From Pastime to Purpose: Design for the Elevation of Creative Hobbies

by

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Submitted to the Integrated Design and Management Program
in partial fulfillment of the requirements of the degree of
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Abstract

Studies have shown that participating in creative hobbies is important for our physical and mental health. It has also been proven to boost our productivity and creativity at work. Yet, despite these benefits, we still have not seen the rise of a cultural movement similar to the exercising craze that has taken hold in the last two decades. Why are we not intentionally setting aside time to spend on our hobbies in the name of wellbeing and longevity? The answer is that creative hobbies are not *"cool,"* and that is mainly because young urban professionals, the trendsetters of their communities, have not fully bought into them yet.

The purpose of this thesis is to carve out a new space for a creative hobbies movement based on Mihaly Csikszentmihalyi's concept of flow. Through both a human centered design and systems architecture approach, we look at the time allocation behavior of our target audience and determine how to best market this new space to them. We propose a set of design recommendations that are aimed at elevating creative hobbies and eventually bringing them into the cultural mainstream. Finally, we imagine the positive impact this could have on our society. Firstly, by offering more meaningful alternatives to today's most popular pastimes (watching TV and surfing the web) and secondly, by offering more equitable avenues to finding purpose.

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TABLE OF CONTENTS

Chapter 1

1   Introduction

1.1 Context: Work and Leisure Trends

*"Thus, for the first time since his creation man will be faced with his real, his permanent,
problem – how to use his freedom from pressing economic cares, how to occupy the leisure."*
– John Maynard Keynes

In 1930, the economist John Maynard Keynes, amidst a technological unemployment crisis
occurring in the United States after the second Industrial Revolution, predicted that the average
forty-hour work week would be reduced to a fifteen-hour one. Keynes argued that, as
technological advancements replaced the need for human labor, workers would need to get
used to a life with less work. What he meant by this was not how workers were to deal with
less income, but rather how they would adapt to having more free time. This view spurred a lot
of debate and imagination and since then, sociologists, futurist writers, economists and
philosophers continue to wonder whether Keynes' prediction can and will ever come true, and
if so, what a *"post work"* world would look like.

Keynes' prediction has yet to come true. At the time that he wrote his essay *"Economic
Possibilities for our Grandchildren,"* the United States had just undergone an industrial
revolution with major advances in agricultural technology that wiped out millions of farm jobs.
Yet, soon enough a surge in manufacturing demand created a new supply of jobs (which is what
also led to the creation of cities, as the working population moved from the agricultural
countryside to manufacturing towns) and the debate over the fifteen-hour work week
subsided. It is becoming increasingly relevant again in a new technological revolution where
automation and computers are taking over human jobs in the same way that tractors replaced
farm labor in the early 20th century.

Like the many academics and writers that have done so before, this thesis looks at the problem presented by Keynes from a human perspective in thinking how the end of work would affect our motivations and purpose in life, and makes the case for the development of a new creative hobbies movement. With this aim, we start by exploring potential opportunities for a new creative hobbies enterprise by looking at current work and leisure trends in developed countries.

1.1.1 Current Global Work Trends

Overall, in the developed world, the average work week has greatly decreased since the first industrial revolution, but the decline has plateaued since the 1970s, as shown by economists Michael Huberman and Chris Minns in a study that looked at historical worktime differences across several countries.
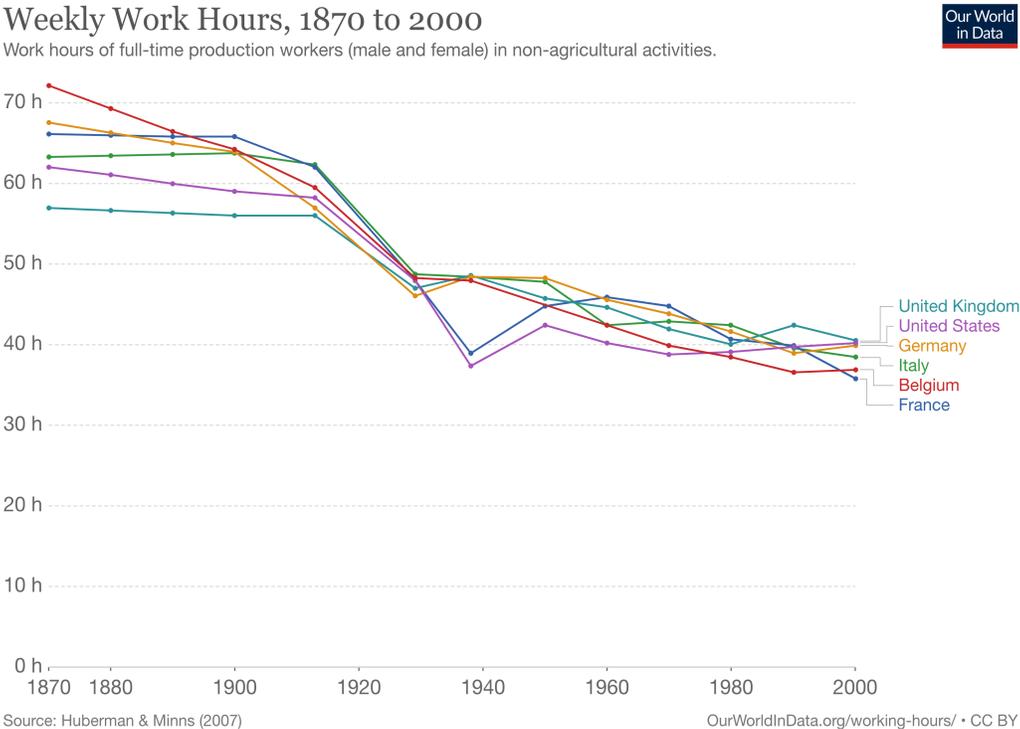
Yet, while the average work week has greatly decreased in these countries, more recent trends show that this has not continued to be the case across the board, especially in the US. In fact, the US remains one of the few productive countries which also has one of the highest average annual working hours.

Average annual working hours vs. GDP per capita, 2017

Working hours are the annual average per employed person. GDP per capita is measured in constant international-$. This means it is adjusted for price differences between countries and adjusted for inflation to allow comparisons between countries and over time.
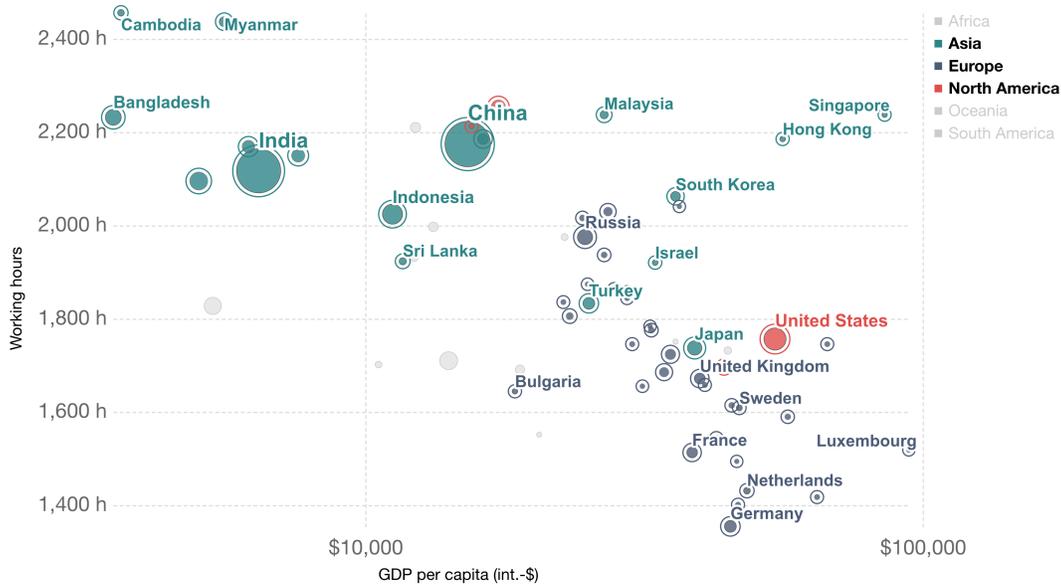
Even Japan, known for its demanding work culture, has lower average annual working hours than the US. The US, while keeping its stance as one of the most productive countries, is still a far cry away from becoming one of the most efficient. This pattern is largely attributed to the American work culture (discussed in more detail below), in which meritocracy reigns, *"time is money"* and a new religion called *"workism"* is on the rise.

1.1.2   From Manufacturing to Neurofacturing

The idea that computers and automation might make the concept of work as we know it obsolete is not farfetched. However, as shown above, although technological advancements continue to turn our industries into powerful productivity machines, they have not replaced all jobs (yet). Humans are still needed to operate most computers. Our economy has shifted from manufacturing to what economists Edward E. Leamer and J. Rodrigo Fuentes coined *"Neurofacturing,"* to describe work in the age of our information and services economy. Neurofacturing is described in an article in The Atlantic as: *"Leamer's term for intellectually intensive white-collar labor that is often connected to the internet, such as software programming, marketing, advertising, consulting, and publishing."*

Neurofacturing and the rising use of computers at work is both in alignment and at odds with Keynes' 15-hour work week. Computers allow us to work better and faster, and thanks to them, we are becoming more efficient at work. Following that logic, one would think that this increase in efficiency would allow us to complete our work sooner and provide us with more free time, as Keynes suggests. However, computers have simply made us more productive, rather than more efficient. The tasks involved in this type of new work can usually be completed individually and remotely, meaning not only that we can work at *any* time from anywhere, but also that we can work *all* the time. As Richard Florida writes in his book <u>The Rise of the Creative Class</u> (discussed in greater detail later): *"Unfortunately, the flexible, interwoven life can be more hectic than idyllic. The traditional nine-to-five workday required only a few transitions of mindset and location. You show up at work and stay there, then you switch off your work brain and go home."* In effect, the nascent neurofacturing economy has prevented the installation of Keynes' fifteen-hour work week despite removing the concepts of nine to five and the five-day work week which used to put a limit to the amount of time spent on work.

1.1.3   Work and Leisure Trends in the US

At the bigger picture level, current work trends show that the typical work week in the US has remained on average quite stable since the 1950s at around 40 hours per week. However, a deeper dive into the driving forces behind these trends tells a different story.

In a 2006 study, economists Mark Aguiar and Erik Hurst consolidated and analyzed five national surveys on time usage taken between 1965 and 2003. Their findings confirm that overall there has been only a small change in the average number of working hours since 1965, despite a visible increase in leisure time. Men are increasing their time dedicated to leisure by reducing their time spent on market work (i.e. jobs), while women are increasing their allocation of time both on market work and on leisure by reducing their non-market work (mainly, household work). Women's increase time dedication to market work compensates the decrease of men's allocation, thus the total number of hours dedicated to market work on average has remained equal over time regardless of both men and women's increase of leisure time.

Figure 1: Time Spent in Core Market Work by Sex, Conditional on Demographics
Change in Hours per Week Relative to 1965
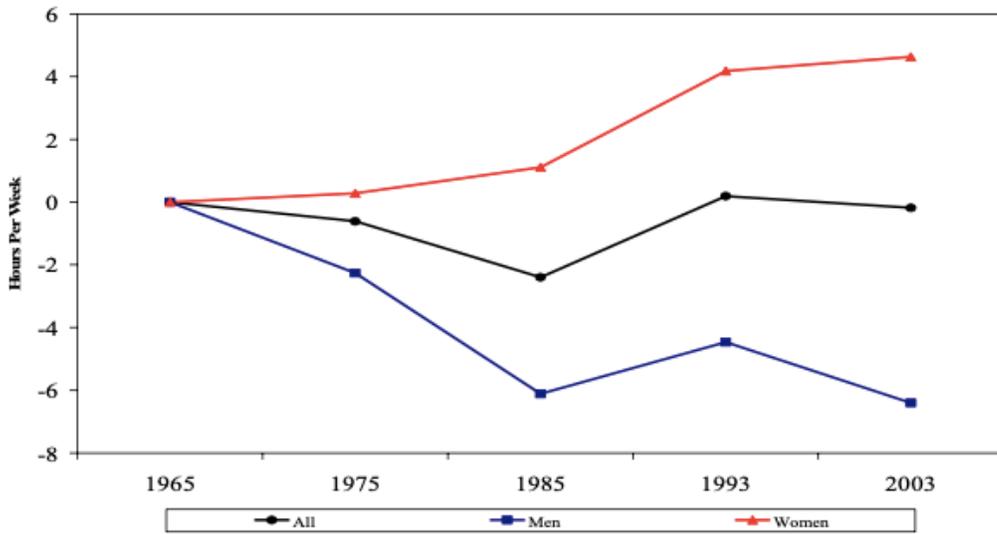
Figure 2: Time Spent in Non-Market Work by Sex, Conditional on Demographics
Change in Hours per Week Relative to 1965
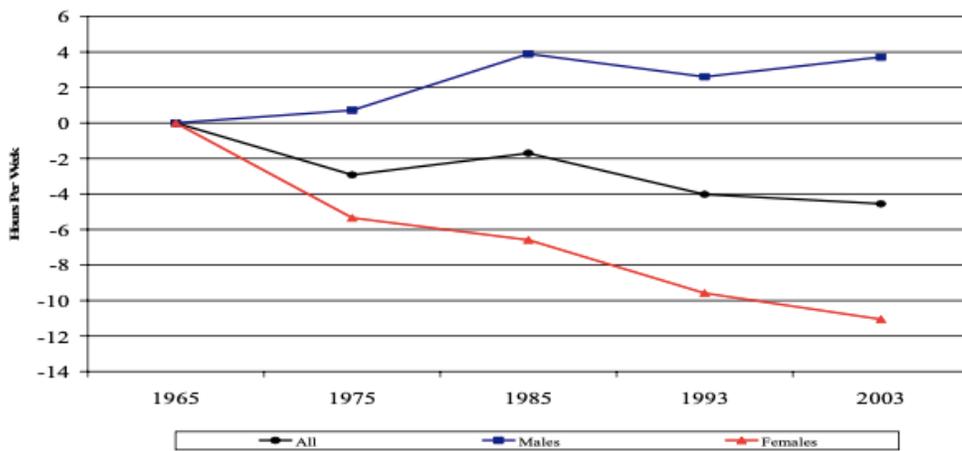
Figure 3: Time Spent in Total Work by Sex, Conditional on Demographics, Change in Hours per Week Relative to 1965
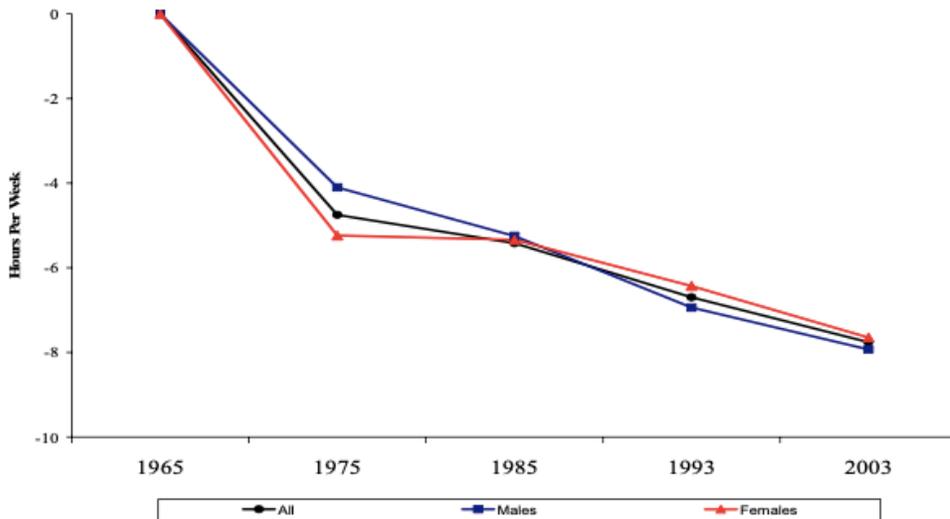
Mark and Aguiar's study found that on average, men gained around 6 to 8 hours per week of leisure time and women gained around 4 to 8 hours. However, once again this was not true across the board for everyone. Their study also found that the increase in leisure was highest for people who had attained a high school diploma or less and in general associated advanced degrees and higher incomes with lower levels of leisure.

