in mind that we are one destination amongst a lot of others. So, we need people that are really open on that to understand what is the competition. This is not only the agencies around the corner, here locally. The competition is also your Malta, your Cuba, your Argentina and so on. So, we need people that have a bit of travel background let's say to have that kind of mindset to understand what is going on around us. That's the reason why also we are looking for people from abroad. We believe they could bring us more creative and innovative ideas by their overseas experiences.

I: Okay. Do you continuously add new services to your existing range of services? It is related to the point where... do you encourage your staff to be creative and to innovate also?

P: Yes, we innovate by adding new services, by deleting some others that are either not at the level of quality we want to deliver to our clients or that are too olds or any other reasons. So, we continuously do that, maybe not enough. Because it is sometimes a lack of time to do that, you need to backup a lot of time, you need to look to your global picture to see what you want to improve but at least it is our wish yes.

I: And how often does new technology disrupt your industry? Have you ever felt new technologies coming in and that have really change the game of the tourism industry?

P: For the proper event management side, not that much. We have been talking a lot about potential software to renew your project, build your budget, build your offers for clients. Right now we are looking to a tool to rethink the way we are dealing with our budget so instead of using 3 hours to do it, we are taking 30 minutes. That's the global idea, it is there. So yes, there is that possibility in our industry but it is not like big changes with big new technologies and so on, we are still pretty much on very handcrafted industry, like tailored made you know. We are deeply looking at details by

details and then we put it side by side and then we create the story. So a pure technological disrupt is hard to have here, it is more human innovation.

I: Do you... have you ever developed a service that have dramatically change the behaviour of your consumers? Have you been the pioneer of... somehow a process or operating system... a service delivery that you really disrupt the market and you have been the first of this service on the market?

P: No, we have been the first to organize certain things in certain place, to open a special venue or to do a dinner and so on, yes, we have been the first. But we have never been really, honestly speaking, pioneer in proposing a new type of service. Where we are different from the others is through our recruitment system to think about hiring people coming from different industries and different backgrounds but with the common mind-set that I was mentioning before: people that have travelled and that have a different open vision from the world. That is probably what differentiates us from a regular DMC or a regular event company I would say here in Cape Town. But, no saying that we have created a different service or... no. And I am not really sure that somebody in the industry would be able to say that. We have rearranged the reality, some services to allow people to access certain things or services that normally it would not be able to access if they would do that on their own. Yes we know how to do that but not creating a proper new thing or tool.

I: And you think there is enough room to do that? Is it something you think about it?

P: Well there are certainly possibilities to create things like that. I would love for example to organize a dinner on top of the Table Mountain, a concert also, ... Nobody has done that before for certain reasons but that is the type of innovation we are looking at. Keep in mind that the very first thing our client is asking from us is: I want to do something, I want to live something that I am not able to do on my own. That is the true essence of the event management. They are asking us to create emotions that they are not able to have on their own.

I: Well thanks, now we are reaching the last part of the interview which is the lean management and so the organizational innovation. That is perfect, you just said that you have an organizational innovation going on and processing now. So, first, what the word performance means to you and to your company?

P: Well... for us it means to optimize the machine to make it more performant, it means to reduce the timing, to reduce the waste of whatever on a task. How to optimize our global organization and the way of working.

I: And how do you do to optimize the machine?

P: Well... that's where we are kind of evolving in our structure. That kind of more flattened type of organization. Also, to try to figure out better the main competences that we have within the organization. Instead of having different departments and so on, and head of departments and head of this and head of that. We would like to have one person in the company that looks to have the best competent in knowledge of Namibia for us. Then, He would be the main reference for that kind of subject. Today, the idea to perform well is to detect and determine better where are the true strengths

and competences within the company. So, that's much more about humans and people rather than organizations as departments and splitting people into small bags. That's why we are heading to this kind of structure. Which is actually a true innovation for us and for the industry in general. Because in general our industry is much more like a classic old pyramidal system.

I: So that is exactly the reason why we wanted to test the possibility of implementing lean management. So my question now is: did you think, with this new organizational innovation, that you will have better result and perform better?

P: We hope we will perform better. I said, "we hope" because it is a big change, it is still processing, it doesn't happened in two days or two weeks. It is a program that we have been running for nearly a year now. We have first to present our staff what we have in mind and where we wanted to go globally. Then to implement a proper beginning of a ice-breaker session to make people talk learn and understand what is the plan and get everybody on board our project. So, we created for example some committees also with different teams for people to get on board on themes they are interested in and motivate them. So, it can be committee about HR, it can be on creativity, could be one about roles and responsibility in the company, and so on... It would bring people on board for the global project to make sure that the decision that would be taken by the global management are representing a 100% the staff of the company.

I: So... you have kind of answered the question but would you like that your employees take part into the big companies' decisions?

P: Yes, that is the idea right now, that's the goal, completely. We don't want to move forward without the credibility and the validation of the employees inside the company.

I: Yes what about transparency? Do you give them all information that they need to be an active actor?

P: Yes the idea is to play fully transparent for everything.

I: But what about the situation before then? Before the change in the organizational system? I mean now you want to reach that but how was the situation before the company's big decisions involvement ?

P: They were not that much involved in the big decisions. It would have been made by the CEO, sometimes with the CEO and me as GM and that's it. Which was not the way to work. At least not in a company close to be working with 25 employees on board looking for objectives for 2020, we need then to be realistic. Followed the trends, not only in the industry but within the global corporate trends and so on to make sure that we are able to sail our boat to the evolution and the trends in general. That's why we decided to move from that this kind of old fashioned system where you don't share things maybe not because you don't want to be transparent but because you think that decisions must be made by management and the staff has to apply them. Decisions can be taken all together and applied by everyone, that's where we are today. The transparency is definitely important. So, we share with every single person in the company where we want to go, the way we want to go, what are the values of the company and the people inside also to make everybody understand that if somebody is

not sharing the same vision or the same mission and values, he doesn't belong anymore to the spirit of the company and the team. For that you need to be completely transparent.

I: Okay... and now we are going to talk about other key figures of the lean management. Do they receive relevant change, like responsibility and the fact that they are working on their own? But do you provide them the relevant trainings or information for that?

P: Yes, we want to implement that, the first thing we have to do is to make sure that people are able first to work on their own. The idea is that it's based on volunteers. You volunteer to be on board of that committee. It doesn't mean obviously that you have the skills for that but at least it means that you have a wish and motivation to be on board of that subject. So that's the first way to bring people together and let them work on their own on specific matter or subject. Then of course the idea is to walk along with them and give them support from the managers and the CEO. It means trainings people yes, for the marketing committee for example and bringing onto our committee some techniques and global knowledge for those people that are into these specific committees to understand what means a marketing strategies and so on. Let them work on their own little thing, bring them all together to build their own global story all together.

I: Perfect that's kind of related to the question: are they working between departments and together, and you answered it! Perfect, and you think it is going to have a positive impact?

P: It already has had a positive impact, because people feel that they have brought on board a story together. You need to make sure that people understand what we are doing and where we are going. That's already the case for us, they start to understand the global picture and where we are heading to so yes. We can already see the changes, the positive impact, it is not easy, it is really difficult and sometimes it can get even a little bit painful because it changes a lot in your system. You are out of your box, out of your comfort zone, so sometimes it hurts but it's worth it. It is a long-term investment.

I: In the industry in general, do you think it's better to have highly hierarchical organization or more like a flat structure? Of course, you answered for your company but what about the industry in general?

P: I think we are able to do that because even though we are not like a small company, like a microstructure with 4 to 5 people. We are 25, which is pretty big as a DMC. But it's still nothing compared to big, big players. We got clients in Paris that have 400 staff. That's an open question. I don't know if that kind of flat organization and lean management is possible when you grow a lot. Because the idea behind is very interesting to bring everybody on board on decisions. But how do you take decisions when you are more than a 100 people? For me it is more for SMEs. I think so... At least in the beginning. We would like to apply it now, and see later if there are any possibilities to apply it for bigger organizations.

I: How important is for you to invest in human capital, in your industry compared to others specifically?

P: You know in our industry it is all about human capital. It is not a computer that will do our job tomorrow. Listening to a client, to his breath, to his wishes, to his desires,

attention and to his goals and so on, a computer is not able to do that. Only a person can do that, do a tailor made decisions by linking all the smallest details together and experience it in real life to bring it to life. Without that, we are not able to produce anything. If you don't have the smart people behind, you are nothing.

I: Thank you, thank you so much for your time and your information. Just to let you know, the interview lasted for 35 minutes and also everything you said will remain confidential and will be used only for the purpose of our master thesis. Thank you.

TRANSCRIPTIONS MASTER THESIS

Interviewee's name: Romain Marty – Interview done in **French** and **English**.

⇒ LEGEND:

I= Interviewer

P= Participant

This transcription is based on the “Interview guide: consultant”.

Before the interview, an explanation of concepts such as “*lean management*”, “*creativity*” and “*innovation*” has been given if needed.

I: So, As you may know we are doing our master thesis, and I will tell you what our research question is: A lean management approach to creativity and innovation: the case of the south African tourism industry. For the matter of this interview I will ask you questions. First some ice breaker questions then into more specific questions concerning every topic. The interview will last for about 30 to 45 minutes, depending on your answers. And I hope you enjoy it. For the first icebreaker question: please state your age, nationality, firm, and current position.