Figure 5: Change in Distribution of Time Spent in Leisure Measure 3 Change in Hours per Week Relative to 1965
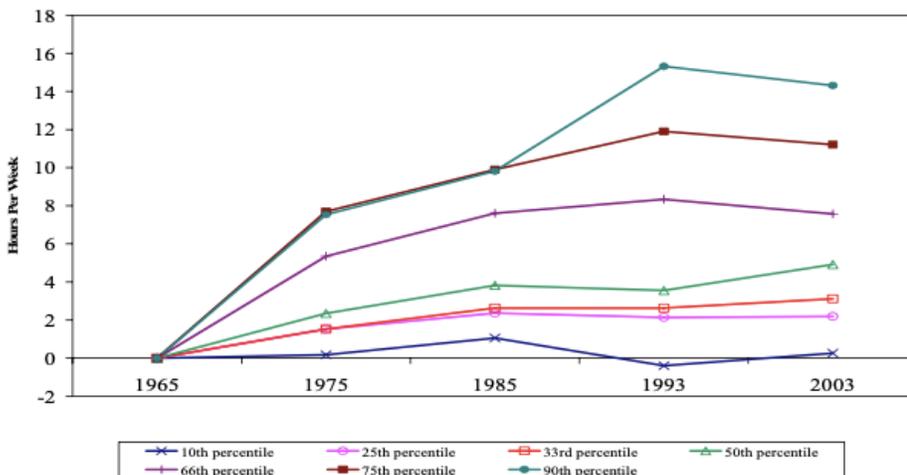
The graph above illustrates that for those in the highest 10th percentile of income, there has been little to no increase in time spent on leisure (illustrated by the author's "Leisure Measure 3," explained below). These results are supported by a later, similar study in which economists Valerie A. Ramey and Neville Francis sought to test Keynes' theory by looking at trends in leisure in the US. They found that time spent on leisure increased only slightly for most age groups, except for 24-54 year olds (who also represent the bulk of the workforce) for whom it decreased by an average of five hours:

Average weekly leisure estimates by age, United States
Leisure is defined as the time remaining after subtracting time spent in non-leisure activities from total time available. Non-leisure activities include work, school, home production, commuting, and personal care.

Source: Ramey and Francis (2009)
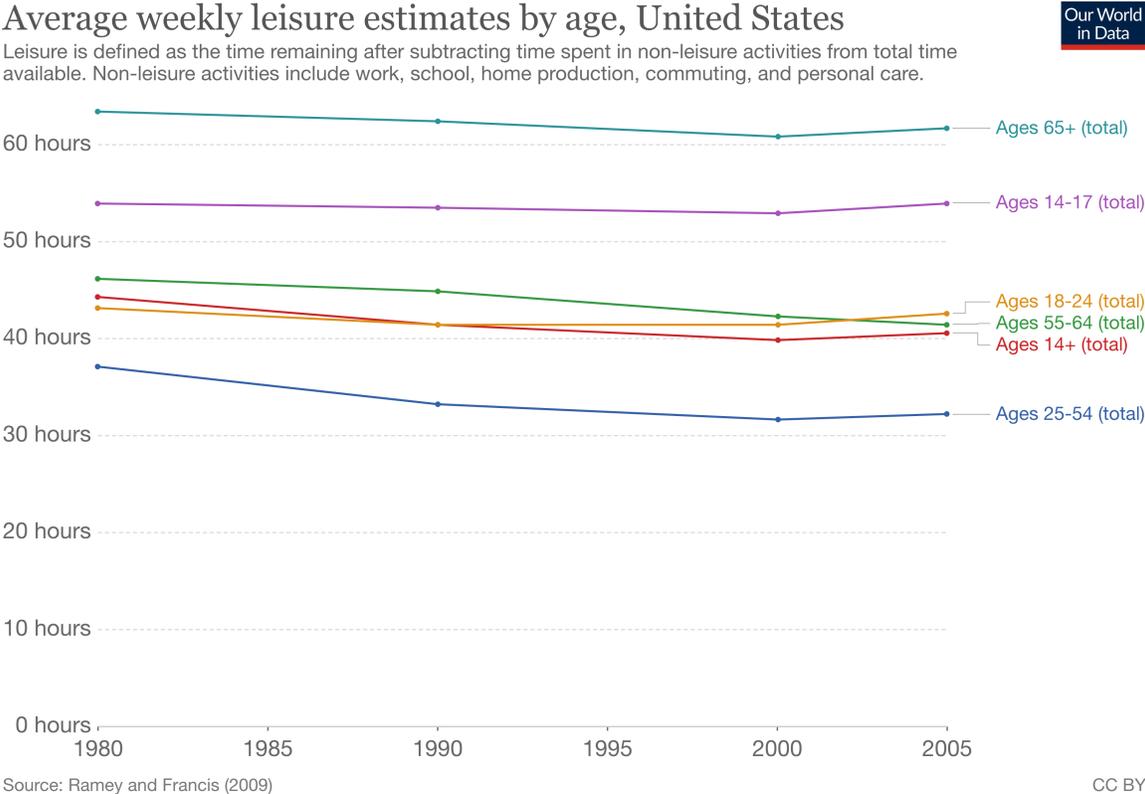
1.1.4   What is Leisure?

For the purpose of this thesis, we will adopt the definitions of leisure set forth in Aguiar and Hurst's study. They describe their baseline definition of leisure as follows: *"When computing our measures of leisure, we separate out other uses of household time, including time spent in market work, time spent in non-market (home) production, time spent obtaining human capital [education], and time spent in health care."* With this as a start, they come up with four measures of leisure that begin very narrow and broaden with each subsequent one. *"Leisure*

16

Measure 1" includes all time spent on activities pursued only for their entertainment and enjoyment value, such as: *"watching TV, leisure reading, going to parties, relaxing, going to bars, playing golf, surfing the web, visiting friends, recreational child-care, etc."* Sleeping is not included in this definition of leisure, as it can be considered an activity that provides utility (namely, re-charging batteries). *"Leisure Measure 2"* includes, in addition to Leisure Measure 1, those activities which can be considered both leisurely and productive such as sleeping, namely: eating (at home or at restaurants), personal care (such as grooming), sleeping (including napping), and having sex. *"Leisure Measure 3"* includes these activities as well as childcare, including not just *"recreational"* childcare but also *"primary"* and *"educational"* childcare. When discussing leisure time in this paper, we will be using *"Leisure Measure 1"* as defined above.

1.1.5 The Leisure Gap

From a historical perspective, the findings summarized in section 1.1.3 illustrate a cultural and economic shift characteristic of modern times, that is becoming more acute today. Before the 1980s, it was unprecedented that people with more wealth would work more than those with less. Even until very recently, people worked to buy free time; but this no longer seems to be the case. This reversal of trends has been coined as the *"leisure gap"* by professor Steven E. Landsburg, and it is a mirror illustration of the wealth gap except that those on the lowest end of the income spectrum are coming up on top of the leisure spectrum and vice versa. It is a grim perspective of inequality: the highest earners who can afford leisure time only use it to work and earn more, while the lowest earners who need to work more are confronted with leisure time they do not want.

The leisure gap in the US is and illustration of the American work culture which goes beyond work as a means for financial and material attainment, but also as a source of identity.

1.1.6 The Rise of the Creative Class and the Do What You Love Culture

Richard Florida, an economist at the University of Toronto, describes the work trends of the last two decades through their impact on society and the emergence of a new social class: *"Class membership follows from people's economic functions. Their social identities as well as their*

cultural preferences, values, lifestyles and consumption and buying habits all flow from this." In his book The Rise of the Creative Class, he claims creativity has become the most coveted commodity of the 21st century; this has led to the development of a creative class and a creative economy. By the *"creative class"* he refers to 40 million Americans (30% of the workforce) that are *"knowledge-based workers"* who *"engage in creative problem solving, drawing on complex bodies of knowledge to solve specific problems. Doing so typically requires a high degree of formal education and thus a high level of human capital."*

Florida's *"creative class"*, also high-earning with advanced degrees, is the same group of people mentioned in the previous section, working more and longer than ever before. Florida believes that this group of people is both extrinsically and intrinsically motivated, the former driven by financial gain and the latter by a perceived creative challenge. In fact, Florida's analysis of the uncovered patterns discussed above is that they reflect a discrepancy in how we differentiate work from leisure. Work and leisure are no longer in direct opposition to each other; for the creative class, there is a blurred line between them: *"And that might be what it is all about – not just leisure, but work masquerading as leisure. […] Leisure is undertaken not for its own sake but to enhance the creative experience – which for the Creative Class, is work. The boundaries between leisure and work have become so blurry that the two have effectively blended into one another."*

Florida's analysis illustrates another facet of the same American culture that we have mentioned before, wherein one can achieve transcendence through work. However, in referring to a new class, Florida is subtly referring to a class division that is no longer determined solely by income level as it was historically, but also by type of work. While Florida is not disparaging in his analysis, the writer Miya Tokumitsu takes a harsher stance on the implications of a *"work as leisure"* culture on the rest of American society.

Tokumitsu calls this the *"Do What You Love (DWYL)"* culture, which promotes the idea that our passion and our work should be the same. She believes it stemmed from big corporations subtly exploiting their employees by instilling in them a distorted sense of work ethic, where the more you work the better employee you are (meritocracy), showing the degree to which you are willing, determined and committed. Tokumitsu argues this *"work*

ethic" was quickly interpreted as "passion." Today, workers refer to "passion" to signal to the rest of the market that beyond their impeccable work ethic, their passion makes them even more likely to succeed, but more importantly makes them more loyal to their work. And while it might be an inspiring endeavor to be so immersed by work, Tokumitsu argues it is also patronizing and demeaning to the many workers whose jobs make up most of the labor market, such as cashiers, sales persons, and other service workers. The DWYL culture imposes the idea that you should be passionate about your work, even when it means monotonously scanning products in front of a label reader. She views this as an unrealistic and unfair expectation present in the mindset of privilege, yet another symptom of the gross inequality in the US. As she puts it, the DWYL culture is establishing another layer of class divide in the US: *"Work becomes divided into two opposing classes: that which is lovable (creative, intellectual, socially prestigious) and that which is not (repetitive, unintellectual, undistinguished)."*

Tokumitsu's description of class divide closely echoes the one insinuated by Florida. They both agree on the fact that in the US work is the predominant factor determining socio-economic class; more than ever, work is an avenue for upward mobility, except it is no longer based solely on income, but also on recognition from others, purpose and meaning.

1.1.7   Workism: Another version of the Leisure Gap

In an article for the Wall Street Journal, Robert Frank also echoes Florida's analysis that for most high-earners, work equals leisure: *"For many of today's rich there is no such thing as "leisure" in the classic sense – work is their play. […] Building wealth to them is a creative process, and the closest thing they have to fun. […] Their version of "fun" or "leisure" revolves around making money and creating businesses, activities defined as "work" in most economic studies."* In essence, he is describing *"Workism,"* a term coined by Derek Thompson in The Atlantic. In an article, he describes workism thus: *"What is workism? It is the belief that work is not only necessary to economic production, but also the centerpiece of one's identity and life's purpose; and the belief that any policy to promote human welfare must always encourage more work."*

As described by Thompson above, Workism is work as our *"raison d'être."* This has become so engrained in American culture that it dominates political debate and dictates government policy. As a result, it has further contributed to the deep class divide of the US discussed above. If corporations were the ones to fuel the DWYL culture of the past, its new driving force is workism.

Thompson claims that workism emerged in the 1980s when the new working generation of a wealthy class was encouraged to pursue what they love for work. However, he fails to address migrant culture, which is so prevalent in the US. Let us take for example, the major immigration wave that the US experienced at the turn of the 20th century. Many individuals immigrating to the US came in search of work, with nothing to their name. Many *made it*: through hard work and shrewdness they became wealthy (it was around this time that the notion of the American Dream was born), however, the memory of *"having nothing"* never left them. This was and is still today a big part of the migrant culture which is a big part, if not the most important part, of American work culture. For immigrants and children of immigrants, who represent around twenty percent of the population (one of the largest shares in the world), work is financial security above all. That creative aspiration plays a role in our work culture is absolutely the case, but we should not undermine the drive for security in the equation of what motivates Americans to work.

1.1.8   Workists are the new Yuppies

Until now, we have referred to *"workists"* by their socio-economic status: *"the highly-educated and high-earners."* Or we have used Florida's term by referring to them as the *"creative class."* An older, more familiar term to refer to the same group of people is *"Yuppies,"* short for *"Young Urban Professionals."* Since the early 1980s, economists and sociologists have looked at this group of people as the trendsetters of society: a small group, but with a lot of influence. We will do the same in this thesis.