P: My name is Romain, I am French and I am a travel consultant / FIT.

I: Do you have a degree?

P: Yes, a master's degree, BAC +5 in basic tourism with a speciality in sustainable development.

I: What's your career path until now?

P: None. Just internships.

I: So, Internship and then first job is here in XO Africa?

P: Yes

I: Why did you come to Cape Town?

P: To follow my girlfriend at first, and to “changer d'air” Je voulais changer d'air et j'avais plus envie de travailler en France. J'ai fait des expériences antérieures en France et ces stages m'ont donné envie de partir. Et Cape Town, je ne sais pas pourquoi. J'ai vu des reportages et ça m'a donné envie..

I: OK. Can you evoke the mission and the vision of the firm, and give a brief description?

P: Alors, la vision de l'entreprise. Nous on est spécialisé sur le voyage haut-de-gamme, et donc Travel by XO c'est le département pour les voyages individuels, pas pour les voyages de groupe comme peut l'être XO Event. Notre vision c'est qu'on organise des voyages dans toute l'Afrique australe, en respectant certaines idées éthiques, et écologiques. On a un manager pour l'instant qui est Samuel mais sinon notre vision c'est de gérer le département FIT. On se consulte tout le temps, on partage tout, il y a toujours un qui a besoin de l'aide de l'autre. Comme par exemple nos bonus, on partage nos bonus. Sinon la vision c'est de créer des voyages différents et sur mesure, et bien sûr des voyages éthiques et respectueux de l'environnement. Ça c'est notre vision. C'est ma vision à moi en tout cas, c'est comme ça que je le ressens.

I: Generally speaking what is your role in the firm? Your daily?

P: Moi je fais un peu de tout. Fin, comme j'ai dit le manager est loin pour nous, on gère vraiment le département à deux. Donc, moi je vais faire des rendez-vous marketing pour par exemple les prochaines destinations qu'on va vendre, les prochains hôtels. Mais je veux aussi créer les voyages, je vais être en relation avec le client, je vais former les stagiaires, je vais m'occuper des tâches un peu plus basiques de créer les documents de voyage pour les clients. Je fais tout.

I: Ok, now we are going to go deeper in the questionnaire and tackle, firstly, some questions about the South African tourism market. So for you, what do you think is the model client you work with?

P: Notre clientèle, c'est les français. Pour l'instant, même si on essaie de développer le marché local, le marché Sud-Africain. Mais aussi, le marché local Africain, Congolais, Côte d'Ivoire, ça dépend. On voit à peu près ce qui fonctionne. Mais sinon c'est essentiellement francophone donc Belge, Suisse, Canada, et Italien. Plus en plus d'Italiens.

I: How does new business come to you ?

P: Well we are currently working on that for the moment, with the African market. On essaye de chercher un peu des partenaires en Afrique pour relayer et servir d'intermédiaire et voir comment ça va fonctionner après. Mais c'est une idée en développement.

I: How do you attract clients personally ?

P: Ce n'est pas vraiment mon rôle dans l'entreprise, mais sinon, on a beaucoup de clients qui reviennent. Qui reviennent car ils ont aimé notre service, ou du bouche à oreille. C'est un client qui va parler de son expérience à son ami ou son frère ou je n'en sais rien. Je pense que notre efficacité, notre travail est ce qui permet de faire venir de nouveaux clients mais sinon c'est tout.

I: Can you feel any trends in the tourism industry ?

P: Oui, aujourd'hui on parle surtout du tourisme écologique, notamment de devoir respecter certaines choses. Une tendance aussi avec le « prendre soin de soi » je dirai, les voyages un peu « wellness ». Sinon, je ne sais pas trop. Nous on est sur le voyage safari,

donc il y a de nouvelles tendances qui vont se former mais ça reste plus ou moins basique.

I: Justement, tu pense qu'on pourrait implémenter de nouvelles tendances ?

P : Justement là, avec les séances de coaching qu'on est en train de faire, il y a un dont je fais partie, c'est le « prospective committee » et dans ce cas-là, on a développé quatre pôles, pour justement essayer de prévoir ces tendances-là. Il y en a un je ne m'en souviens pas mais il y a un c'est le « Eco friendly » tourisme, l'autre c'est le « Wellness » tourisme. Il y en a un c'est le Virtual tourism, l'idée un peu folle de créer un devis virtuel, projeter ton voyage en mode « boîte de nuit ». On va te donner un casque et tu pourras interagir comme en réalité virtuelle. Donc ce sont des choses auxquelles on pense.

I: Is competition fierce amongst similar companies ?

P: En fait il y a énormément de travail en Afrique du sud, je veux dire il y a beaucoup de demande. Donc on ne se marche pas trop dessus, dans mon département FIT, pour le MAES c'est différent, ça marche à l'appel d'offre. Donc c'est celui qui fera la meilleure offre qui aura le contrat. Nous ils feront rarement appel à plusieurs entreprises. Nous en FIT, les gens font parfois des devis chez une ou deux compagnies mais c'est rare. Et on est en recherche constante pour de nouveaux agents de nouvelles compagnies etc. Donc la compétition elle ne se ressent pas vraiment. Tout le monde a sa part du gâteau.

I: Does the current economic state of South Africa affect your business, your clients?

P: Economique, je ne sais pas, je ne pense pas. C'est un des pays les plus riches donc niveau infrastructure, ça permet d'accueillir les gens. Mais ce qui les affecte c'est par exemple l'eau, là on a perdu pas mal de clients cette année à cause de l'eau. Ca c'est sûr.

I: Are there any challenges that come with working in South Africa?

P: Well the water crisis is one of them. La pauvreté aussi, ça reste l'Afrique, les gens ont parfois peur de l'Afrique. Par exemple on a des townships à côté les gens n'ont pas envie de voir les townships. Mais, la politique aussi, ça reste instable, et historiquement parlant avec l'Apartheid proche, les gens ont encore peur de voir un racisme recommencer, ça peut être un frein. Mais sinon environnent parlant en terme de parcs naturels on n'est plutôt pas mal, c'est plus un attrait qu'un frein je trouve.

I: Do South African governmental policies contribute in some way in your business success ?

P: Pas vraiment, la dernièrement ils ont bien augmenté la TVA donc ils nous ont bien mis dans les ennuis. Pas vraiment en ce moment. Ils sont aussi en train de taxer les parcs nationaux, la TVA sur toute l'infrastructure touristique. Ils contribuent oui, Ils ont des routes je pense que l'Afrique du Sud a un des meilleurs réseaux routiers de l'Afrique, en attendant ils taxent bien quand même aussi.

I: We will now get to the next part which is about creativity and innovation.

First question : are you given freedom in the way you work ?

P: Yes, complètement. Je suis libre de faire ce que je veux. On n'est pas derrière moi à me demander tout le temps. On me donne des responsabilités. Non, on est plutôt libres. Mais j'ai quand même des horaires à respecter mais c'est normal. Je peux toujours proposer des choses, on va jamais me dire « non » directement.

I: do you think you can improve on the current processes ?

P: Eh bien, on est en train de travailler sur cela, justement, avec les meetings, les comités, les coachings ils servent à ça. Il y a d'ailleurs un seul des comités, il s'appelle le "process committee" qui sert justement à améliorer les processus. On est en plein dedans, mais moi je ne fais pas partie de ce comité là, mais on partage ce qu'il se dit dans ces meetings la.

I: Can you give an example of an idea you've had for your firm ?

P: Ca pourrait être par exemple améliorer les software.. Ces trucs là qui sont vieux de quarante ans, ça peut être aussi les serveurs, il faudrait les changer. On pourrait aussi parler du management, c'est ce qu'on est en train de faire. On change tout le procès de management. On revoit tout au « flat » comme on disait avant. Tout est en procès.

I: Est-ce que tu personnellement une fois apporté une idée à ton entreprise ?

P: Oui, avec le 'WAY2', c'est ce qui nous permet d'envoyer un devis interactif au client. J'aimerais qu'on pousse le truc plus loin et que ça nous serve aussi de document de voyage. Et ça permettrait d'avoir son travel document en numérique, l'itinéraire de route etc. car là on est tout en format papier. Donc j'aimerais qu'on développe cette idée-là.

I: Et donc justement ça mene a ma prochaine question : do you feel like management encourages these ideas ?

P: Il n'ont pas vraiment encouragé pour l'instant mais on va y venir. Parce que c'était plutôt le Collègue qui n'était pas d'accord car en papier c'est plus personnel, mais c'est aussi des problèmes techniques pour l'instant, c'est ça qui nous empêche de mettre ça en avant. J'ai déjà fait des benchmarks avec d'autres entreprises, il y a beaucoup de travail à faire, Il y a pas mal de choses qui vont être à logger sur le truc. Ça va demander du travail, ils l'ont encouragé maintenant ça va être à moi de pousser le truc pour qu'ils l'encouragent.

I: Do you think it is important to you that management encourages these ideas ?

P: Oui pour moi la considération c'est important. J'ai toujours besoin de considération, pour moi c'est important. Ça apporte de la confiance, c'est sûr. Moi en tout cas si on me dit c'est bien ce que tu as fait, vas-y continue, ça m'apporte de la confiance, donc je serai plus effectif, c'est une pyramide.