Our work-obsessed culture permeates every aspect of modern American society. Class division and more deeply-rooted inequality are the most obvious consequences of this. The less obvious, but equally important problem, is how our work-obsessed culture will manifest itself

(and how we will live with ourselves) by the time Keynes' prediction comes true. Is a world without work a world without purpose or meaning? How will we define ourselves without a job as our calling card? As Yuval Noah Harari writes in an essay imagining humans and society in 2050: " 'Who am I?' will be a more urgent and complicated question than ever before."

1.2 Purpose, Motivation, Research Objectives and Goals

1.2.1 Purpose

The purpose of this thesis is not to question whether Keynes' prediction will come true or not. Instead, Keynes' prediction, and the subsequent discussion that has arisen from it, is used as the groundwork to lay out an opportunity for bringing creative hobbies into the mainstream. The purpose of this thesis is to carve out a new space for a creative hobbies movement, based primarily on Mihaly Csikszentmihalyi's concept of flow.

1.2.2 Motivation

Over the last ten years, the sentence *"Consumers no longer need things, they want experiences."* has been increasingly heard. It has been used to describe various and numerous trends, such as the downfall of retail, the rise of travel and leisure, the increase in dining-out, etc. The sentence is a blanket statement used to explain any monumental reversal in socio-economic trends since the early 2010s.

That consumers no longer need *certain* things and want *more* experiences might be true, but what does this mean and what is really driving this trend? The reality is that we have not only become more efficient at work, we have also become more efficient at almost everything else: the way we shop, the way we exercise, the way we learn, the way we socialize and even the way we eat and sleep. The most direct consequence of this is that we have more time (although many of us do not realize). The less obvious one, resulting mainly from a reduction in work, is the loss of purpose. What is truly meant by *"consumers needing less things and wanting more experiences,"* is that they need more options to fill their time in ways by which they can also define themselves, as Florida writes: *"Although e-commerce has grown*

bigger than most would have imagined and social media like Twitter and Facebook have penetrated our lives to an extent that would have boggled even DotComGuy's imagination, the flip side of these trends has been an even more relentless quest for real community, real experiences, and, yes, real life. On many fronts, the Creative Class lifestyle comes down to a passionate quest for experience. The ideal is to live a more creative life, packed with more intense, high-quality, multidimensional experiences."

Psychologist Mihaly Csikszentmihalyi argues that consumers need more frequent events of *"optimal experiences"* or *"flow." "Flow"* is the feeling experienced by humans when they are fully engaged in an activity to the point where they lose track of themselves, of time and of the outside environment. It is an intrinsically rewarding experience, and has been linked to enjoyment, happiness and life satisfaction. It is in large part the basis for our new movement for creative hobbies.

Creative hobbies can provide the solution to the consumer needs presented above; engaging in them induce the experiences Florida and Cskiszentmihaly describe. Studies have shown that, aside from inducing flow state, participating in creative hobbies is both good for our physical health and mental wellbeing; it lowers our blood pressure, reduces stress and helps us focus. Furthermore, creative hobbies have been proven to boost productivity and increase creativity at work. A Mintel report confirms this, concluding: *"The power of hobbies to improve mental wellbeing is set to drive growth throughout 2020. Meanwhile, creative hobbies are enjoying a renewed interest from younger crowds as urbanites look to switch off in the digital age and spend quality time with friends."*

Yet, despite these benefits, there are common misconceptions around creative hobbies and the people engaged in them. One is regarding time: people who do not participate in creative hobbies tend to believe they either *"take too long," "are a waste of time"* or are *"for people with too much time on their hands."* There is also a prevailing stereotype of the person dedicated to a creative hobby, as described in a recent Mintel report: *"a stereotypical crafter is described almost always as female and usually quiet or reserved in demeanor, albeit unique in appearance."* The report also found that creative hobby participants are seen as *"totalized in arts and crafts," "alternative"* and *"artsy."* Finally, there is the wrongly-held belief that one

needs to be inherently creative in order to have a hobby.

Existing products in the creative hobbies space only make this problem worse. Current solutions are outdated and lack the innovation needed to accommodate modern needs. For example, *"Mom & Pop"* shops do not do enough to attract the young urban professionals that are today's trend-setters. Websites such as Etsy, an online platform where arts and crafters sell their goods, only exacerbate the problem; they feel kitsch and embody the stereotype of people who participate in creative hobbies.

The pre-conceived notions regarding creative hobbies are deterring the industry from flourishing, leaving it rife with opportunity. According to a report by Value Market Research, the Arts & Crafts industry is valued at $35 billion today and is expected to reach $51 billion by 2025. Why have not creative hobbies given rise to an industry and culture similar to the exercising craze that has developed over the last two decades? Why are people not actively setting aside time to spend on their hobbies for the sake of their health and longevity? The answer is that creative hobbies are not *"cool,"* and that is mainly because young urban professionals have not bought into them yet, for the reasons stated above.

While the focus of this thesis will not be on the commercial opportunity, rather on the social one, we will argue that our design should be targeted at the young, high-earning segment of the population who are the trendsetters in their communities. We will seek to design a premium space (conceptually and physically), in an effort to elevate the industry as a means by which to target this demographic. We argue that by making creative hobbies more approachable, more attractive, by making them cool, it will follow that they enter the mainstream. As such we imagine the ways in which this would positively impact society. Firstly, by offering more meaningful alternatives to today's most popular ways of spending leisure time (watching TV and surfing the internet). Secondly, by offering more equitable avenues to find purpose and as such helping to narrow the class divide that is exacerbated with the emergence of today's creative class.

Can we replace Thompson's *"workism"* with another purpose-driven obsession involving creative hobbies?

1.2.3 What This Thesis is Not

This thesis is not an arts and crafts movement like those of the past which sought to challenge industry. This thesis is a creative hobbies movement that seeks to promote the pursuit of them for their own sake, as a leisurely activity, not an economically productive one.

1.2.4 Research Objectives

The objective of this research is to gain a better understanding of the external (cultural and socio-economic) and internal drivers that influence the time allocation behavior of young, high-earning professionals (defined as 25-44 year olds with an average in of $60,000 or higher), by exploring:

1. Their motivations

   Determine the value and rewards system associated to the allocation of time to certain activities such as work, exercise, meditation, leisure and socializing for this population.

2. Their existing negative perception of creative hobbies

   Find the source of the stereotype and understand its nature (emotional, practical, cultural) as a means to overcome it.

1.2.5 Goals

The goal of this thesis is to conceive a set of design recommendations based on our research findings and Mihaly Csikszentmihalyi's concept of flow for the creation of a new premium space dedicated to creative hobbies as a way to elevate them and eventually bring them into the cultural mainstream.

1.3 Scope: Creative Hobbies

1.3.1 What Are Creative Hobbies?

To characterize creative hobbies, we must start by defining what hobbies are. The Merriam Webster dictionary defines the word *"*hobby*"* as: *"a pursuit outside one's regular occupation engaged in especially for relaxation."* In other words, according to this definition, hobbies are not a means to an end, such as material gain or development of human capital, they are an end unto themselves. Hobbies can refer to anything that is not done in pursuit of something else except mastering the hobby itself; a hobby is purely a way to categorize an activity. For example, accounting can be a hobby, so long as it is not practiced for any other purpose than relaxing or having fun. For most, *"one's regular occupation"* is interpreted as work, and a hobby is usually put in direct opposition to it. Consistency is usually attributed to hobbies, as something that is done with a relative amount of regularity. Hobbies are usually undertaken long-term, other endeavors may be considered creative one-off projects.

A hobbyist is different from an amateur, as the former is not intent on becoming a professional while it may be the latter's main motivation. However, this does not mean that a hobby is not a serious endeavor. Hobbies are not vocations, because the former can develop from a side interest while the latter suggests and internal calling that is central, all-encompassing and time-consuming.

Creative hobbies pertain to all those in the arts, crafts and design fields. These include but are not limited to: needle work, paper work, printing and photography, drawing and painting, glass-blowing, musical interests, ceramics, cooking for fun, etc.

This thesis will focus on designing a solution in the realm creative hobbies. However, in an ideal world, the solution could eventually be applied to all types of hobbies.

1.3.2 The Benefits of Participating in Creative Hobbies

The list of benefits linked to the participation in creative is extensive. It has been proven to have multiple positive effects on physical health and mental wellbeing. Furthermore, studies have shown that engaging in these types of hobbies outside of the office can improve work-related outcomes, such as boosting creativity and productivity in the workplace; other studies have also shown that they increase focus. Creative hobbies promote healthy aging by enhancing self-esteem, the feeling of independence and confidence in older populations.

Creative hobbies are also linked to lower incidences of depression because they provide a *"feel good"* feeling.

1.3.3 The Problem with Creative Hobbies: High Barriers to Entry

Creative hobbies take a long time to master and initial abandonment rates are high. Many people, who get easily frustrated with failed first attempts or strive for perfection from the beginning, can easily give up after only a few tries. In general, preventing beginners from dropping out will be the key to a successful enterprise dedicated to creative hobbies. Yet, once they get over the learning hump, retention rates should increase and remain high.

Even once a level of mastery is attained, creative hobbies still require time and patience. This does not mean that they should be time-consuming, just that it could take a while to see results and the product of one's work. Thriving in a creative hobby is about enjoying the process not the reward. In fact, when it comes to creative hobbies, the journey is the reward itself, which brings us back to the idea of *"flow."* This might be challenging for consumers who expect an immediate reward, in the same way they might expect to perspire and ache after an exercise session as a sign of how hard they worked out. Providing a sort of *"instant gratification"* for newcomers will improve the chance that they *"stick"* to their new hobby.

This is also a reason why instruction and community are crucial components to the success factor of an enterprise in creative hobbies. In-person instruction that provides tailored attention to an individual learning lowers the probability that a beginner might abandon the hobby out of frustration or lack of skill advancement.

Community is an equally important aspect. As laid out by sociologists Jean Lave and Etienne Wagner in their situated learning framework *"Communities of Practice,"* community, especially a community of practice, provides the benefit of social capital: *"Practice is a shared history of learning. Practice is conversational. 'Communities of Practice' are groups of people who share a concern (domain) or a passion for something they do and learn how to do it better (practice) as they interact regularly (community). "*

In our solution, we emphasize the importance of community, however it differs from Lave and Wagner's in that we do not prescribe that the community pertain to a single domain

(one hobby), rather the community is made of up of a diversity of members involved in all sort of creative hobbies.

1.3.4 The Creative Hobbies Market

Arts & Crafts Retailers

Historically, the arts and crafts retail landscape has consisted mainly of mom and pop shops and big-box retailers, which are now facing uncertainty before the competition from online retailers such as Amazon.

Mom and pop shops specialize in a particular craft catering only to their local communities. These shops usually follow the same format: they operate as retailers with a narrow offer of merchandize needed for the specific craft and supplement their offering with classes. Mom and pop shops tend to become small community centers for meet-ups.

In direct opposition to mom and pop shops lie the big-box retailers, which include:

1. Michael's: the oldest and largest arts and crafts chain with over 1,200 stores; it was founded in 1984 and is a publicly-traded company

2. Hobby Lobby: a lower-end chain with 900 stores across 46 states

3. Jo-Ann: specializes in fabrics, sewing and needlecraft and has 800 stores across the US.

These retailers are increasingly offering in-store classes as a way to incentivize their clients to visit their stores in the face of fierce competition from online retailers such as Amazon. Mom and pop shops are facing the same pressure but can leverage their strong community. Yet neither have innovated enough to attract younger generations and withstand the threat of larger, online retailers such as Amazon.

Etsy, Online Classes & Tutorials

The rise of the internet has allowed for a large amount of online learning and selling resources to develop.

The main source of online tutorials is YouTube, where over 400,000 new user-generated videos are uploaded each day. YouTube is the most popular because it is free, however the offer is not curated. Other online learning platforms have come to the scene in more recent years, including:

- Bluprint: an online learning platform which was recently partially acquired by NBCUniversal
- Creative Live: a more premium offering which targets amateurs rather than hobbyists, by promoting their product as an opportunity to go professional.

1.4 **Methodology**

We combined methods from both a Human Centered Design (HCD) and a Systems Engineering Design approach.

The HCD approach places the user and its needs at the center of the design process. While we did not fully immerse ourselves in the iteration process because we did not prototype, we carried out extensive research on our target user. We also use the Desirability, Viability and Feasibility model to evaluate existing solutions in the market.

We collected data via 15 in-depth interviews and a short survey that yielded 147 responses.

1.4.1   Human Centered Design Approach
The Human Centered Design (HCD) method addresses a problem from the business, engineering and design perspectives and combines them to find a solution at the center of all three. It uses the viability (business), feasibility (engineering) and desirability (design) model (DVF) to guide the ideation process.
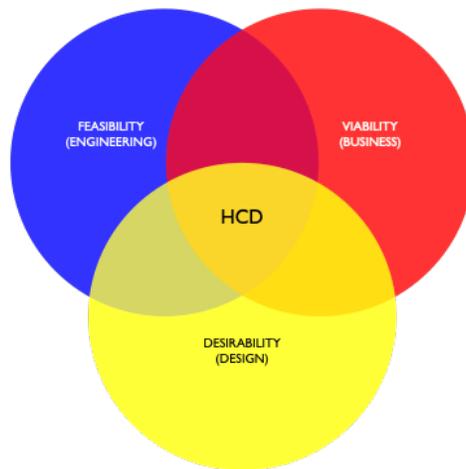
This approach puts the users' needs at the center of the design process. The process takes the form of a closed feedback loop which begins with research and goes onto ideation and prototyping. It is an iterative process where each prototype is tested and a subsequent one is worked upon with feedback collected from the previous research.

A crucial component of the HCD approach is to build empathy for the user. The research and testing phases consist of interviewing and observing users to uncover latent needs. Based on those needs, we created personas with different use cases to design for. These are the parts of the process that we borrowed for our own. We also used the DVF analysis later on to evaluate our own and existing solutions in the creative hobbies world.

We began our research process by surveying 147 people around the world (mainly in the US) on their motivations for work, leisure and other activities, which allowed us to collect quantitative data and extract patterns. The methodology, results and analysis of the survey are summarized later. We also conducted 15 in-depth interviews that provided us with enough qualitative data to better understand the extrinsic and intrinsic motivations of our target user.

1.4.2   Systems Design Approach

While we did not undertake a full systems architecture approach to design our solution, we did employ certain systems design tools that were useful to create structure, visualize the problem or opportunity and more specifically, to find the *"white space"* in a solution area.

In our process, we used two different systems design tools.

We used a 2x2 matrix to visualize the white space in the creative hobbies industry, which is presented and discussed in chapter 5.