I: This company has a huge international staff. Aside from the obvious language and cultural reasons, do you favour international employees to foster creativity and innovation ?

P: Dans mon département a moi on favorise plus les french speaking. Mais french speaking ça peut être de Congo, Belgique, peu importe. Parce qu'on a besoin, étant donné que 90% de nos clients sont francophones, on a besoin d'avoir des gens qui parlent français. Mais la comme je disais le futur c'est de développer aussi le marché local, on aura besoin de gens locaux, non et puis c'est important d'avoir des collègues internationaux je pense. Ouverture d'esprit etc...

I: If you have a new idea, what would be the next step for you to make it reality.

P: Premièrement, j'en parle autour de moi, à mon équipe. La seconde step c'est après on va voir le management. Ça dépend après de l'ampleur de l'idée. Si c'est un petit truc plus sur la production, ou les managers ne savent même pas de quoi il s'agit alors on en parle entre nous, et on valide. Mais si c'est un truc qui concerne les gens un peu plus haut du style le budget, la mission, on va directement voir le management.

I: Et tu penses que avec le nouveau système, vous aurez aussi à aller voir le management ?

P: Ça concerne, ça dépend du sujet mais quand ça concerne certains sujet il y a toujours besoin d'aller voir le management. S'il s'agit de budget, de financier, il y a des décisions que tu ne peux pas prendre. C'est mon opinion à moi.

I: Do you often enhance your existing services ?

P: Oui, mais ça dépend des moments, hors saison on a plus le temps de penser à de nouveaux services, car on a plus de temps. Ne serait-ce qu'en dehors faire des site-inspections de nouveaux hôtels ça c'est clairement déjà... essayer d'améliorer nos services à nous. Mais la plupart du temps on a pas le temps, malheureusement. Le travail prend trop de temps.

I: De manière générale, do you offer the first of the services offered on the market ?

P: On a une clientèle haut de gamme, donc on offre quelque chose de très luxe. Mais après, le luxe c'est quelque chose de très subjectif. Ça dépend de ce que veulent les clients. Quand je vois nos taux de conversion en terme de... quand on fait un quote, on a plus de 50% de chances de confirmer, c'est un très haut taux par rapport à d'autres compagnies de tours. Pourquoi parce que on est en direct déjà, et puis après on n'a pas mal de return clients. Généralement l'Afrique du sud c'est un pays qui est loin, les gens ne vont pas revenir l'année d'après pour faire de nouveau un voyage en Afrique du sud. Mais nous on n'a quand même pas mal de return clients. Je pense que c'est parce que notre service est bon. Nos voyages sont bien faits, on pense bien le truc, on ne donne pas des distances de voiture trop longue entre chaque étape et qu'il y a un temps de repos minimum par hôtel qui est sympa. On propose des activités aussi à côté qui sont cools, les bonnes recommandations de restaurants etc. Je pense qu'on est bons là-dedans. Je n'ai pas la prétention de dire qu'on est les meilleurs mais je pense qu'on fait partie des meilleurs sur le marché francophone.

I: Have you ever developed a service that will create a dramatic change in the behavior of consumers ?

P: Je pense que la ou les clients sont vraiment surpris c'est notre utilisation du Way2. En gros quand tu reçois une demande de client, on lui fait un itinéraire avec le système Way2. Il s'agit d'un software. Avec le devis, soit le client te dit oui soit il dit non. Nous on a bien un client sur deux qui confirme le voyage après avoir fait le devis avec ce truc là. Parce que on prend le temps de le faire, on ne fait pas de la masse, on fait de la personnalisation à chaque instant. Donc on prend le temps de faire quelque chose qui... ce qu'ils veulent ce n'est pas un gros tour opérateur qui va faire de la masse, qui enverra un devis qu'il enverra exactement le même devis à quelqu'un d'autre deux heures auparavant, non. Donc c'est pour ça que je t'ai dit on a vraiment un client sur deux qui confirme.

I: The performance of your company depends on what, mainly ?

P: Nous déjà... clairement. C'est l'équipe.

I: Il y a plusieurs types de performance. Performance économique, performance politique, performance sociale. What type of performance ?

P: Capital humain, est le plus important. Si l'entreprise est là ou elle en est actuellement c'est grâce à toute l'équipe qu'il y a autour. Après bien sûr il y a tout le technique derrière. On a besoin d'ordinateurs, mais aussi de softwares qui sont développés après aussi pareil c'est du marketing c'est du budget qui est lancé là-dedans et ça ce n'est pas moi qui gère. Mon avis pour mon département il en manque un petit peu mais c'est mon avis tu vois.

I: What do the managers await from you. Do you want to have more responsibility, yes, no, why ?

P: Pas forcément, moi je veux bien prendre part. développer de nouvelles idées avec tout le monde, faire des tables rondes, discuter, poser les choses. Je ne pourrais pas avoir plus de responsabilités que celles que j'ai déjà. [Ma collègue] va partir bientôt, je vais être le plus ancien du truc. Après, il faudrait que je sois à la place de Samuel. Je n'ai pas une marge de manœuvre énorme. Enfin si je peux en avoir un peu car c'est moi qui ferai les formations des gens qui vont arriver. Je vais faire aussi mes propres réunions avec mes fournisseurs. Là ou je peux aussi prendre des responsabilités c'est en parlant des processus, le marketing et la prospective dans le futur. Mais est-ce que j'en veux en plus je dirais que non.

I: Do you feel involved in the decision process of your company ?

P: Oui, on nous écoute, quand on a de nouvelles idées. Je parle bien-sûr en termes de production. Par exemple, à propos des devis qu'on avait avant, ce n'était pas bien je ne trouvais pas ça beau. J'ai proposé qu'on fasse quelque chose avec ça. Là on est en train de penser aussi à un nouveau travel document, Il s'agit de l'App. Je pense que oui, on est écouté.

I: How important is that for you ?

P: Pour moi c'est vraiment important. C'est-à-dire que c'est nous qui sommes en contact avec les clients tous les jours. On sait ce qu'ils veulent et ce qu'ils font. Nous

créons les circuits tous les jours, alors que le management donne des directives globales. Mais je pense que c'est nous qui savons. Sébastien me le dit souvent : c'est toi le spécialiste, fais quelque chose.

I: Do you receive all the information you need to perform better ? And how important is that to you.

P: Mon manque principale, c'est l'expérience. Je n'ai pas la prétention de dire que je pourrais changer quelque chose. Ceci dit, je pourrais avoir des armes tels que l'appui de mes collègues si je veux faire quelque chose. Donc en soi, oui je pourrais les avoir les armes.

I: Do you often cooperate with other employees ? or do you rather work on your own ?.

P: Non, on travaille souvent en équipe. Mais on a nos propres dossiers chacun, mais on communique énormément. Par exemple on a tous été visité des trucs à droite et à gauche dans différents pays donc on sait qu'il y en a qui sont plus spécialisé sur certaines zones. Donc c'est un travail d'équipe en soi, même si, de l'extérieure, on a l'impression que c'est un travail individuel. Si une collègue part en vacances je prends en charge tous ses dossiers, et je les connais. Et tous mes dossiers elle les connaît.

I: Tu penses que ça a un impact positif ?

P: Mais oui bien sûr, je te parlais d'ailleurs des bonus tout à l'heure. Avec ma collègue nous avons décidé de ne pas accepter de bonus en fonction de notre chiffre, cela nous mènerait à nous battre pour les plus gros dossiers. Si l'un de nous partait en vacances, les autres prendraient en charge leur dossier mais en gardant la priorité sur ces propres dossiers. Du coup, pour éviter tout ennui, nous avons décidé de mettre tout à plat, et il n'y a plus d'ordre d'importance. Je trouve ça très important

I: What about with other departments ?

P: On les aide, et on les aide plus que eux nous aident. Par exemple ma collègue qui va devoir recevoir un grand groupe d'italiens, si ce groupe veut faire une extension par exemple au Botswana, on va lui gérer ses transferts etc. mais c'est une aide très faible entre départements.

I: Et tu penses qu'avec la nouvelle implémentation que vous êtes en train de faire ça va augmenter ?

P: Disons qu'on a pas le même travail, mais on fonctionne avec les mêmes outils comme par exemple les serveurs. Et ça je pense qu'on doit changer ensemble. Après, je pense qu'il s'agit surtout des ressources humaines, pour qu'il y ait une meilleure cohésion entre les deux départements, pour améliorer la vie au bureau. Je pense surtout qu'il faudrait améliorer la communication inter-départements.

I: If there is a technical change in the company, do you get all the technical support to adapt to the new environment ?

P: C'est compliqué car je pense que c'est une nouveauté pour tout le monde, donc on marche tous un peu sur des œufs. On ne sait pas trop qu'on avance mais on le fait. Est-ce qu'on a un support technique ? Non, même si les coaches essaient de nous donner une ligne directrice.

I : Would you like to be challenged with new objectives or goals ? Do you think it is important ?

P: Je suis un peu paresseux. A la base, je n'aime pas les challenge, mais quand j'en réüssis un je suis content. Au départ je n'étais pas tout à fait pour les comités, etc... mais ensuite je me rends compte qu'il s'agit d'un bon challenge et qu'il faut le faire. Le départ de ma collègue, va être le gros challenge pour moi. Mais je n'ai pas le choix. Je vais devoir gérer le truc tout seul.

I : Quel impact est-ce que ça peut avoir ?

P: Ça impact sur mon expérience. Ça me fait grandir.

I : Merci !

Appendix 8: Transcription 4 of Consultant Pauline Joiris

TRANSCRIPTIONS MASTER THESIS

Interviewee's name: Pauline Joiris - Interview done in **French** and **English**

⇒ LEGEND:

I= Interviewer

P= Participant

This transcription is based on the "Interview guide: consultant".

Before the interview, an explanation of concept such as "*lean management*", "*creativity*" and "*innovation*" have been explained if needed.

I: So, hello, please can you before starting state your age, nationality and current position?

P: Je m'appelle Pauline, j'ai 32 ans, je suis Belge et je suis consultante chez Ekima Travel.

I: Do you have a degree ? if so what is it ?

P: J'ai un diplôme en histoire de l'art et gestion culturelle.

I: What's your career path until now ?

P: Avant de travailler dans le tourisme en Afrique du sud je travaillais dans le domaine du Mécénat d'entreprise en Belgique.

I: How did you find your current job ?

P: J'ai rencontré Roxanne donc la créatrice de Ekima, lors d'une formation.

I: Why did you come to Cape Town ?

P: Pour vivre une nouvelle aventure, pour changer de style de vie, vivre quelque chose d'autre que la Belgique.

I: Can you evoke the mission and vision of your firm ? And give a brief description.

P: La mission de Ekima c'est de faire venir voyageurs francophones en Afrique australe, de proposer des voyages de qualité hors des sentiers battus.

I: What is your role personally within the firm ?

P: Je suis consultante. C'est-à-dire que je suis en contact direct avec le client. J'organise pour eux des voyages sur mesure, en Afrique australe. Principalement en Afrique du Sud, et au Botswana, qui est ma spécialité. Donc voilà, organisation d'A à Z du côté client.

I: What is a model client you work with ?

P: Notre client cible est un client francophone, donc Français, Belge, Suisse, Québécois. C'est un client qui est déjà plutôt débrouillard car nous offrons surtout des voyages en autotour, individualisés. Le client n'a pas peur de conduire, sait se débrouiller sur place, qui est intéressé par différentes choses : que ce soit la faune la flore mais aussi les safaris, rencontres culturelles et artistiques. Et le tout restant plus ou moins haut de gamme. On n'organise pas de voyages en groupe, pas de voyages encadrés, guidés.

I: How does new business come to you ?

P: On fonctionne avec différents canaux. Certains clients nous trouvent via une recherche internet, ou par le bouche à oreille. On travaille aussi avec Evaneos. Il s'agit d'une plateforme en ligne qui met en lien des agences locales et des voyageurs, partout dans le monde. Pour l'Afrique du Sud ils ont quatre agences locales, qu'on peut choisir sur la plateforme. Le client peut choisir les voyages qu'on propose en ligne, mais notre nom n'est pas mis en avant. Ce n'est que lors-ce-que le client choisit notre produit qu'il sera mis en contact avec nous, et ils verront que c'est Ekima. Evaneos a maintenant un marché hispanophone, germanophone. Cela est dû au fait que les clients retrouvent plusieurs avantages à travailler avec la plateforme, ça leur permet d'être mis en contact avec des agences présélectionnées par Evaneos. Comme on est une petite agence, ça nous permet de gagner beaucoup de clients, sans faire trop de marketing vu que nous n'avons pas encore les moyens pour le faire.

I: How do you, personally, attract new clients ?

P: L'idée c'est que nous parlons de nous et nous parlons correctement de nous. Nous avons récemment créé une nouvelle page internet avec des voyages en ligne. Ma tâche en tant que spécialiste du Botswana est d'y mettre des voyages vraiment attractifs, de proposer des circuits qui donnent vraiment envie. Il s'agit de mon input personnel. Je veille aussi à demander aux clients qui ont voyagé avec nous de laisser un commentaire positif sur Evaneos, et la page petit futé. Cela nous donne une bonne image et attire d'autres potentiels clients.

I: Do you feel any trends in the industry ?

P: On a remarqué dernièrement, d'après mes 4 ans dans l'industrie, que la Namibie est une destination de plus en plus demandée. Au niveau des voyageurs, on remarque de plus en plus de familles qui nous contactent aussi. L'Afrique du sud devient une destination familiale, grâce à la sécurité qui va avec, et le côté de la facilité pour voyager en voiture etc. On a pas été trop touché par la crise de l'eau ou par Ebola, car comme j'ai dit notre clientèle passe au-dessus de ce genre de rumeurs, ce sont des gens qui ont l'habitude de voyager, ce ne sont pas des gens qui sont vite apeurés.

I: Is the competition fierce amongst similar companies.

P: Oui il y a de la concurrence, mais je pense que chacun a sa place. On n'a jamais senti de devoir se battre vraiment. Je pense qu'il n'y a pas mal d'opérateurs qui ont la même cible que nous, qui font tous de la qualité. Si c'est SAT qui obtient un contrat, tant mieux pour eux et la fois ça sera peut-être nous. Le marché est suffisamment grand pour que tout le monde puisse fonctionner.

I: Does the current economic state of South Africa affect your business ?

P: Pour le moment ça va plutôt bien, il n'y a pas eu trop de crises dernièrement. Ça avait été le cas régulièrement avec Zuma. Là on va voir comment ça va se passer lors des prochaines élections. Le taux de change au niveau économique ça reste très volatile. Ça ne dépend pas toujours de l'Afrique du sud, mais de plusieurs facteurs, même s'il est particulièrement bas. C'est plutôt bénéfique pour nous, on peut leur offrir plus, que lors ce qu'il était à 13 (rands/euros). On est affecté aussi au niveau du taux de change : il y a une partie de nos clients qui nous paient en euros, et donc là c'est vraiment intéressant pour nous aussi car le taux de change est plutôt défavorable pour le rand.

I: Are there any challenges that come to mind when working in South Africa.

P: En tant que personne je dirais que la difficulté c'est le visa, ça c'est pour tout le monde. En tant que consultant chez Ekima. Je pense que ça concerne tout le monde, il faut savoir rester à la page, connaître ses produits, voyager dans le pays. Je pense que c'est là qu'on développe notre expertise. Et c'est ça qui au final donne confiance au client et permet de proposer des voyages adaptés et sur mesure.

I: Do South African governmental policies contribute in some way to your business success ?

P: Je n'ai pas l'impression.. Récemment il y a eu des améliorations par rapport aux documents qui sont demandés aux familles qui voyagent avec des enfants mineurs. Et cela complique les choses. Donc on n'a pas l'impression de voir des réglementations qui nous aident. Il faut un certificat de naissance pour entrer sur le sol sud-africain. Encore heureux que dans nos pays, France, Belgique, c'est encore facile d'obtenir ces documents, mais pour le reste du marché, Indien, Chinois, etc. C'est beaucoup plus compliqué. Mais je pense qu'en Afrique du sud, le tourisme a été légèrement affecté par ça aussi.

I: Are you given freedom in the way you work ?

P: Oui beaucoup. La façon dont Ekima est organisé est la suivante : les consultants auront le contact avec les clients, puis tout le back office se chargera des réservations, des paiements. Nous les consultants on se concentre vraiment à 100% sur les clients, on ne doit pas consacrer une grande partie de notre temps à faire des réservations etc. et vérifier que tout est OK. Ça, c'est fait par un autre de mes collègues et donc pour ça nous permet de dégager plus de temps pour notre créneau c'est-à-dire la vente. On est complètement libre et autonome, on a aucun compte à rendre on a juste des objectifs. Cela ne fait que nous encourager à faire du bon travail et rester professionnel. On n'a pas une sensation d'être sans cesse contrôlé. On a un manager qui est plutôt là en tant que soutien, mais n'est pas du tout là pour contrôler, mais plutôt un appui. Donc oui je trouve qu'on a une liberté absolue pour réaliser nos propres projets. Après, c'est

toujours une question de temps, on est très occupés. Mais c'est très agréable de travailler dans ces conditions.

I: Do you think you could improve the current processes ?

P: Bien sûr il y a toujours moyen d'améliorer, même si on est déjà pas mal structuré. On vérifie que tout est organisé, que tout est en ordre. On a quelqu'un qui s'occupe des paiements et c'est déjà une très grosse partie. On a quelqu'un qui s'occupe de faire les documents de voyage. C'est assez bien distribué du coup chacun peut se consacrer 100% sur sa tâche. Je pense que ces dernières années, l'entreprise s'est agrandie et on a pu distribuer ces tâches de façon efficace. On voit vraiment une amélioration dans l'efficacité de chacun. On a aussi récemment mis en place un système d'information qui sert à la création de devis, et qui sert aussi d'aide comptable et reporting. Cela nous permet de voir nos chiffres à la fin de l'année et ça nous motive à faire mieux. On pourrait améliorer ça je pense : avoir plus de reporting, avoir plus de données qui nous permettent de mieux visualiser les résultats et améliorer les objectifs mis en places. Pour l'instant ça se fait de façon fort artisanal. Je pense que pour tout le monde dans la boîte, c'est important d'avoir une idée de là où on va et comment on a performé durant l'année. C'est motivant aussi.

I: Can you give an example of an idea you've had for your firm ?