We also used stoplight charts to evaluate how solutions meet criteria, and visually compare them on that basis. A list of solutions vertically is evaluated against a set of criteria (functional requirements and design parameters) horizontally. Where the row of a solution meets the column of a criteria, a color, green, yellow or red is assigned to indicate whether that solution meets the criteria. As the name of the chart suggests, green means *"go,"* yellow, *"wait"* and red *"stop."* In our case, we list a set of intrinsic needs vertically on the left and the list of sources from which those needs can be satisfied across horizontally.

Chapter 2

2 Literature Review

2.1 Enjoyment and Intrinsic Motivation

"In a world supposedly ruled by the pursuit of money, power, prestige, and pleasure, it is surprising to find certain people who sacrifice all those goals for no apparent reason: people who risk their lives climbing rocks, who devote their lives to art, who spend their energies playing chess. [...] If we can learn more about activities which are enjoyable in themselves, we will find clues to a form of motivation that could become an extremely important human resource."

– Mihaly Csikszentmihalyi

In the quote above, taken from his book <u>Beyond Boredom and Anxiety,</u> psychologist Mihaly Csikszentmihalyi subtly makes the difference between extrinsic motivation, driven by external rewards such as money and recognition, and intrinsic motivation, driven solely by internal satisfaction without the reliance of external sources.

At large, this thesis aims to establish the foundations for a movement to let go of the extrinsic rewards that most of us seek for purpose, meaning and material security, in exchange for the intrinsic rewards, such as enjoyment. For this purpose, it is important to understand the difference between extrinsic and intrinsic motivation (described above), as well as what separates pleasure from enjoyment. Csikszentmihalyi has dedicated much of his life to study and elaborate on these distinctions.

In his essay *"Towards a Psychology of Optimal Experience"* Csikszentmihalyi lays out what separates *"pleasure"* from *"enjoyment."* The former is derived from a short-lived activity that satisfies a physiological need without the use of any particular skills, such as eating and sleeping; the latter results from engaging in more challenging activities involving complex skills;

as such it is the *result* of something. As Csikszentmihalyi describes "enjoyment", it is: *"satisfying emergent needs,"* rather than responding to an already existing one.

2.1.1   Positive Psychology and Flow State

Positive psychology is the scientific field dedicated to investigating what makes *"*human life worth living.*"* Within this field, the concept of *"*flow*"* as coined by the psychologist Mihaly Csikszentmihalyi refers to the feeling experienced by humans when they are fully engaged in an activity to the point where they lose track of themselves, of time and of the outside environment. Csikszentmihalyi has done extensive research into the workings and effects of flow, and how it contributes to enjoyment and life satisfaction. In his essay entitled *"Flow,"* Csikszentmihalyi describes it thus: *"Flow is a subjective state that people report when they are completely involved in something to the point of forgetting time, fatigue, and everything else but the activity itself."* This feeling is often described as *"*being in the zone.*"* Regarding the physical sensation of flow when a person is experiencing it, he describes it as *"a sense of elation, a feeling of creative achievement."* Flow is a subjective experience, and thus an experiential reward that is classified in the category of intrinsic motivation.

2.1.2   Flow and Happiness: Optimal Experience

In his book <u>Flow and the Foundations of Positive Psychology</u>, Csikszentmihalyi lays out the foundations of positive psychology and how it is connected to the idea of *"*flow.*"* The belief of positive psychology is that the quality (to what extent something provides enjoyment) of subjective experiences determines life satisfaction and the extent to which life is worth living (motivation). Flow is an *"*optimal experience*"* (the highest quality) and it is derived by two factors that Csikszentmihalyi calls *"*action opportunities*"* and *"* action capabilities,*"* referring to the actors' perceived challenges and skills respectively. Flow is achieved when the ratio of perceived challenge to the perceived skill is equal, as shown in table 1 below:
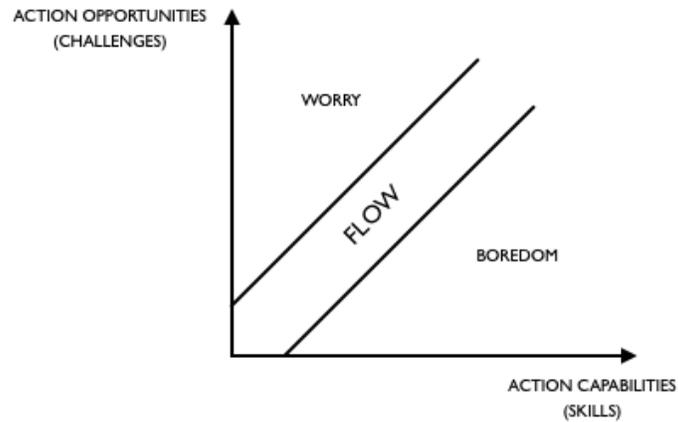
Flow is always in a fragile state of equilibrium between the actor's perceived challenge and its perceived skills. If the perceived challenge is higher than the perceived skills needed, in other words, if the task seems too difficult, that translates into worry. On the other hand, if the perceived capabilities seem higher than the opportunities, it turns into boredom. Flow is the feeling of control over the task at hand.

There are several conditions that need to be met to achieve a state of flow:

1. Clear Goals

The actor must have a clear set of goals, as well as a clear path to achieving them. The subject must have a good understanding of what needs to be done to complete the activity. He or she should perceive it as a straight line of tasks, with only one direction to the end.

2. Balance

Balance is achieved when the ratio of perceived challenge is in perfect equilibrium to the perceived abilities of the actor. The perceived level of complexity should be just right, not too easy that it becomes boring and not too difficult that it becomes overwhelming.

3. Live Feedback

The actor must receive feedback on his or her performance as he or she progresses in the activity. This keeps the subject engaged and allows them to change their method if necessary. It also confirms that they are on the right track, which encourages them to keep on going.

Csikszentmihalyi differentiates between *microflow and macroflow. Microflow* activities refer to those that meet the criteria of flow at a lower level of complexity. These activities are also carried out without extrinsic rewards, solely for their enjoyment value; We might engage in them almost automatically throughout the day, such as doodling. *Macroflow* is the more intense, fully immersive version of flow that this thesis will focus on.

In a study conducted by Csikszentmihalyi of 82 adult workers, whereing they were asked to identify flow experiences throughout their daily lives, 31% of respondents claimed they achieved it through work. In fact, work was the most highly correlated activity to flow. However, the authors of the study were not able to differentiate between whether it induced *microflow* or *macroflow*.

The second most correlated activity were hobbies and home activities. 22% answered they achieved flow during activities like cooking, sewing, photography, singing, etc. This comes as no surprise: creative hobbies, being challenging and demanding of new skills, provide mastery motivation which has been proven to induce flow state.

2.1.3 Mastery Motivation

The feeling of mastery is often cited as a benefit of participating in creative hobbies, and it is also behind the intrinsic motivation that lets us achieve flow state. Understanding this human need is crucial to understanding and promoting the benefits of creative hobbies.

Csikszentmihalyi also describes the relationship between mastery motivation and flow. He explains that historically, philosophers have argued that survival is the most important human need that takes precedence over all other ones and dictates most of our motivations and behavior; everything we do is a form of *self-preservation*. Csikszentmihalyi however, points out that this need for self-preservation is rather an avoidance of death and does not explain our *will* to live. Many philosophers have suggested that the drive for reproduction is what provides

us with this will. However, Csikszentmihalyi argues that self-preservation and reproduction are not enough to explain human behavior, nor for the survival of the species. The pursuit of mastery and control, which initially was developed to face challenging and hostile situations, is an equally important part of human nature and reflects another need crucial to the preservation of our species.

According to Csikszentmihalyi, the feeling of mastery is associated with *"curiosity, interest, exploration; the pursuit of skills, the relishing of challenge."* Mastery entails control.

2.1.4 Next Areas of Research and Societies of Flow

As posited in section 2.1.2, any activity can provide flow, dependent on the level of engagement, energy and concentration the actor dedicates to it. Some activities facilitate flow more than others, but ultimately the amount of attention we allocate to one activity determines whether we will achieve flow through it. This gives us agency to choose which activities to engage in with such focus that it becomes productive.

Csikszentmihalyi suggests there are two external factors that might determine our capacity to achieve flow on a more frequent basis. The first is on an individual level: different personality traits can influence how often we achieve flow state, and specifically whether having the capacity to attain this state is in itself a skill. The second is on a societal level. He writes *"the capacity to experience flow seems to be an extremely important personal skill. At the same time, it is also clear that the way society structures action opportunities will affect the ease with which people may find optimal experiences in their daily lives."*

As discussed in our introduction, the structure of most modern societies in the developed world imposes work as the source of optimal experience. This construct is what this thesis imagines could be different. However, we do not seek to diminish individuals' financial motivations. Removing financial motivation from may only be imaginable with government policy, as Csikszentmihalyi suggests, which this thesis does not venture into. However, this thesis does imagine more options for optimal experiences that are decoupled from work and how this can positively affect individuals and society. How individual personalities might affect the capacity to achieve flow is an area this thesis explores in the survey discussed later.

Finally, Csikszentmihalyi persistently points out that aiming to achieve flow as a way to seek individual enjoyment should not be seen as a purely individualistic behavior. The positive ripple effect of individuals achieving more frequent flow experiences is highly valuable. For instance, to the extent that it has been associated to work in the past, the positive output of flow has been valued in the order of ten billion US dollars of Gross National Product. As mentioned above, intrinsic motivation is a human resource that is very valuable and beneficial to society.

2.2 **Maximizers & Satisficers**

When thinking of the personality traits that might influence our capacity to achieve flow, especially in the context of creative hobbies, one immediately thinks of Barry Shwartz's *"Paradox of Choice"* in which he popularized the terms *"Maximizers"* and *"Satisficers."* In fact, Csikszentmihalyi cites Schwartz's *"Paradox of Choice"* when laying out his theory on enjoyment and intrinsic motivation.

In his book, Schwartz argues that increasing choice does not maximize freedom. Put differently, if happiness is a function of freedom, more choice does not mean more happiness, in fact quite the opposite. Schwartz believes that *too much* choice can be overwhelming and lead to indecision and depression.

In his argument, Schwartz differentiates between different decision-making personalities, and evaluates their level of life satisfaction. Maximizers are those who seek the best possible outcome; they also tend to be perfectionists. Satisficers on the other hand, prefer to optimize and settle for *"whatever that works."* Schwartz argues that although Maximizers do reach better outcomes in the end, they are less happy than satisficers. The reason being that it is very hard for maximizers to be fully satisfied since they can never attain the *best* outcome because there will always be a *better* one. Satisficers on the other hand are more easily satisfied, as their name suggests.

Schwartz found that this difference in personality not only affects decision-making patterns but also confidence and self-esteem. Satisficers tend to be more confident and think more highly of themselves, while maximizers have a higher tendency to be clinically depressed. In this thesis, we look at maximizer and satisficer personality traits to find correlations between them and participation rates in creative hobbies. In our survey, we ask people to identify themselves as one or the other. This information informs our human centered design approach.

2.3 Fit & Develop Theories

In *"Finding a Fit or Developing It: Implicit Theories About Achieving Passion for Work,"* the authors Chen et al. look at the two leading perspectives among individuals regarding how to attain *"passion at work."* They then analyze how these implicit theories affect individuals' expectations, choices and outcomes. Their work is helpful when looking at how similar individuals, specifically those who have pre-conceived notions about their own creative abilities, adopt new hobbies and what factors determine whether they will continue to pursue them.

One popular belief among most people is that we are born with a passion and we need to *find* it by matching it to the right vocation. This is referred to by the authors as the *"fit"* theory. Fit theorists believe in the expression *"follow your passion,"* which implies that it is within, and that our work should match or *fit* it. This view seems to have gained in popularity recently; the term has increased ninefold in English books over the last ten years. As Chen et al. point out, while this sounds optimal, it is unrealistic and unfair to those who cannot afford to choose their vocation.

The other popular belief among individuals is that we can develop a passion for work by cultivating our interest and our mastery of it. This is called the *"develop"* theory. Those who believe in the *develop* theory do not expect passion from the start, instead they hope to attain it with time.

Chen et al. categorize these two beliefs in the entity/incremental domains of personality traits. The *"fit"* theory is part of the *"entity theory"* domain, which is the belief that people are

born with a certain set of abilities and pre-dispositions they cannot change. Whereas the "develop" theory is part of the "incremental theory" domain, which believes that people's skills and abilities can evolve and change over time. There are many other theories that fall into the entity/incremental bins. For example, the theory of creativity as an inherent pre-disposition (an obstacle to creative hobby adoption for the many who believe it and also believe they are not creative) belongs to the entity theory bin.

In their work, Chen et al. looked at how the differing mindsets affected expectations, choices, and outcomes at work. A main take-away from this study, relevant to our work, is how fit theorists and "developists" differ in the way that they choose a job. Fit theorists rely heavily on initial experiences and interactions to decide on whether to enter a job. This makes it so that their expectations are high from the beginning, increasing the chances that they will be disappointed at some point. However, being discerning at the beginning means that in the long term they are more likely to be satisfied at work. Developists, on the other hand, enter a job with more realistic expectations and are less likely to be disappointed, which makes them more likely to stick to it. These differences might also apply to the adoption of a new hobby. Our survey (detailed below) suggests that individuals who do not participate in creative hobbies show signs of being entity theorists, believing that an individuals' level of creativity is inherent. This suggests that one of the needs our solution needs to address is how to change the wrongly held belief that someone is either born creative or not. Our solution needs to address how to make these initial interactions more enjoyable.

In terms of work, the study found that fit theorists tended to choose lower-paying jobs in exchange for more overall enjoyment, while developist" tended to choose the higher-paying jobs with the expectation that they would eventually learn to enjoy them.

They also looked at whether these same differences not only influenced people's vocational choices, but also their outcomes in terms of their satisfaction and commitment. The study found that their differing decision-making approaches did not affect these outcomes.

Chapter 3

3 Study: Survey

2.1 Survey Objectives

The survey sought to collect both quantitative as well as qualitative data. As such, question types range from multiple-choice and rating scales to short and long paragraph answer forms.

3.1.1 Understanding What Drives Young Urban Professionals

Because our set of design recommendations for a new premium space dedicated to creative hobbies is aimed at young, high-earning professionals in the US, the objective of the survey was to better understand the extrinsic and intrinsic motivations of this demographic, defined as 25 to 44 year old individuals with an average income of $60,000 USD or above. We were particularly interested in uncovering their motivations for allocating time to (or opting out of) work, exercise, meditation and creative hobbies. We were also interested in understanding how their motivations compared to the rest of American demographics to add context to our research, but also to uncover needs unique to them.