P: Une des choses qu'on a mis en place dernièrement. On a revu la façon dont on faisait nos carnets de voyage. C'est toujours quelque chose qu'on donne à l'arrivée, c'est joli, et on y porte le plus grand soin. L'idée ça serait d'avoir une version informatisée dans la forme d'une App ou un PDF qui leur permettrait de suivre leur voyage pas à pas, de connecter leur voyage à des restaurants, de connecter ça à Google maps, etc. Ça permettra d'avoir quelque chose de plus interactif. Ça pourrait être une idée à mettre en place, mais ça demande du temps et des moyens. Ça serait une chouette atout mais je ne sais pas si ça serait un argument de vente de choc.

I: Did management encourage this idea you had ?

P: Ce qui est sûr c'est que chacun a droit à la parole et chacun est écouté. Avant, tout le monde était écouté et on faisait des réunions et tout le monde pouvait donner son mot à dire. Maintenant qu'on a grandi on a deux managers qui font des réunions en plus petit comité, cela permet d'avancer plus vite et prendre des décisions plus rapides. Malgré ça, on a toujours notre mot à dire toutes les nouvelles idées sont les bienvenues, on a des réunions où Roxanne (directrice d'Ekima) partage ses idées et tout le monde peut interagir, et approuver ou non. Si l'idée est bonne alors elle sera mise en place, ça va être suivi maintenant là où ça peut ne pas aboutir c'est parce que on est tous fort occupés, on a tous beaucoup de boulot à faire.

I: What is the international scope of your staff ? aside from the obvious language and cultural reasons, is there any other reason for choosing your staff internationally.

P: Effectivement, tous les employés qui sont en contact direct avec les clients sont francophones. Il y a des Français, des Belges et une Malgache. Les autres sont tous Sud-Africains et on a une employée zimbabwéenne et qui est donc anglophone. Forcément, on est tous francophones pour pouvoir parler avec les clients. Ça c'est la principale

raison, le fait linguistique. Je ne pense pas qu'il s'agisse d'un choix qui a à voir avec la créativité. Je ne pense pas que c'est la nationalité qui va amener de la créativité mais plutôt le background de chacun, l'expérience de chacun. Et ça c'est le cas : on a des gens qui viennent de différents secteurs, tout le monde n'a pas travaillé dans le tourisme avant. Et donc chacun peut apporter ses idées, son expérience, ou ses centres d'intérêts. Les fans de plongée parmi nos employés ont par exemple créé des voyages de plongée. Des fans de photo qui proposent des voyages photo. Ça c'est plus le côté personnel qui va ressortir et c'est encore une fois le produit d'un environnement où on est écouté. C'est vrai que c'est plus agréable de traiter avec des gens qui ont des rapprochements culturels mais c'est aussi important de partager avec des sud-africains qui ont leur propre culture etc.

I: If you have an idea what would be the next step for it to become reality ?

P: On parlait des carnets de voyage, mais ça peut aussi être une nouvelle idée de carnet de voyage. La dernière fois on a mis en place un carnet de photos safari Botswana, c'est un exemple tout simple. On est allé au Botswana, on a rencontré quelqu'un qui est spécialiste dans les safaris photo, on s'est dit que c'est une super idée, on a mis en place un voyage, on a parlé du devis et on a discuté avec les opérateurs sur place. Une fois que tout était mis en place, l'équipe marketing en parle et l'a mis sur les réseaux sociaux. L'idée c'est d'en parler au maximum pour attirer les clients à ce nouveau produit. Maintenant le voyage est en ligne, on attend plus que la demande. Voilà l'exemple d'une idée simple mise en place.

I: Do you often enhance your existing products ? Do you improve them ?

P: Oui bien sûr, on est pas des machines, on aime aussi varier notre travail au quotidien. L'idée c'est aussi de continuer à faire la même chose mais de changer certains éléments. On va changer les hébergements car on assiste à des salons de tourisme, on propose des nouvelles activités car on est tous de bon-vivants donc on va proposer de nouvelles destinations, de nouvelles randonnées. On peut aussi apporter quelque chose de personnel là-dedans. On propose aussi quelque chose de qualité, on a amélioré les documents de voyage. Notre principal intérêt c'est la qualité, et l'originalité, donc c'est surtout là-dessus qu'on va essayer d'améliorer.

I: Do you develop services which will create dramatic changes in the industry ?

P: En tout cas dans ce qui est mis en place pour le moment il n'y a rien de particulièrement innovant. La seule chose qui pourrait être un changement, est cette App qui permet d'avoir son carnet de voyage directement sur son téléphone. Mais sinon on a rien mis en place qui va vraiment chambouler la façon de voyager. Je n'ai pas d'idée précise en tête, mais je pense que les voyages seront toujours demandés, les gens auront toujours envie de découvrir, et ce qu'on a vraiment remarqué c'est que les gens viennent en Afrique du sud pour faire les incontournables. Maintenant c'est vrai qu'avec l'arrivée de Airbnb les gens aiment avoir leur petit chez eux quand ils voyagent. Là il y a une société sœur d'Ekima qui s'appelle Villa au cap qui fait de la location de villa dans Cape Town avec un service conciergerie. Ça c'est une sorte de réponse par rapport à cette nouvelle tendance. Même si là, clairement, Airbnb est un concurrent féroce. Je pense que ce sont de légers changements, mais je ne pense pas que ça va changer l'industrie. Par contre je pense qu'on pourra créer des outils qui

permettront de rendre le voyage plus user-friendly. Appart ça je ne pense pas qu'il y ait des idées incroyables qui changeraient la façon dont on travaille.

I: Generally speaking, the performance of your company depends on what ?

P: Il y a deux grands indicateurs : nos taux de vente et la façon dont on a vendu. Notre tâche est de faire des devis, les prix doivent correspondre au coût plus notre marge, donc on doit faire ça correctement. La meilleure façon pour nous de vendre c'est d'être de bon vendeurs, ce qui implique aussi de passer des formations auxquelles on a accès. De plus on doit être bien informés sur nos destinations, c'est un tout. Autant être un bon vendeur mais aussi d'être spécialiste et expert. Il faut aussi qu'on ait beaucoup de demande. On a beaucoup de demande via Evaneos , mais ça n'est pas toujours des demandes adaptées. Les demandes directes se concluent beaucoup plus facilement puisque ce sont des demandes qui arrivent via le bouche à oreille. J'ai l'impression que ce sont plus des gens qui ont confiance aux agences locales, parce qu'ils ont déjà fait leur recherches. On a donc une meilleure qualité de demande via notre site internet donc l'idée maintenant c'est qu'on soit beaucoup plus lisible et plus présents sur les réseaux sociaux. Tout ça tient au département marketing, et c'est un processus qui est sur les rails pour le moment.

I: Donc S'agit-il plutôt de la performance économique, ou de la performance commerciale.

P: Ca serait lié, donc la performance commerciale va apporter la performance économique. Les demandes de qualité sont celles de plus gros budget et cela apporte aussi plus de confirmations.

I: What do the managers await from you ? would you want to have more responsibility ?

P: Par rapport aux responsabilités, je suis une des plus anciennes de l'équipe donc. Par rapport aux responsabilités je ne pourrais pas en avoir plus. Le rôle de manager est très bien pris, ça ne m'intéresse pas d'avoir ce rôle-là. En terme de tâches propres, je suis devenu la spécialiste du Botswana, donc j'accepte cette responsabilité. Clairement on fait beaucoup la même chose, l'Afrique du Sud je commence à bien la connaître donc je suis contente de pouvoir proposer autre chose, c'est plus motivant au quotidien.

I: Do you feel involved in the decision process of your company ? and how important is it for you ?

P: Clairement on a notre mot à dire, on est écoutés. Maintenant, comme il y a deux managers, eux vont prendre les décisions sans nous consulter. C'est une question d'efficacité. On a notre mot à dire et je n'hésite pas à donner mon avis.

I: Personally do you feel that you have received all the information needed to perform better ? Knowledge, trainings ?

P: Oui, et ça fait partie de notre autonomie et de notre liberté au travail. C'est-à-dire que si jamais on veut participer à une formation on fait juste la demande et c'est généralement accepté. Donc oui les gens développent leurs connaissances et l'entreprise est tout à fait ouverte ce genre de chose. Donc là pour le moment je ne me sent pas en besoin de devoir plus me former. Mais tout est mis en place pour qu'on soit dans les

meilleures conditions pour effectuer notre travail. Chaque année on est envoyé au moins une semaine par an pour visiter le terrain. Donc oui ça fait partie des principes d'Ekima : former ses employés.

I: Do you cooperate with other employees ? And do you think that has a good impact ?

P: Chacun a sa tâche spécifique, mais on est tous en équipe. Chacun est un maillon important. Nous avec les bookings mais de l'autre côté aussi avec les prestataires, on doit avoir confiance l'un en l'autre pour pouvoir faire du bon boulot. On est tous là pour faire de la qualité donc oui on a travail en équipe. On est en lien avec l'équipe marketing pour tout ce qui est des circuits qu'on veut mettre en ligne et mettre en avant. Et puis outre les projets qu'on a en commun, on a plus une idée de partage et de s'enrichir l'un à l'autre. C'est plus un esprit d'équipe, on est une machine bien huilée.