The first part of the survey asks respondents to answer questions about their background and socio-economic status (age, gender, average annual income, etc.)

3.1.2 Understanding Different Perspectives on Work and Leisure

Beyond understanding what drives young urban professionals, the survey also aimed to better understand differences in work and leisure perspectives from different personality types, and whether these were correlated to other results, such as hobby and exercise participation rates.

Respondents were served different qualifying statements about work, such as "My work is my passion" and asked to rank them on a scale from one (strongly disagree) to five (strongly agree) based on how they felt about it. These results were then used as a filter to analyze other results.

3.1.3 Differentiating Between Maximizers and Satisficers

Finally, the survey was designed to separate maximizers from satisficers in order to differentiate between their needs. Respondents were first given a basic definition of each and then asked to identify with one.

3.2 Survey Methods

3.2.1 Survey Respondents

The survey was first distributed among our personal and professional networks. This fetched 47 responses, but showed us areas of concern in terms of data quality and flow. After a few revisions and tweaks, the survey was re-distributed. Participants were recruited through Amazon Mechanical Turk. We filtered the Amazon worker requirements to meet the following conditions:

1. HIT Approval Rate greater than: 98%

2. Location = United States

3. Household Income less than $25,000 = False

With Amazon Mechanical Turk we recruited 100 more respondents. In total we surveyed 147 respondents (N=147).

3.2.2 Survey Structure

The survey was comprised of eight sections, with an average of 10 questions per section. The first section was comprised of questions regarding only the respondent's demographic background. The next four sections were designed to ask about the motivations and habits involving the following activities: work, exercise, meditation and socializing. For each of these sections, we asked respondents to define success in that context. Before passing on to the next section, respondents were asked if they participated in the given activity that was the subject of the next section; if they did not, then they would skip that section and continue on to the next relevant section. Before the section regarding hobbies, respondents were asked to identify with certain personality traits. At the end of that section, they were asked whether they participated in any creative hobbies. If the respondent answered yes, then they would be directed to a

section comprising questions about their hobbies, if not they would be directed to a section asking them why they did not participate in creative hobbies. In the final section, participants were asked questions on their perception of creative hobbies.

1. Demographics

In this section, we asked respondents about their socio-economic background. This included questions on age, gender, household income, level of education, number of children, marital status, etc.

2. Questions About Work

This section was one of the longest, given the importance of work in American culture we have discussed so far. In this section, we sought to identify the attitudes that have been discussed in other working papers we mention earlier.

We started by asking respondents general questions about their work. How many hours a week did they work? Where did they work? We followed up by asking them deeper questions such as whether they felt they worked a lot and if they liked to work.

The next questions were qualifying statements such as *"My work defines me"* and *"My work is my passion"* which we asked respondents to rate on a scale from 1 to 5 based on how much they agreed with them.

In the last part, we prompted participants with open-ended questions such as: *"In a few words, tell us what does work give you?"*

3. Questions About Exercising Habits

Similar to the section on work, we began by asking respondents very general questions about their exercising habits.

Regarding exercising habits, we were interested not only in the motivations that drove people to participate in them, but also in learning more about the experience itself. We asked participants *what* they expected to get from a workout session and *how* they expected to feel after it.

Finally, we asked them more probing questions on their motivations for exercising.

4. Questions About Meditation

The section was shorter, probably because the answers are more obvious than in other subjects. Like in previous sections, we began by asking respondents questions about their meditation habits and then asked them why they meditated.

5. Questions About Social Habits

The questions in this section were difficult to structure given how they could be easily misunderstood (what entails a social interaction?). We first asked participants about their socializing habits and whether they socialized at work or when they worked out. We then proceeded to asking them whether they felt fulfilled in their social life and if they went out of their way to meet new people.

6. Questions on Flow Experience and Self-Perception

The first question in this section asked participants whether they had ever experienced flow, and if so when. The following questions asked participants to identify as either a maximizer or a satisficer (with a brief description of each). The last question asked whether the respondent considered themselves to be detail-oriented.

7. Questions for Participants in Creative Hobbies

This section asked in high detail about the habits, motivations and experience of those who claimed to participate in a creative hobby. It began by asking respondents questions on their habits, how much time did they spend on their hobbies, how often and how much money did they spend on them. It proceeded to ask about the conditions under which they worked on their hobbies and whether they were satisfied with them. The next questions asked about their motivations for engaging in creative hobbies. In the final part, they were asked to agree or disagree on qualifying statements about the tools and resources available to them.

8. Questions for Non-Participants in Creative Hobbies

This section was kept brief and simply asked non-participants to explain why they did not participate in creative hobbies and whether they had ever tried to adopt one.

9. Questions on the Perception of Creative Hobbies

This last section was comprised of open-ended questions that prompted participants to answer the first word that came to mind when they thought of a specific word. For example, *"What is the first word that comes up when you think of knitting?"*

3.3 Survey Results

In this section, we will go over the most insightful results of the survey.

3.3.1 Demographics

In total 147 participants were surveyed. The gender distribution was quite even, 52% were women and 48% men.

Respondents by Gender Distribution

Female
48.000%
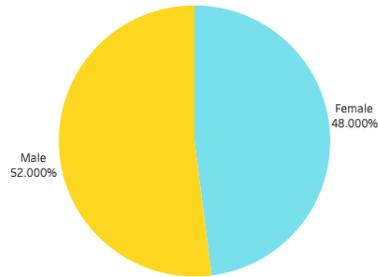
Male
52.000%

Please select your gender
- Female
- Male

In terms of age, most respondents were evenly spread across the 25-34, 35-44 and 55-64 age groups.

Respondents by Age Group

65-74
6.00%

55-64
10.00%

25-34
27.00%
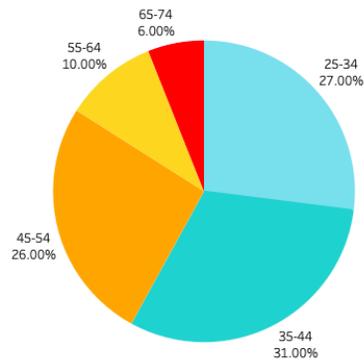
45-54
26.00%

35-44
31.00%

Please select your age group
- 25-34
- 35-44
- 45-54
- 55-64
- 65-74

In terms of distribution by income bracket, respondents were evenly spread across the $20,000-$79,000 brackets. However, income brackets were not evenly represented by age group:

Participants by Income Distribution
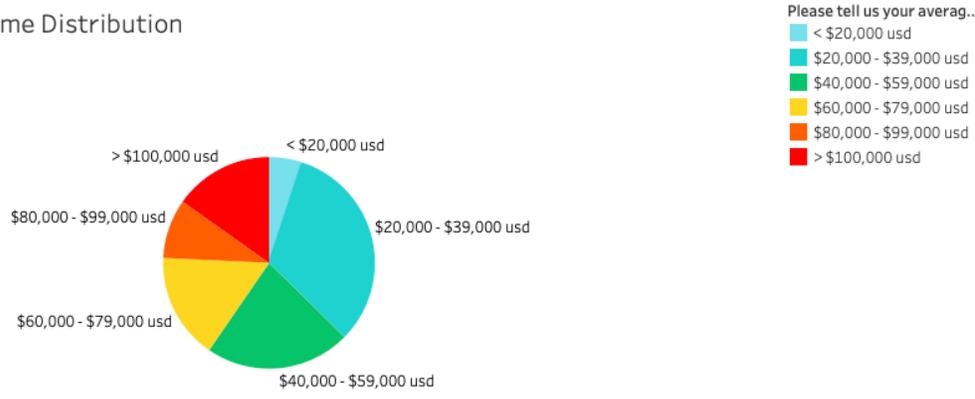
Respondents by Income Level & Age Group
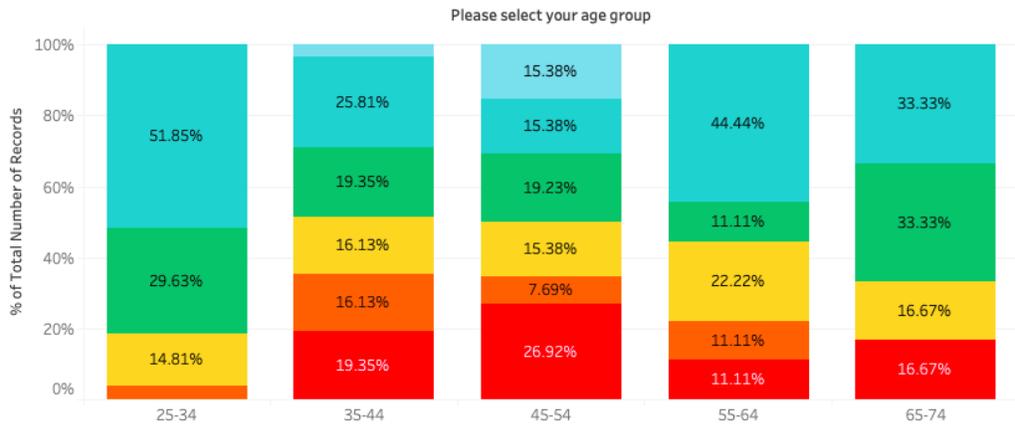
Respondents were equally spread among other demographics: c. 50% of respondents claimed to be married or partnered and 54% of them claimed to have children.

3.3.2   Results of Questions About Work

91% of the survey respondents claimed to be currently working. Of these respondents, the majority spend on average 40-60 hours a week working. 55% of respondents work in an office. 22% of respondents work from home. The rest are mainly service workers who work on location.

88% of working respondents answered positively to whether they think they worked a lot. 66% of respondents claimed they like to work, and 52% claimed they are fulfilled at work, but only 13% said they would still do their job if it did not pay them.

When analyzing the results of the questions with qualifying statements, where respondents were asked to rate their answer on a scale from 1 (strongly disagree) to 5 (strongly agree) based on how much they agreed with the statement, we combined answer results with the rate of hobby participation. For example, when prompted if "Work = Creativity," 70% of those who responded "strongly disagree" claimed they did not participate in any creative hobbies while 79% of those who responded "strongly agree" also claimed to participate in creative hobbies:

On a scale from 1 to 5, how much do you agree with the following statement: Work = Creativity?
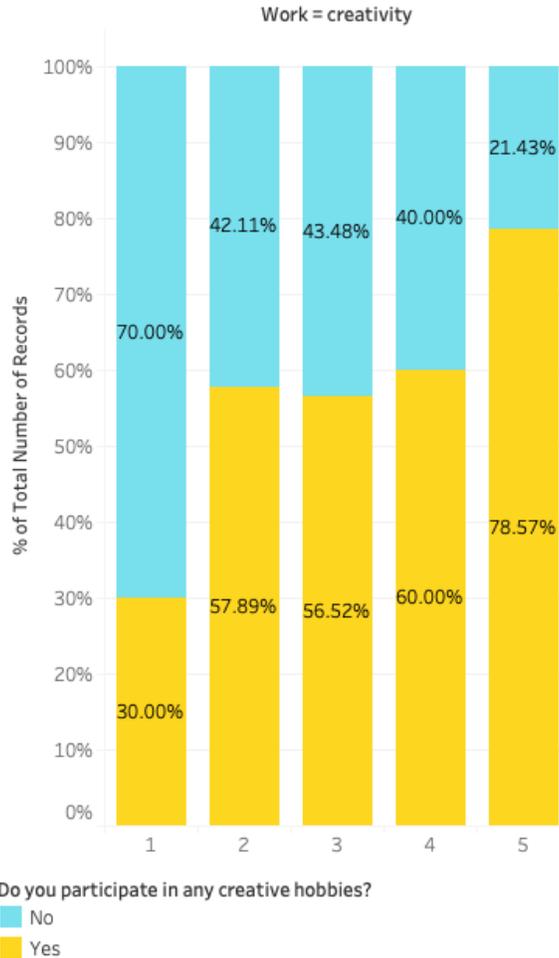
The graph above shows that those who were more likely to agree with the statement "work = creativity" where also more likely to participate in a creative hobby. Similarly, respondents who were more likely to agree with the statements "my work defines me," "my work is my passion," "work = inspiration," "work = purpose," were also more like to participate in creative hobbies. This might indicate that people who participate in creative hobbies are more likely to find other activities creative.

The statements for which the results were clearly opposite to those above were for "my work is my career" and "work = financial means"; respondents who were more likely to agree with these statements were less likely to participate in any creative hobbies. These results might give us an indication of the type of person who participates in creative hobbies, seeing a creative opportunity in every one of its endeavors, and the type who does not, who might find it more difficult to find outlets for creativity.

In regards to the results from short-form questions, such as "what does work give you?," the most common answers were "purpose" and "financial rewards."

3.3.3 Results of Questions About Exercise

61% of respondents claimed to exercise regularly. On average, they do so 4-6 hours a week. Running and Yoga were the most frequently mentioned as the type of exercise respondents engage in.

46% of respondents exercise at home (this percentage is less than the share of people who participate in creative hobbies, 55%), 33% outdoors and 18% at the gym. 85% of respondents reported they liked to work out.

When prompted with the question on why they exercised, most respondents gave answers related to staying healthy and fit, living longer, feeling better, relieving stress and losing weight.

When asked *what* they expected to gain from a workout session, most respondents answered they expected to sweat, burn calories and in general to feel good about themselves because they have accomplished something. When asked *how* they expected to feel after a workout session, the most cited answer was to feel "tired" and "satisfied."

When asked about success in the context of exercising, answers were mostly related to a set of benchmark measures such as calories burnt or speed in terms of miles per hour achieved. When asked whether they rewarded themselves for that success, the majority claimed they did not (46%), 23% answered "maybe" and 31% answered "yes."

3.3.4   Results on Questions About Meditation
Only 10% of respondents claimed to meditate regularly. The majority of these respondents reported to meditate daily (80%) and all of them claimed to enjoy it.

"Calm," "relaxation" and "peace" were most often cited as reasons to meditate and feelings after meditation.

3.3.5   Results of Questions About Social Habits
69% of respondents reported they socialize at work, while only 18% claimed to do so when working out. "Around the neighborhood," "at friends' homes" or "online" were the most cited places that respondents answered when asked about the question about where they socialize.

26% of respondents claimed to have social interactions daily, 40% of respondents claimed to interact in social situations more than once a week, 32% claimed to do so only several times a month. However, only 11% of participants said they went out of their way to meet new people. Many people claimed social anxiety as the reason they did not like to meet new people. Similarly, only 10% of respondents claimed to be members of any social club.

76% of respondents said they felt fulfilled in their social life.

3.3.6   Results of Question on Flow and Self-Perception
70% of respondents claimed to have experienced flow state. When asked when they have experienced it, many respondents claimed they have achieved flow state at work, when they were accomplishing something important or when they were immersed in a project. Many also cite outdoor sports activities, such as hiking and running, as sources of flow.

55% of respondents self-identified as satisficers, although 72% said they were detail-oriented. These results will later be used as a filter to look at other results as part of our analysis.

3.3.7 Results on Questions About Hobbies

55% of respondents reported to be engaged in a creative hobby. The most popular activities of these respondents were: painting, drawing and sketching (36% of hobby participants), needlework (27%), photography (26%) and musical instruments (20%).

Most participants claimed to have picked up their hobby for fun and out of curiosity. 16% claimed they needed it for work and 11% for their mental wellbeing.

87% of respondents prefer to work on their hobby at home. When asked why, they cited convenience and concentration. To the question: *"Are you satisfied with the space and environment you have available to practice your hobbies?,"* 91% of respondents claimed they were. However, when asked if anything was missing, most respondents answered *"space."*

For those who claimed that they did not participate in any creative hobbies, they were prompted with the question: *"Why not?."* Most respondents answered that it was due to a lack of time, lack of money or because they did not feel they were *"creative"* enough. When asked if they had ever tried to learn a new skill at a local studio or makerspace, none had done so, but 53% had tried an online class.

3.3.8 Results on Questions on the Perception of Hobbies

In this section, respondents were asked to answer the first word that came to mind when they thought of a specific word.

Knitting had the most obvious association to the grandmother stereotype. *"Boring"*, *"time"* and *"patience"* were other common associations:

What's the first word that comes up when you think of knitting?
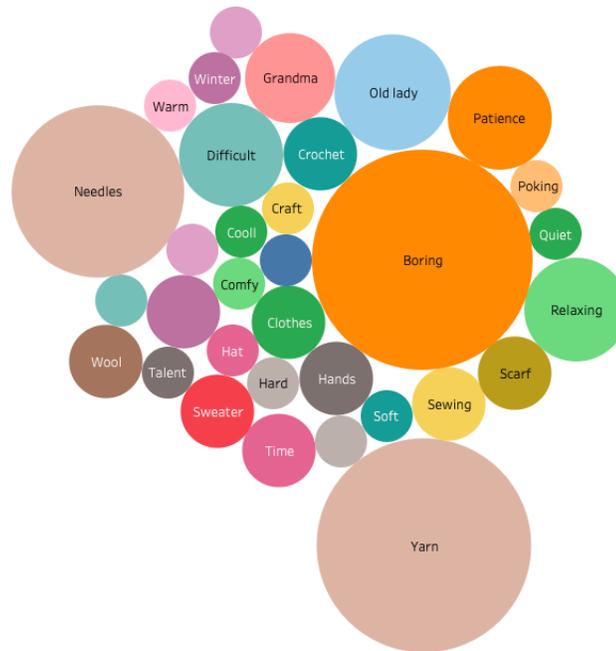
3.3.9   A Deep Dive into Young Urban Professionals

In this section, we will take a deeper look into results by filtering for our specific demographic (25-44 year olds with incomes above $60,000 USD).

When it comes to this demographic in comparison to all respondents:

1. hobby participation is only 38% compared to 55% for all respondents

2. a larger percentage feel fulfilled at work (71% vs. the average of 55%)

3. a higher percentage claim they like to work (71% vs. the average of 66%)

4. yet, 85% still report they would not be doing their job if it did not pay them

5. a larger percentage exercise regularly (76% vs. the average of 61%)

6. they are half as likely to meditate regularly (5% vs. 10% overall)

7. a larger percentage claim to be fulfilled socially (86% vs. the average of 76%)

8. they are almost twice as likely to go out their way to meet new people (19% vs. the average of 11%)

9. a significantly larger amount claim to have achieved flow state (95% vs. the average of 70%)

10. more self-identify as maximizers (55% vs. 52% overall)

50

11. 43% agree with the statement "work = creativity" (vs. the average of 32%)

12. 90% strongly agree with the statement "work = financial means" (vs. the average of 73%)

The last two points illustrate Robert Frank's description in Wall Street Journal of work as leisure for the rich population.

3.3.10 Comparing Results of Self-Identified Maximizers vs. Satisficers

In this section, we will analyze results as they differentiate between self-identified maximizers and satisficers. Self-identified maximizers are more likely to participate in creative hobbies:

Hobby Participation Overall

A maximizer is a person who strives to make a choice that will give them the maximum benefit later on. A satisficer's choices a

I'm a maximizer (ie, I strive for the best, I'm a perfectionist)   I'm a satisficer (ie, I am happy with what works)
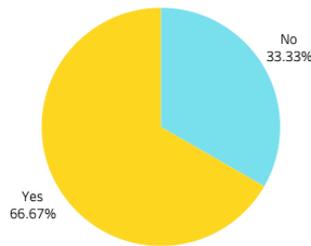
We do not have enough information to tell us why maximizers engage more in creative hobbies, but it could be that satisficers do not see the "point" in them, while maximizers thrive on opportunities to master a skill. Maximizers are also more likely to enjoy and be fulfilled at work:

Do you like to work?

A maximizer is a person who strives to make a choice that will give them the maximum benefit later on. A satisficer's choices a

I'm a maximizer (ie, I strive for the best, I'm a perfectionist)   I'm a satisficer (ie, I am happy with what works)

No
15.38%

Yes
84.62%

No
48.08%

Yes
51.92%
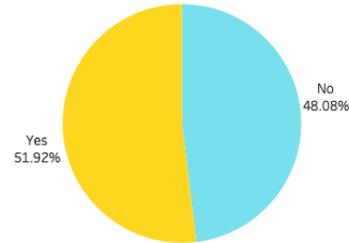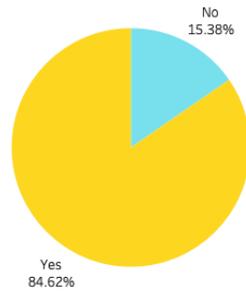
Are you fulfilled at work?

A maximizer is a person who strives to make a choice that will give them the maximum benefit later on. A satisficer's choices a

I'm a maximizer (ie, I strive for the best, I'm a perfectionist)   I'm a satisficer (ie, I am happy with what works)

No
38.46%

Yes
61.54%

Yes
44.23%

No
55.77%
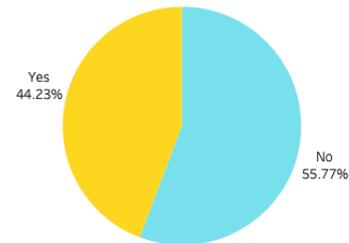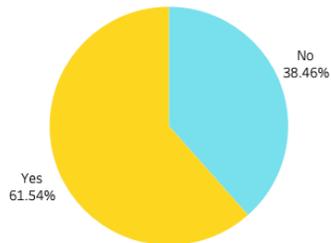
The results above on work satisfaction are not aligned with Schwartz' theory which claims that maximizers are less satisfied with their outcomes, because there is always a better one. A higher percentage of self-identified maximizers claimed they go out of their way to meet new people.

52

Do you go out of your way to meet new people?

A maximizer is a person who strives to make a choice that will give them the maximum benefit later on. A satisficer's choices a

I'm a maximizer (ie, I strive for the best, I'm a perfectionist)   I'm a satisficer (ie, I am happy with what works)

Yes
17.78%

No
82.22%

Yes
5.45%

No
94.55%
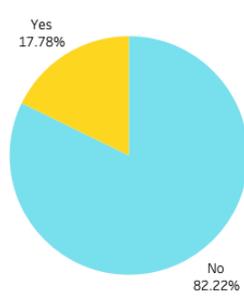
On the other hand, a higher percentage of self-identified satisficers reported to have experienced flow:

Have you you ever experienced flow state?

A maximizer is a person who strives to make a choice that will give them the maximum benefit later on. A satisficer's choices a

I'm a maximizer (ie, I strive for the best, I'm a perfectionist)   I'm a satisficer (ie, I am happy with what works)

No
17.78%

Yes
82.22%

No
40.00%

Yes
60.00%
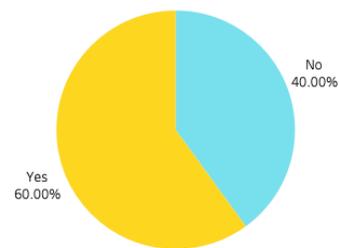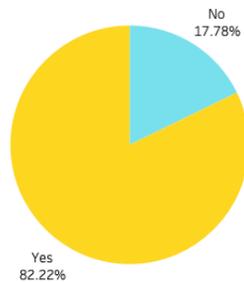
This suggests that maximizers, too concerned with achieving the best outcome, have a harder time yielding to flow. Even more interesting is how the views on work between maximizers and satisficers differ:

53

On a scale from 1 to 5, how much do you agree with the following statements:

"Work = Purpose"

Work = purpose

Scale	1	2	3	4	5
Maximizer (red)		30.77%	46.67%	45.45%	61.90%
Satisficer (teal)	100.00%	69.23%	53.33%	54.55%	38.10%
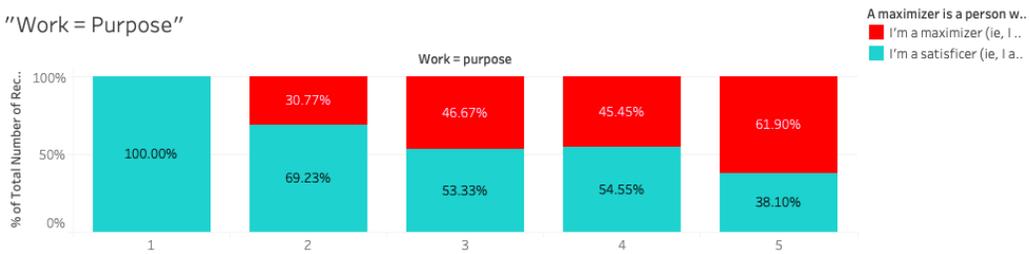
"My work is my passion"

My work is my passion

Scale	1	2	3	4	5
Maximizer (red)	21.43%	33.33%	52.63%	56.25%	100.00%
Satisficer (teal)	78.57%	66.67%	47.37%	43.75%	

"My work defines me"

My work defines me

Scale	1	2	3	4	5
Maximizer (red)	22.22%	40.91%	45.83%	58.33%	100.00%
Satisficer (teal)	77.78%	59.09%	54.17%	41.67%	
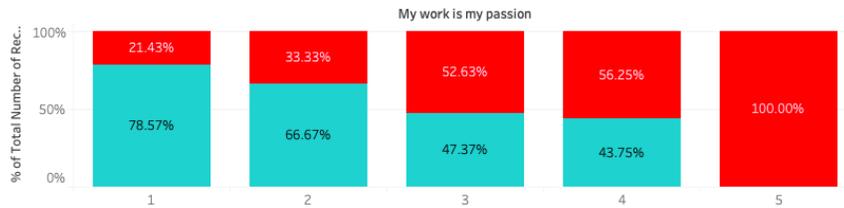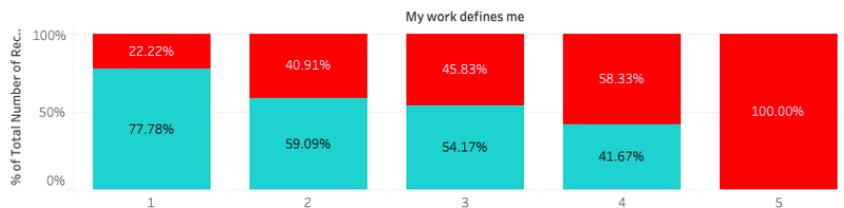
The graphs above illustrate how self-identified maximizers tend to be more likely to view work as a source of purpose and meaning. Maximizers are also more like to find passion at work. Similarly, maximizers tend to find more creativity and inspiration from work, which is related to wellbeing at work.

"Work = Creativity"

Work = creativity

A maximizer is a person w..
■ I'm a maximizer (ie, I ..
■ I'm a satisficer (ie, I a..
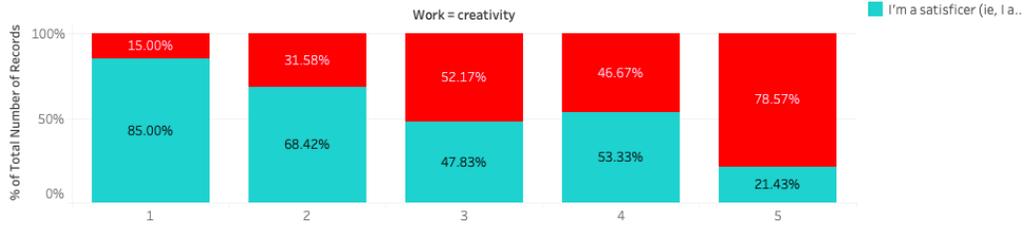
"Work = Inspiration"

Work = inspiration

"Work = Mental Wellbeing"
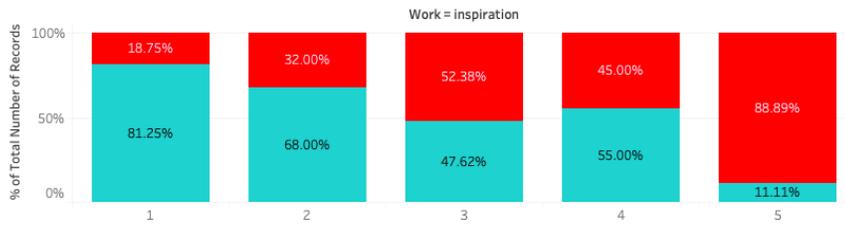
Work = mental wellbeing
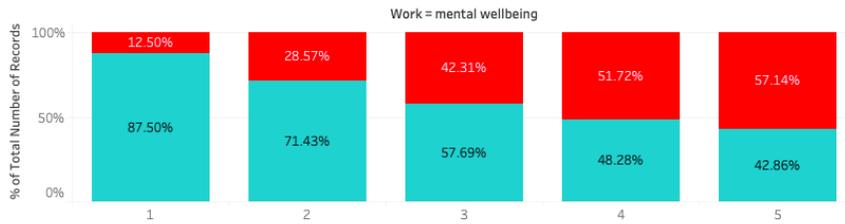
Lastly, it is interesting to note the subtle differences in the word associations put forward between self-identified maximizers and satisficers in the last section of the survey. For example, when asked "What is the first word that comes up when you think of "knitting"":

What's the first word that comes up when you think of knitting?