I: If there is a technical change in the company, do you get all the relevant support to adapt to the new environment ?

P: On a récemment mis en place un nouveau système qui nous aide à faire les devis. C'est un logiciel qui aide à faire les bookings et la comptabilité aussi. C'est quelque chose qui a mis beaucoup de temps à être mis en place, mais oui on a eu tout le support nécessaire. Comme on reste une petite équipe on est tous très occupé, et on n'a pas su dégager du temps pour mettre ça en place plus rapidement. On a eu des formations pour l'utilisation de l'outil. Notre manager justement a cherché à faire des formations plus poussées pour qu'elle puisse nous guider en cas de souci.

I: Would you like to be challenged with new objectives and goals ? What could be the impact for the company.

P: Oui c'est important d'avoir de nouveaux challenges, de nouveaux objectifs. Ce qu'il est important ici je pense c'est de s'auto-challenger. De se dire j'ai envie de développer ce produit et pour ça je vais faire tout mon possible. Dans mon cas il s'agit du botswana, je vais aller 3 semaines sur place, j'assiste à des conférences quand c'est possible, j'arrange qu'on vienne nous présenter les produits sur place. Tout ça pour développer des voyages qui sont plus adapté à la demande des clients. C'est ça qui est mis en place chez Ekima. Ce n'est pas tellement les managers qui vont te donner des tâches ou des objectifs, mais toi même qui chercherait à améliorer la qualité de ton produit.

I: Thank you so much!

TRANSCRIPTIONS MASTER THESIS

Interviewee's name: Adèle Condomines – Interview done in **French** and **English**

⇒ LEGEND:

I= Interviewer

P= Participant

This transcription is based on the “Interview guide: Intern”.

Before the interview, an explanation of concept such as “*lean management*”, “*creativity*” and “*innovation*” have been explained if needed.

I: So, hello, please can you before starting state your age, nationality and current position?

P: Je m'appelle Adèle, j'ai 25 ans, je suis stagiaire pour six mois, de février à août. Je suis française.

I: Do you have a degree ?

P: Je valide ma deuxième année de master, en information et communication.

I: What's your career path until now ?

P: j'ai validé ma licence en information et communication avant mon master. J'ai aussi fait un stage de 4 mois dans un théâtre, en tant que programmatrice culturelle.

I: How did you find your current job ?

P: Via la page Facebook « les français du cap ». J'ai répondu à une annonce.

I: Why did you come to Cape Town ?

P: Pour me dépayser, partir loin de chez moi, améliorer mon anglais et découvrir l'Afrique.

I: Can you evoke the mission and the vision of your firm ?

P: Ekima c'est une agence de voyage, qui s'adresse principalement au public francophone : France, Belgique, Suisse, île Maurice. On fait des voyages sur mesure d'une semaine à 3 semaines à peu près. Avec une cible plutôt famille mais aussi des couples.

I: Generally speaking what is your role in the company ?

P: Je fais partie du service client. Je m'occupe de la préparation des documents de voyage des clients. Je m'occupe de tout leur itinéraires, les activités qu'ils vont faire, le logement etc. Je prépare aussi les documents qu'on leur donne quand ils arrivent en Afrique du sud. Il s'agit des vouchers pour les activités, pour les logements, leur billets d'avion, ce genre de chose.

I: Why are you working in South Africa ?

P: Parce que l'Afrique du Sud c'est le pays de l'Afrique australe le plus développé, le plus ouvert sur le tourisme. Un pays qui a beaucoup d'opportunités de travail et le pays est assez ouvert. On peut y faire du tourisme balnéaire, aventure, wildlife escalade, sport extrême. Il y a aussi de beaux paysages, de belles villes. Voilà pourquoi l'Afrique du Sud est un peu le pays phare du tourisme en Afrique australe.

I: Is there any challenge that comes from working in South Africa ?

P: C'est peut être de développer des partenariats solides avec des entreprises Sud-Africaines, de trouver de vrais partenaires que ce soit des logements, des activités, et des tours etc. C'est aussi de trouver des partenaires francophones car nos clients ne parlent pas tous anglais.

I: Do you think South African governmental policies affect the performance of your firm ?

P: Je ne sais pas répondre à ta question.

I: Are you given freedom in the way you work ? do you think it is important ?

P: Non je n'ai pas trop de liberté dans mon travail sur le contenu. Ce que je dois faire c'est indispensable, c'est notre plus-value. Les documents qu'on prépare c'est ce que le client est content de recevoir, je n'ai pas trop de liberté de manoeuvre. J'ai des deadlines à respecter parce que, quand les clients arrivent il faut que le document soit prêt, mais après je m'organise de la façon dont j'ai envie, et il n'y a personne pour surveiller ce que je fais. La façon de m'organiser, et le temps que je prend n'a pas d'importance, tant que le travail est fait. Mais je ne peux pas apporter quelque chose de plus. Ca pourrait être intéressant qu'on me donne plus de liberté. Dans le contenu ça sera toujours plus ou moins la même chose, mais si je pouvais avoir plus de liberté pour suggérer, proposer de nouveaux produits pour les clients.

I: Do you have a concrete example of something you would like to suggest ?

P: J'aimerais par exemple rajouter des endroits que moi j'ai découvert à Cape Town, ça pourrait être des bars, des bons plans, des adresses. J'aimerais les rajouter dans les roadbooks qu'on donne aux clients, leur montrer qu'il y a d'autres trucs à faire qu'on leur a trouvé.

I: Do you think you can improve some of the current processes ?

P: Je pense que plus de communication entre les différentes équipes de la compagnie. Il y a la partie aventure, on ne sait jamais ce qu'ils font car ils restent plutôt dans leur coin. Les consultants on sait à peu près ce qu'ils font. La partie communication pareil ils travaillent un peu de leur côté. Et c'est vrai que l'info ne circule pas trop. Ça serait bien qu'on soit plus au courant de ce que les autres sont en train de faire pour pouvoir plus échanger, et avoir des feedback sur ce que nous on est en train de faire.

I: Give an example of an idea you've had for your firm.

P: Par exemple j'aimerais bien essayer de mettre en place un voyage qui corresponde 100% à l'esprit de la boîte, tourisme éco responsable et tourisme vert. Donc à essayer de proposer un voyage qui soit le plus écologique possible, en proposant des logements qui fonctionnent avec des énergies renouvelables ou une gestion durable de l'eau etc. En essayant aussi de varier les modes de transport, leur faire prendre des trains plutôt que des avions, qui traversent le pays. Des activités qui soient vraiment green : randonnées, surf, Wild life et ce genre de chose. Je proposerais ce projet dans le cadre de mon mémoire.

I: Do you feel like management encourages these ideas ?

P: Si je le propose, l'idée sera entendue. Après, ce n'est pas forcément facile à mettre en place, notamment à cause du temps qu'il me reste ici. Oui si je voulais les mettre en place je pense qu'on me laisserait faire. En me laissant travailler sur mon projet, en ayant quelqu'un derrière moi pour me donner des suggestions, et valider ou pas mes idées.

I: Pourquoi ne pas avoir proposé ton projet ?

P: Car je le proposerai dans le cadre de mon mémoire. Mais je pense que je vais en parler dans les semaines qui arrivent. Pour l'instant il s'agissait surtout d'une question de ne pas avoir le temps.

I: If you have an idea, what are the next steps for it to become reality.

P: Avoir une idée, la présenter au manager et au reste de l'équipe, chercher du feedback de partout, monter un projet solide. Puis aller démarcher les acteurs qui vont être partie prenante du projet. Que ce soit des entreprises de sport, de logement ou des restaurants. Il suffit d'avoir l'accord de la boîte, puis savoir monter le projet soi-même. Ensuite bien sûr il faut travailler la communication pour en faire quelque chose de vendable. On peut ensuite mettre en ligne et proposer ça comme un service à nos clients.

I: Do you often enhance your existing services ?

P: Moi personnellement non. Je répond à ce qui m'est demandé et j'effectue principalement la tâche indispensable.

I: would you have liked to do it ?

P: Non je crois qu'il n'y a pas grand-chose à changer sur le fond de ce que je suis en train de faire. Peut-être que la forme pourrait être modifiée, l'esthétique et la mise en page. Concrètement il n'y a pas grand-chose à améliorer.

I: What would have been the best thing to do to get the best out of you.

P: Me laisser plus de temps, et partager ma mission avec quelqu'un d'autre.

I: Do you motivate your colleagues to innovate ?

P: Oui, je donne mon impression, mon avis, Si j'ai une meilleure idée ou une suggestion supplémentaire je la partage avec eux.

I: Even If you're an intern, how important is your role in the company ? Do you make decisions ? Are you asked to ? Would you like to ?

P: Mon rôle est important dans la mesure où ce que moi je fais, est important pour notre plus value dans les yeux de notre client. J'aurais aimé qu'on me donne plus de responsabilité oui. Pour me sentir plus partie de l'entreprise et sentir que en six mois il y a moyen d'avoir un impact et d'influencer dans une direction ou une autre la direction dans laquelle va l'entreprise. Même si c'est sur de petites choses, de petit changements.

I: Obviously you will only stay for a limited amount of time, but do you still believe that you have some responsibility?

P: Non, pas nécessairement. Parce que ma mission est cadrée, il n'y a pas la place pour trop de débordement je réponds à quelque chose de vraiment précis, je ne peux pas trop sortir du cadre de ce que je dois faire. C'est aussi pour une raison de conditions, normalement on devrait être deux pour cette mission c'est juste que ma responsable de stage est en congé de maternité. Ça je ne peux rien y faire. Je me retrouver à récupérer tout le travail à moi tout seul. C'est pour ça aussi que je manque de temps pour proposer mes propres choses. D'abord ma tâche c'est de répondre à la demande en respectant les deadlines, et si j'arrive à me ménager du temps car je vais assez vite, alors là je pourrai proposer des projets, travailler sur la communication, etc.

I: Do the managers treat you differently ?

P: Non. Les internes c'est comme les consultants c'est comme n'importe qui dans la boîte. Même si effectivement on n'a pas grand-chose à proposer en terme d'innovation, de vente etc. On ne se sent pas traité différemment, on fait partie de l'équipe.

I: Do you have a word in the decision making ? Why ?

P: Non. Parce que ça ne fait pas longtemps qu'on est dans la compagnie et on ne va pas y rester longtemps, et donc effectivement on peut apporter des suggestions, proposer, mais les décisions finales ne nous reviennent pas à nous.

I: Are you aware of everything ? Every new innovation that the company does ? when there is a change, are you aware of it ? do you get information about it, do you get training for it ?

P: Pas vraiment, il y a un peu un manque de communication. Par exemple, si un nouveau arrive dans l'équipe on est pas toujours au courant. Sinon, par exemple, l'autre jour, il y a eu un petit point ou on voulait proposer de mini packages activités à proposer à nos clients. On voulait vendre en plus du voyage. La oui on a été intégré au projet, on nous a demandé si on avait des idées, qu'est-ce qu'on pensait, quel format ça pouvait prendre etc.. pour certaines choses ou on est intégré dans le processus de décision, mais pour d'autre on et un peu mis devant le fait accompli. D'un autre côté, ce n'est pas nous qui engageons les consultants, ce n'est pas des décisions qu'on prend.

I: What is the main criteria that will influence your performance ?

P: L'ambiance de l'équipe. Puis-ce que a priori on s'entend tous bien, on n'a pas de règles strictes à respecter, on est flexibles sur les horaires, sur l'organisation du travail. Si on a besoin d'un day off on prend un day off, si on veut rester tard le soir, ou arriver tôt le matin on peut. On est jamais seul dans notre coin, il y a tout le temps quelqu'un ne serait-ce que pour manger à midi, on se sent bien intégré et ça ça participe aussi au faite qu'on travail ou pas.

I: Thank you Adele !

TRANSCRIPTIONS MASTER THESIS

Interviewee's name: Ophélie Drolet – Interview done in **French** and **English**

⇒ LEGEND:

I= Interviewer

P= Participant

This transcription is based on the “Interview guide: Intern”.

Before the interview, an explanation of concept such as “*lean management*”, “*creativity*” and “*innovation*” have been explained if needed.

I: So, hello, please can you before starting state your age, nationality and current position?

P: J'ai 22 Ans, je suis française, et je suis en dernière année d'école de commerce.

I: And your firm?

P: Travel by XO. XO Africa. I am an Intern.

I: Do you have a degree?

P: Soon. Je suis bientôt diplômée en entrepreneuriat.

I: What's your career path until now?

P: J'ai obtenu mon Bac. J'ai fait mes quatre ans d'école de commerce et maintenant je suis à la recherche d'un emploi.

I: How did you find your current job.

P: Je l'ai trouvé sur Facebook, sur un group appelé « Les Français du Cap » qui regroupe tous les français. J'ai trouvé une offre, j'ai postulé et j'ai été pris directement.

I: Why did you come to Cape Town.

P: Parce que c'était ma deuxième fois au Cap, et j'avais beaucoup apprécié la première fois et donc j'ai décidé de revenir. C'était plus un choix de destination que un choix de l'entreprise.

I: Can you evoke the mission and the vision of your company. And can you give a brief description of the company.

P: Je parlerai par rapport à ma branche. Je suis en FIT et donc nous faisons des voyages personnels. Il s'agit de voyages haut de gamme, pour des familles, des couples, des honeymoons etc. Le client nous contacte, on essaie de visualiser le type de voyage qu'il veut, on lui prépare un devis, et on lui envoie.

I: Generally speaking what is your role in the company?

P: Moi je m'occupais d'approcher tous les fournisseurs et rester en contact avec eux, tout au long du voyage. C'est-à-dire que je m'occupais de tout organiser, les activités, les restaurants, les offres (rates) qu'on peut avoir avec eux, etc. J'interagissais qu'avec les fournisseurs, les clients je n'y touchais pas. Je voyais ce que le client disait, mais je n'avais pas contact avec lui. Ma manager s'occupait de prendre contact avec le client. Une fois qu'elle avait l'itinéraire en tête elle me le donnait, et je devais appeler tous les hôtels, restaurants, et les activités. Une fois que j'avais trouvé des places, aux bonnes dates, dans le bon sens etc. Je faisais un Way2. C'est une plateforme sur internet où on écrit les voyages, tout en détail, avec les inclusions, exclusions etc. J'écrivais le mail au client, pour décrire tout ce qui était inclus et exclu, je donnais aussi le prix. On lui envoyait, on attendait son retour. Pendant ce temps-là j'essayais de garder les places réservées jusqu'à entendre du client. Une fois que le client revient vers nous, si c'est positif, je confirme les commandes, et j'indique qu'on est en attente des fonds. Une fois qu'il a envoyé les fonds de son voyage, je confirme tout, et ensuite je m'occupais des Invoices, je donnais ça à la comptable de l'entreprise. Je voyais avec elle quand est-ce qu'il fallait payer, avant ou après le voyage.

I: Why are you working in South Africa.

P: Je suis revenu pour l'Afrique, pas du tout pour l'entreprise, ni pour le tourisme. L'Afrique du sud, C'est un pays Africain, qui ressemble beaucoup à chez nous donc on n'est pas trop dépaycé. Economiquement parlant ça bouge quand même. Il y a tout à la fois, la mer, la montagne, la belle vie. La vie en Afrique du sud est assez cool.

I: Is there any challenges that comes from working in South Africa.

P: Je pense qu'il y a toujours des challenges partout. Ici c'est plus le marché Sud-Africain, Je ne m'attendais pas à ça. Nous n'avons pas du tout la même vision du travail, surtout. Par exemple, quand nous envoyons quelque chose d'urgent, pour eux l'urgence n'existe pas. C'est compliqué de s'adapter. Comme on est une boîte française, travailler avec des boîtes Sud-Africaines, Namibiennes, Botswana, Mozambique, il faut s'adapter vraiment au style de travail, et ça c'était compliqué. Et puis bien sûr tout ce qui est l'accent.

I: Do you have previous experiences working in tourism abroad?

P: Non, je n'avais jamais travaillé dans le tourisme avant.

I: Do south African governmental policies contribute in some way in your business success?

P: Je pense que le gouvernement Sud-Africain forcément contribue au tourisme. D'ailleurs des événements tels que l'élection de Zuma, où la crise de l'eau, nous a bien fait perdre des clients. Oui, ça contribue énormément.

I: Are you given freedom in the way you work?

P: Alors c'est lié à ma position de stagiaire. Il y a stagiaire et stagiaire. Ma position est toujours remplie, si une stagiaire part l'autre la remplace, elle n'est pas là pour créer des choses et proposer de nouvelles idées. Donc on ne se sent pas forcément très libre. On ne fait pas ce qu'on a envie. Par exemple j'étais récemment en train de former une nouvelle stagiaire et elle me disait : pourquoi vous ne faites pas comme ça ? Je lui répondais : eh bien demande à la manager, tu verras ce qu'elle va te répondre. La réponse était : Parce qu'on a toujours fait comme ça donc tu ne changes pas. Donc la liberté n'était pas ressentie. En MAES (l'autre secteur) ils sont plus libres que nous. Et plus écoutés. Nous le FIT on fait vraiment un tout petit chiffre d'affaire. C'était créé il y a peu, il s'agit d'une petite branche qui a été créée il n'y a pas si longtemps. Le MAES c'est vraiment le gros business. C'est d'ailleurs grâce à eux qu'on a des clients, sont des extensions des MAES. Ou des gens qui ont adoré leur expérience MAES et décident de le faire en famille, donc ils nous contactent.

I: Do you think it's important that you have more freedom?

P: Le problème, c'est que les managers voulaient vraiment que les stagiaires apportent du nouveau, sauf que les équipes ne sont pas du tout dans ce délire-là. Du coup, on était bloqués par mon équipe pour proposer de nouvelles choses. Donc forcément ça apporte un plus quand un stagiaire, ou quelqu'un de l'extérieure vient à court ou moyen terme dans l'entreprise, on a forcément une vision différente des choses. Une vision plus Macro.

I: Do you think you can improve your current processes? If yes, which one?

P: Je pense que la compagnie se concentre trop sur les voyages haut de gamme, par là j'entends purement des voyages orientés richesse. Je pense qu'il existe du haut de gamme en voyage écologiques, mais XO Travel ne se concentre pas sur cela, mais plutôt sur du luxe m'a-tu-vu. Du coup, je pense qu'on pourrait sensibiliser le client, leur montrer ce que c'est que les réserves Africaines, les déserts. C'est aussi voire les animaux et comprendre pourquoi on les protège etc.