A maximizer is a person who strives to make a choice that will give them the maximum benefit later on. A satisficer's choices a

I'm a maximizer (ie, I strive for the best, I'm a perfectionist) | I'm a satisficer (ie, I am happy with what works)
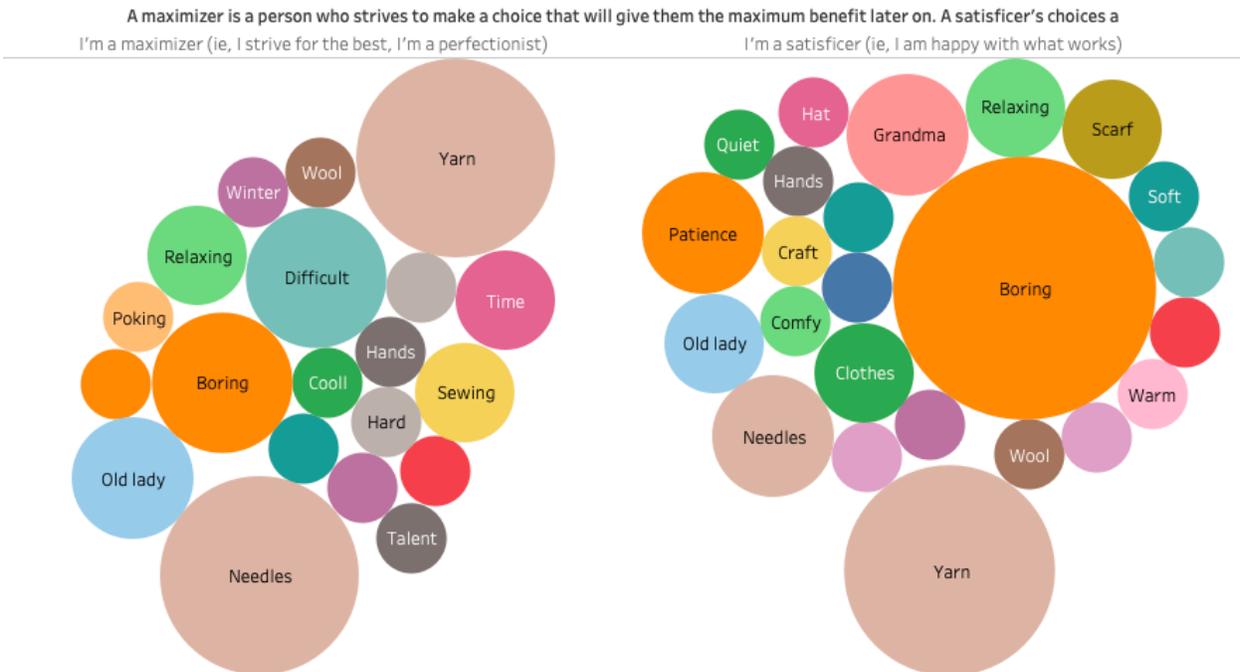
More negative terms such as *"boring"* and *"grandma"* appear more often for satisficers, while the word *"difficult"* is more prevalent among maximizers which speaks to the level of perceived challenge, and might explain the higher rate of participation.

3.3.11 Discussion

When diving into results, obvious and more subtle differences in perspectives around work, exercise, socializing and creative hobbies among different personalities come to light. These differences allow us to identify personas with differing needs. Below is a list of our most important findings:

1. Individuals who participate in creative hobbies might have a higher tendency for intrinsic motivation

Individuals who engage in creative hobbies were more likely to report getting intrinsic rewards from work. Similarly, individuals who did not engage in creative hobbies had a higher tendency to view work solely as a source of financial gain (extrinsic motivation).

2. Financial reward is an important reason to work

Most respondents answered, albeit in different ways, that work had extrinsic rewards for them, such as money.

3. Perceived lack of time and inherit creativity skills are big deterrents to hobby adoption

Individuals who do not engage in creative hobbies most frequently cite lack of time or lack of inherit creativity as their reason for not participating in them.

4. Young high-earning professionals feel more fulfilled overall

Young, high-earning professionals have a lower rate of hobby participation. However, they are more fulfilled at work, exercise more regularly and are more willing to go out of their way to meet new people. This demographic also claims to achieve flow state more frequently and tend to self-identify as maximizers more than the average. We note the dependency on work for fulfillment, which is what we want to address.

5. Self-identified maximizers feel more fulfilled overall

Maximizers have a higher participation rate in creative hobbies. Additionally, they also enjoy working more and meeting new people. They also report to achieve flow state more frequently and have more positive feelings about work.

Chapter 4

Interviews

We interviewed fifteen individuals that met the criteria of *"young, high-earning professional"* (defined as: aged 25-44 with an average annual income above $60,000).

The interviews were in the form of in-depth conversations that followed a discussion guide.

4.1 Interview Objectives

The focus of these interviews was to collect qualitative data from individuals that met our target user criteria (young, high-earning professionals).

The objectives of these interviews were not so different from the survey, except for the fact that we sought to get an even deeper understanding (vs. uncovering a pattern) of the intrinsic and extrinsic motivations that drive people to engage in certain activities, namely work, exercise, meditation, socializing and leisurely activities.

4.1.1 Interview Methods
The interview followed a discussion guide that was broken down into four sections:

1. Work Habits

In this section, participants were asked to describe their work routines. Then they were asked about their motivations and perceived rewards for working.

2. Exercise Habits

Similar to the section before, we asked participants to relate their exercise habits. Then they were asked about their motivations and perceived rewards from exercising.

3. Meditation Habits

In this section, participants were asked if they meditate, why so, and what their perceived reward from meditating was.

4. Socializing Habits

Here, interviewees were asked about their socializing habits, where and when they socialized with friends or others. They were also asked whether they felt fulfilled in their social life and if they went out of their way to meet new people.

5. Flow and Perceptions of Self

In this section, participants were asked whether they had ever experienced flow state, and if so when and what it felt like when they did. Following the questions on flow state, they were asked to identify as maximizers or satisficers (after given a brief explanation). Participants were also asked whether they believed themselves to be detail-oriented.

6. Questions on Creative Hobbies

First, participants were asked to define hobbies in their own words. Next, they were asked whether they participated in creative hobbies, which ones, and why or why not.

4.2 **Key Findings**

1. Impact is a Key Driver

Ten out of the fifteen participants described their ability to have impact and effect change as one of the most important motivations in work. Some sought to create impact at the organization level, while others spoke about global change that aligned with their company's mission but spread beyond the company itself.

Knowing what the "big picture goal" was and why the work had to get done were cited as important motivational factors.

2. Work is Purpose

In all the interview cases, work provided purpose. Purpose was derived either in the work itself or through the larger purpose of the enterprise the individual worked for.

3. Structure is Very Important

All respondents claimed they needed structure to keep them motivated at work, mainly in the form of a routine, an office space or deadlines. Most respondents claimed a need to demarcate between work time and off time, although they also mentioned that what they did off work was often in one way or another relevant to work.

4. Clarity and Goal Definition are Important When Trying to Achieve a Task

When asked what was important to achieving a task at work, almost all respondents reported the need for clarity of the task itself, the immediate and bigger picture goals and the way to achieve them.

5. Other People Are a Main Source of Inspiration

When asked where they found inspiration at work, most respondents claimed they got it from talking and interacting with other people, either colleagues, people outside their work, or by following public figures in their industry.

6. Exercise Provides Immediate and Long Term Rewards

When asked why they exercised, all participants answered a combination of either *"to feel better"* or *"to get healthy."*

Most respondents claimed they could see the results of their exercising habits over time, and could notice the difference if they did not work out regularly.

When asked what they expected to get from an exercise session, many answered *"to sweat."*

When asked what success meant in the context of a work out session, every respondent had a measure by which they could benchmark their one-time results to (calories burnt, distance run, speed, etc.). This had an *"instant gratification effect."*

7. People Get Motivated by Other People

In term of exercising, a lot of respondents claimed they prefer in-person studio workouts (over online) because they get motivated by seeing other people exercise.

The exception to this were runners and cyclists who claimed to prefer engaging in the sport alone (mainly to achieve flow state).

8. Most People Enjoy Instruction

When asked why they preferred studio classes over online ones, most respondents reported they enjoyed instruction and learning from others.

9. Gear is Important

Several participants reported having Gear Acquisition Syndrome (GAS), the belief that buying the right gear (usually the newest and most expensive) makes you perform better in the given activity. Aware of this, many still reported that even if it turned out not to be true, the belief in itself was enough to improve performance and enjoyment of the activity.

10. Flow Achievement is High

Fourteen out of fifteen participants claimed they had experienced flow, generally when working on a project of high importance to them (at work and outside of it).

Many cited the need for interest and excitement for the topic of the activity and a perceived challenge in order to achieve flow state.

11. Creative Hobby Participation is Low

Roughly a third of participants claimed to participate in a creative hobby. For those who did claim to have a hobby, it was something they developed from childhood or accidentally fell into.

For those who reported they did not engage in any creative hobbies, they claimed they lacked the time, did not believe themselves to be creative enough or were already fulfilled enough that they did not actively seek to pursue a hobby.

Chapter 5

Design Recommendations

In this chapter, we identify the persona we are designing for based on the needs uncovered during our research. For each need, we establish the design criteria. These are summarized in table 2, and discussed in greater detail later.

From our research, we identified several personas within the high-earning, young urban professionals based on their *"maximizer vs. satisficer"* and *"fit theorist vs. developist"* personality traits as summarized in the persona design matrix in below (table 1). The interviews enabled us to draw detailed and insightful representations of our personas.

2.2   Persona Design Matrix

Taking a system design approach, we decided to visualize the *"motivation profile"* of each of our personas in a matrix diagram (table 1), listing the different personality traits and motivations against four different user types:

User Type	User Type 1	User Type 2	User Type 3	User Type 4
Persona Name	**Alexa**	**Max**	**Chris**	**Lisa**
Maximizer vs. Satisficer	Maximizer	Maximizer	Satisficer	Satisficer
Entity ("Developist") vs. Incremental ("Fit Theorist") Personality	Developist	Fit Theorist	Developist	Fit Theorist
Work = Creativity	N	Y	N	N
Work = Purpose	Y	Y	Y	Y

Work = Inspiration	Y	Y	N	Y
Work = Physical Health	N	N	N	N
Work = Mental Wellbeing	N	Y	N	N
Work = Socializing	N	Y	N	N
Work = Passion	N	Y	N	Y
Work = Financial Means	Y	N	Y	N
Exercises Regularly	Y	Y	Y	Y
Main Source of Flow	Work	Personal Projects	Exercise	Personal Projects

The table above is a visual representation of the different preference profiles for each user type. This systems design tool is useful to immediately see the needs and opportunity areas. For instance, one can see that User Type 2, representing the *"maximizer"* & *"fit theorist"* personality type is most fulfilled at work. This is both in alignment and at odds with the studies reviewed that find that these personality types have more satisfying outcomes at work. On the one hand they claim that maximizers and *"fit theorists"* reach better outcomes (Schwartz and Chen et al.), but on the other hand they find they are less satisfied regardless, which does not seem to be the case in our results.

Another problem and solution aspect that becomes clear when visualizing the matrix is how a need that is not fulfilled at work, and which is true for all personality types, is directly compensated by single activity specially dedicated to that need. Such is the case for physical health, which no one reported to achieve at work, and for which a whole new activity is devoted to (regular exercise).

The only other motivational view that is the same across the board for all personality types is *"work as purpose"*. In many ways, this thesis asks us to imagine, when any one row is

red across the board in the way that it is for *"work = physical health,"* what new row in green would compensate for that lack?

For the purpose of this thesis, we will design for User Type 3, the *"Satisficer & Developist"* also known as Chris, which we view as the most urgent case since it is the only persona that does not find creativity and inspiration at work.

2.3   User Type 3: "Young, High-earning Urban Satisficer & Developist"

We created a persona to represent a young, high-earning urban dweller with the *"satisficer"* and *"incremental"* personality traits. We will refer to this persona as Chris.

Chris lives in San Francisco and works as a product manager for a technology start up. He has an annual income salary of $150K and receives an end of year bonus that can range between 5 – 20% percent depending on his own, the team's and the company's performance. He lives alone in a one-bedroom apartment with views on the bay. He works on average 60 hours a week, but he considers himself to have an optimal work-life balance because his office offers him the flexibility to work from home at any time of day so long as his assignments meet the team's deadline. As such, he usually goes to the office from ten to six and usually finishes work assignments at home after hours. Chris loves to travel on the weekend and on Fridays he might work remotely so that he can enjoy a three-day weekend away. Most of the time he enjoys his work because he finds it stimulating and challenging. He enjoys working with his colleagues because they inspire him and he looks up to veterans of his industry. Chris holds an MBA from an elite university which he thought long about before attending. He based his decision on several calculations he made involving value of time, expected income increase and potential job satisfaction after graduation.

Besides traveling, Chris enjoys working out, seeing friends and cooking. He prefers to go running in the morning before heading to office so that he can feel energized and productive for the rest of the day. Before going on a run, he meditates for ten minutes. On weekends, Chris enjoys going on a hike or cycling and once a week he has a personal session with a trainer. He owns a Peleton for the days that he does not have time to exercise outside. He works out to

feel good, get energy for the rest of the day and to live longer. He wears a fitness band that tracks his heart rate and sleeping patterns to help him optimize his exercise routine and sleeping schedule. He does not particularly enjoy shopping, but loves acquiring the best-in-class sportswear and gear, it makes him feel like a pro, which ultimately improves his performance. Before purchasing any item, he does extensive research on the internet, on blogs and expert sites.

Chris dines out a couple of times a week with friends, usually on weekends. If they do not go out for dinner, he will invite them over to his house which is a great opportunity for him to try out a new recipe. To prepare for this, he will research new recipes online.

When he is not working, exercising or spending time with his friends, Chris likes to watch TV (a series on Netflix or sports). He is always looking for ways to improve his skills and knowledge, so he spends a lot of time informing himself on current business affairs and topics that relate to his industry. He does not particularly want to pick up any new activity, but is always looking for ways to improve his creativity. He would like to learn how to play the guitar but has not brought himself to do it because he lacks the time and commitment to do it regularly. He is also interested in doing more digital fabrication but does not know where to go; the makerspaces in San Francisco look interesting and he plans to explore them.