I: If you've had an idea for your firm, could you give an example?

P: J'avais proposé ceci à Samuel. C'était une idée d'organiser des voyages à thème : la sensibilisation. Il s'agissait de contacter des influenceurs en voyages, de leur offrir deux semaines, en leur montrant les réserves à vocation écologiques, et donc lancer la tendance de ce nouveau type de voyage responsable.

I: Do you feel like management supported this idea? And took the necessary measures to make it happen?

P: Oui. Loren, ma collègue en marketing, était tout à fait d'accord avec moi. Et ils vont surement faire ça l'année prochaine, ils vont inviter des influenceurs et mettre en œuvre cette idée. Mais ceux avec qui je travaille n'étaient pas du tout d'accord car cette idée est ciblée sur les jeunes, entre 30 – 35 ans. Ce qui ne représentait pas du tout notre

cible dans mon département. Mais mon manager était content, et on a même déjà créé des parcours prototypes.

I: if you have an idea, what would be the next step for it to become reality?

P: On a bien commencé, ça s'est moins bien fini. On avait commencé à faire des réunions, je demandais son avis etc. Plus on avançait plus ça allait. Samuel avait arrangé ces réunions parce qu'il trouvait que ça stagnait beaucoup trop, il voulait absolument faire évoluer le FIT. C'était une bonne initiative, chacun apporte des parcours, moi personnellement j'avais trouvé des activités pas encore connues. Après, tout le monde n'était pas motivé de la même façon. Dans mon équipe ça les faisait plus suer qu'autre chose donc ils n'ont pas continué dans cette direction-là. Donc c'est ça qu'il manque, c'est du contrôle peut être. Ils acceptent les idées mais ne les prennent peut-être pas assez au sérieux.

I: What do you think could motivate employees to follow through?

P: Ce qu'il se passe c'est qu'on donne notre avis au manager, ensuite il fait tout de son côté. Je pense que ce qui ferait avancer le projet, ça serait de nous garder tout le temps à ses côtés, et de nous donner une deadline, un objectif. Du coup, on serait motivés, on poursuivrait jusqu'au bout.

I: Do you often enhance your existing services?

P: Comme j'étais stagiaire, il n'y a pas grand-chose que j'aurais pu améliorer. J'aurais voulu mais ce qui est compliqué c'est qu'on est les six mois. Six mois c'est quand même assez court, pour connaître toutes les propriétés de l'Afrique, le Botswana, Etc. Donc, de connaître tous les fournisseurs c'est compliqué. Il faudrait qu'on nous traite plus comme un collègue que comme un stagiaire. Forcément, j'aurais plus de motivation. Par exemple, quand je découvrais une nouvelle propriété, et je leur en parlais, on me répondait : ah non, on ne connaît pas, laissez ça de côté. Alors qu'il y a plein de nouvelles propriétés qui s'ouvrent, surtout en Afrique du sud. Mais comme ils veulent rester toujours avec les mêmes fournisseurs... C'est une question de sécurité, ils visitent tous les lodges pour être sûr de ce qu'ils proposent. Sauf que, il y a de nouvelles choses qui ouvrent, et ça peut être de meilleures choses. Donc, je pense qu'ils ont intérêt à être plus ouvert sur ce genre de chose.

I: Do you motivate your colleagues to innovate and be creative?

P: Quand tu es très motivée, et qu'on te fait comprendre que ça ne sert à rien, ta motivation tu la gardes pour autre chose. Donc non. Je fais ce qu'il fallait, sans plus.

I: Even if you are an intern. How important is your role in the company. Do you make decisions sometimes? Are you asked to?

P: On prend des décisions mais à un niveau minime. Par exemple, on a le choix, au dernier moment un hôtel annule une réservation, on doit trouver un remplacement ça c'est notre responsabilité. Le rôle important des interns c'est que nous faisons gagner du temps à nos collègues. On envoie les mails, on s'occupe de la paperasse, on s'occupe

de tout ce qu'il y a sur le côté. Le management ne nous demande pas de prendre des décisions.

I: would you have like to be asked to make decisions?

P: J'aurais aimé prendre des décisions, pour montrer que il y a des nouveautés, et qu'elle fonctionnent. Mais à la fois, je me dis que ce n'est pas mon entreprise et que je ne suis là que pour six mois, et si je prends une décision, et que cela a des répercussions négatives... Je ne suis que stagiaire, donc je ne voudrais pas assumer cette responsabilité.

I: Do you still believe that you should have responsibility? Yes, no, and why?

P: Dans le mode ou opère actuellement la boîte, non je ne pense pas que nous devrions avoir plus de responsabilités. Mais si on actualise nos offres, on aurait tous un regard nouveau, on pourrait être légué des responsabilités telles que le choix des fournisseurs par exemple.

I: What would the impact be, on the overall performance?

P: Ce qui changerait pour l'entreprise, c'est que il ne s'agirait pas toujours du même type de client. Les clients actuels sont très bien, travel by XO leur offre des voyages pépères, sans plus. On a besoin de clients qui veulent des voyages un peu plus sportifs, aventuriers. Mais ils n'ont pas envie de ça. Forcément, le téléphone d'urgence va sonner car il y aura des problèmes. Donc je pense que si on avait des responsabilités, on ouvrirait beaucoup plus notre offre à des voyages différents.

I: Do the managers treat you differently from other consultants? Do you think that is a good thing or not and why?

P: On avait différent managers. Le vrai manager, le General manager, nous traitait comme des consultants. Mais le manager de notre branche ne nous traitait pas comme des consultants. Ça mettait le doute, et comme j'avais peu de contact avec le général manager, c'était plutôt dommage. Si vraiment on était traité comme des consultants, on se donnerait vraiment plus à fond. Après, tout dépend de la situation. Le manager de mon secteur, qui était contre le fait de traiter les stagiaires comme des consultants, sa personnalité ne permettait pas de traiter les stagiaires comme des consultants. Elle voulait tout gérer. Donc ça dépend du type de management.

I: Quel type de management serait pour toi le meilleure et te ferait grandir dans l'entreprise.

P: XO se vend comme, numéro 1 ou 2, une entreprise jeune et tendance. C'est d'ailleurs pour ça qu'elle engage des stagiaires : pour faire bouger les choses. Cela s'applique surtout au secteur MAES. L'équipe FIT est un peu sur le côté, et donc ne se plie pas vraiment au management. Donc cela met de petits désaccords.

I: After all you've said, and considering your status, do you still have a decision making ability?

P: Il y a décisions et décisions. Je ne vais pas prétendre à ouvrir une branche a moi toute seule, mais je pense que notre rôle c'était aussi de faire peser notre avis sur des décisions qui peuvent faire changer les choses. Il s'agit de petites décisions.

I: Quelles sont les raisons pour lesquelles tu penses ne pas avoir ton mot a dire.

P: Je pense que en tant que stagiaire je ne suis pas assez qualifié. Je pense que on peut donner notre avis, mais on n'est pas la pour chambouler les choses.

I: Si tu pensais que en tant que intern tu avais en fait le pouvoir d'avoir un impact, penses-tu que ça changerait quelque chose?

P: Encore une fois, tout dépend de pourquoi on engage des stagiaires. Dans mon secteur les stagiaires ne servaient pas du tout à ça. Les MAES, beaucoup plus. Eux prennent les stagiaires pour les embaucher ensuite. Donc leurs stagiaires sont pris dans une tout autre mentalité. Ils sont considérés comme des consultants dès qu'ils arrivent. Avec, MAES tout le monde donne son avis. Tout le monde est au même niveau, et tout le monde s'écoute. Ils travaillent très bien ensemble. Par exemple nous, on a chacun nos clients, et personne ne touche aux client des autres. Les MAES par contre, ont un seul gros client, et tout le monde participe. Un client type serait par exemple 300 exécutifs de Heineken, donc toute l'équipe travail sur ce client. Ils partagent tout. En FIT ce n'est pas le cas.

I: Are you aware of every novelty in the firm ? do you get trainings, information ?

P: Non. L'entreprise organise des réunions régulières pour discuter de ce qu'il va se passer, sauf que les stagiaires ne sont pas invités à ces réunions. Si on demande à nos collègues, on nous le dira, mais sinon, on n'est pas informés. Ça fait partie de la dynamique du stagiaire qui n'est là que provisoirement, et pour faire les tâches banales. Quand tout le monde part en réunion, et on se retrouve a trois [stagiaires] à se regarder bêtement, forcément c'est démotivant. S'ils invitent plus les stagiaires ça serait différent. Par exemple, ils sont tous en formation pour remettre à niveau l'ambiance de l'entreprise, on n'a jamais été invité à participer. Ils sont partis 3 jours dans un hôtel, nous n'avons jamais été invité. Pour motiver les stagiaires, ce n'est pas ce qu'il y a de mieux.

I: For you what is the main criteria that influences your performance?

P: C'est ça, qu'on soit invités avec eux tout le temps, qu'on se sente faire partie de l'équipe. S'ils font des formations, je peux comprendre que c'est payant, mais si tu veux investir dans des stagiaires pour que ça devient des employés, il faut leur faire sentir inclus.

I: Thank you Ophélie for your time.