2.3.1 Personality Traits

Chris is a *"satisficer,"* he is always negotiating between practicality and personal value, ultimately looking to optimize for efficiency. He takes calculated risks and does not act impulsively. He is realistic, pragmatic and rational. He is rather extroverted, enjoys meeting new people and seeks to build deep relationships. He is very independent.

2.3.2 Motivations and Beliefs

Chris is equally motivated by material gain and self-development. In terms of his career, he believes that one can develop an interest and get good at almost anything. Although he has a vague idea of what he likes, he prioritizes finding a job that will afford him the comfortable life he seeks.

2.3.3 Preferences & Needs

Chris values material security, convenience and clarity. He prefers structure over spontaneity.

He needs inspiration to motivate him to take on a new project.

2.4 User Needs and Design Criteria

This section assumes Chris as our main user.

2.4.1 Stoplight Chart of Motivational Drivers and Fulfillment Sources

To visualize the needs from the perspective of Chris, we employed a similar systems design tool to the one in section 5.2.

We used a stoplight chart to identify all the drivers of motivation for Chris. The types of motivation are listed in rows on the left and the sources of fulfillment are listed as columns vertically. The motivations highlighted in light blue represent intrinsic motivation and those in light green represent extrinsic motivations. The cells in green represent an area that is fulfilled, those in yellow areas that are partly fulfilled and in red those not fulfilled. Below is the stoplight chart for Chris' drivers and sources of motivation (table 3):

Source of Motivation	Work	Exercise	Meditation	Other
Purpose				
Meaning				
Personal Satisfaction / Enjoyment				Cooking, learning
Pleasure				Eating, Sleeping
Instant Gratification				
Long-term Benefits				

Inspiration from Other People	RED	RED	RED	RED
Opportunity for Human Capital and Skill Development	RED	RED	RED	RED
Energy & Productivity	GREEN	GREEN	GREEN	GREEN
Increased Sense of Self (Confidence)	GREEN	GREEN	RED	RED
Flow	YELLOW	GREEN	YELLOW	RED
Mental Wellbeing	YELLOW	GREEN	GREEN	RED
Physical Health	RED	GREEN	GREEN	RED
Feeling of Mastery	YELLOW	GREEN	YELLOW	RED
Financial Gain	GREEN	RED	RED	RED
Recognition from Others	GREEN	RED	RED	RED

The purpose of drawing out a stoplight chart is to quickly identify the needs, which are immediately visible by the row of only red cells. In the case above for Chris, we quickly understand that the solution needs to provide a source of inspiration, human capital development and the feeling of mastery.

The stoplight chart is also a useful way to visualize what would happened in the case that Keynes' prediction comes true. All we need to do is delete the "work" column to erase that source and we would identify more rows of only red and new needs to design for. In this thesis, we are designing for the current socio-economic context, in which work is still relevant.

2.4.2   User Needs and Design Criteria

We have identified user needs from both our human centered design and systems design approaches. The respective needs and design criteria outlined in table 4. Following the systems architecture approach, user needs are listed under *"functional requirements"* (FR) and the design criteria under *"design parameters"* (DP).

User Needs (Functional Requirements)	Design Criteria (Design Parameters)
Primary Needs:	
1. Provide inspiration from other people	1. Community 2. Cultural references
2. Opportunity for human capital and skill development	3. Learning and practice center
Secondary Needs:	
3. Provide mastery feeling	4. Activities with adequate level of challenge 5. Merchandize
4. Provide Feedback & Instant Gratification	6. Incentive and rewards system

Based on the needs and design criteria listed above, we have written a set of design recommendations for a new space dedicated to creative hobbies discussed in the next section.

2.5   Design Recommendations

2.5.1   A Premium Physical Destination Dedicated to Creative Hobbies

This recommendation is an answer to both FR1 (*"Provide inspiration from other people"*) and FR2 (*"Opportunity for human capital and skill development"*) in the same place. A physical destination attracts community (DP1) which provides the inspiration and can function as a

learning and practice center (DP3). The aim is to appeal to Chris' demographic with a premium offering, for which there is a white space in the market as discussed in section 1.3.4 (Perceived Market Opportunity).

This space would not be so different from modern luxury gyms or social clubs with high-end furnishings and equipment, available only to members. Here, they would attend classes given by craft experts or use an individual workspace to work on personal projects. We imagine the space to be comprised of different areas dedicated to: learning (studios with best-in-class machinery and equipment), practicing and working (individual workspaces) and socializing (communal eatery and bar). The space might also include a store where members can purchase supplies necessary for their work and of the best quality, which indirectly provides them a feeling of mastery (FR3). The nature of the supplies, colorful and of different texture, offer sufficient merchandizing (DP5) business opportunity.

2.5.2   A Successful Cultural Reference

Many users we interviewed referred to inspiration from other people (FR1). These are either colleagues at work, acquaintances in their community that they personally know or successful veterans of their industry that they do not know but look up to. For example, Steve Jobs is the face of inspiration for many designers and business people, a cultural icon of sorts. Warren Buffet is a prominent figure of the finance and investment worlds. The likes of Steve Jobs and Warren Buffet are the image of success of their respective fields.

Users want to know what they can achieve, and this usually tends to be personified so that one can relate and see oneself in that person. It is the assumption of this thesis that young, high-earning professionals influence other members of their community. In the same way, these individuals, the Chrises of the world, also need a cultural reference (DP2) to look up to.

In our case the cultural reference should illustrate a person who has been successful in a creative hobby and that has felt this success in other parts of his or her life. Further, the establishment of a new cultural reference would also help to supress the persistent stereotype we discussed earlier.

2.5.3 Gamification

When speaking to users about their exercising motivations it became clear that there were both long-term and short-term benefits to be expected from working out. In the long-term they expected to stay fit and live longer. In the short-term they expected to sweat and improve on a certain benchmark (where the unit of measure is either distance or speed, number of reps or calories burnt) which provides the so-desired *"instant gratification"* feeling that many seek. These benefits provide the motivation to participate in exercise and their effects are all tangible, visible and measurable.

Creative hobbies present an issue in that they do not provide an instant reward, and even the long-term ones not so tangible; it takes a long time to master and see the product of one's work. Furthermore, being that they are so difficult to master, and that they do not provide any type of immediate value, first-timers are quickly tempted to abandon the activity and interest dwindles.

Lastly, Csikszentmihalyi claims that flow cannot be achieved without mastery. So, our solution needs to provide a feeling of mastery (FR4) and feedback (FR5) before the user actually masters the craft. The solution should have a type of instant reward or incentive scheme (DP6).

We propose a game system that implicates several levels on the way to attaining mastery. Game levels can control the challenge aspect so that it matches the performance and experience of the user, as a way to maintain the perceived action / capabilities ratio in balance. This system does not have to be explicitly a game, levels can be associated to classes; each class needing a type of certificate of approval to pass the next level.

2.6 Market Analysis

Part of research is to understand whether a premium studio space fits the needs of the user. We first visualize the market opportunity with a 2x2 matrix and then employ the DVF analysis to understand what elements are missing from current solutions.

2.6.1 The Market and Perceived Opportunity

In this thesis, we argue there is a market opportunity for a new premium space (conceptually and literally) dedicated to creative hobbies. To visualize this white space, we employed another systems design tool, a 2 x 2 matrix with "online vs. physical space" on the horizontal axis and "premium vs. entry" on the vertical axis:
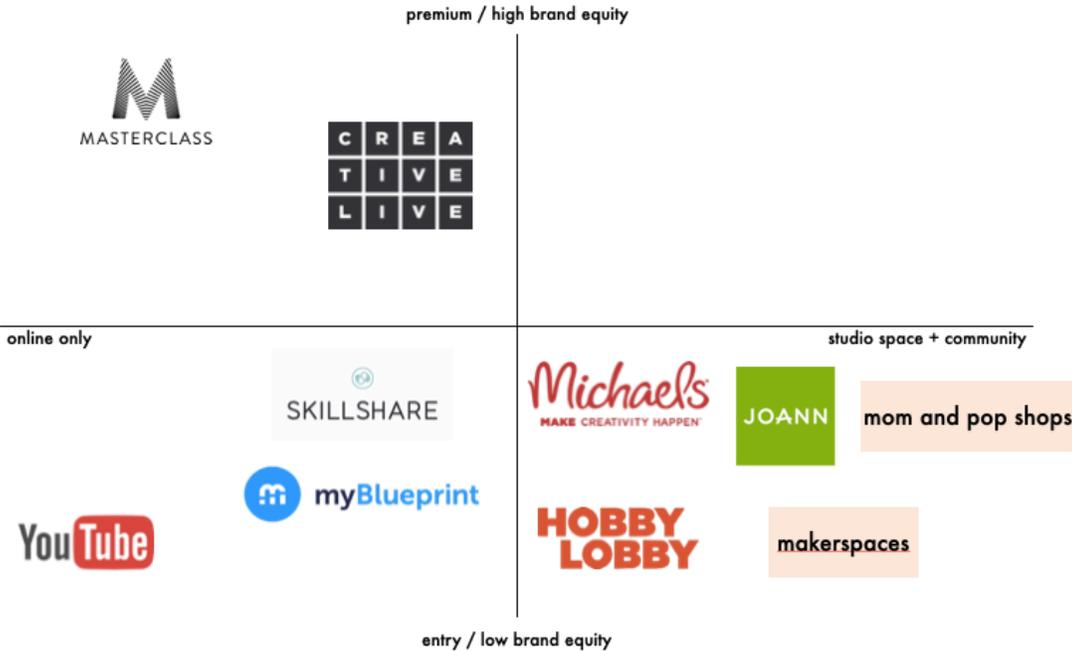
The graph above illustrates the opportunity to establish a premium studio space and social club specialized in all creative hobbies.

2.6.2 DVF Analysis

Another way to visualize our problem is through the Desirability, Viability and Feasibility (DVF) lens, a tool used in the human centered design approach. The following stoplight chart (table 5) with all three components set across solution types can also be visualized in the Venn diagram that follows it:

Place for Creative Hobbies	Desirability (Design)	Feasibility (Engineering)	Viability (Business)

Mom & Pop Shops, Makerspaces	🟥	🟨	🟥
Online Classes	🟨	🟩	🟩
Premium Physical Destination	🟩	🟩	🟩

The table above illustrates the different criteria that are strong in for each existing solution type. mom and pop shops and makerspaces have proven in the past that their model works, although today it is outdated and not a viable business any longer. Online classes have solved the business solution, with an online only model that is easy to scale. They have also demonstrated that there is a market for creative hobbies. However, their lack of community and a weak branding make their offer less attractive. Our solution, at the center of all three aspects, as shown in the Venn diagram below, combines both aspects that have worked for each and add the "premium" factor to increase the desirability:
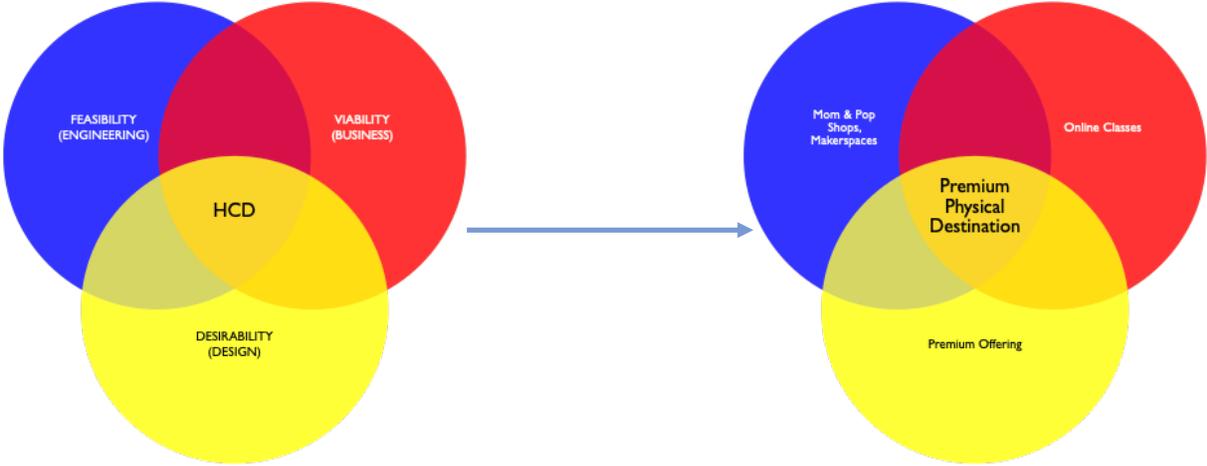
Chapter 6

Vision for the Future and Conclusion

6.1 Vision for the Future

We hope that this research and set of design recommendations can one day lead to the design of an enterprise dedicated to creative hobbies that elevates the sector and showcases its potential.

We imagine a world in the not-so-far future where people will no longer see creative hobbies as a meaningless, wasteful and boring activity, rather a treasure trove of potential ways to develop human capital skills, improve mental health and achieve those optimal experiences that fill us with serenity, namely, "flow."

In this world, creative hobbies will become as important and culturally relevant as exercise is today, with people choosing to invest the same amount of time and money for the sake of their health, with the same dedication and motivation.

In this way, we hope that people will no longer rely substancially on their work for meaning and purpose. Or, if they continue to do so, that creative hobbies might at least be a way to improve their performance impact at work.

6.2 Conclusion

We do not need to wait for Keynes' prediction to come true to imagine a world without work and how it will impact people's motivations. We can look at the aging population of western countries (which will soon make up the largest group in many countries including the US) and think about how it will spend its time after retirement.

Or, more immediately, we can look at how younger generations are weathering the numerous crises the world is facing at the time of writing this thesis. Never have these questions regarding time, work and purpose been more salient than today, during the coronavirus crisis of 2020.

Moreover, the world is going through three different crises that have the potential to upend our core beliefs around life and meaning. The first and most urgent one is the health crisis that has brought our healthcare systems to the brink of collapse and confined us to our homes for the foreseeable future. With it, the world is also facing an economic crisis that has led to the third, deeper, more existential one.

While economies shut down and stock markets plummet, many jobs are being lost. Those who have not lost their job yet are living in fear that theirs might be next. For the majority of us who had not previously worked from home, we might realize that what we thought took us eight hours to complete can actually be done in a quarter of that time. Add on the extra hour (on average) we have gained from no longer commuting to work, in total and we will have a lot more time that will not be spent on market work. On an immediate level, some of us might be wondering what to do with this extra time (if any of it is left over after shifting priorities to other responsibilities that become more important during the crisis), but on a deeper level, we are all most certainly re-evaluating the way we used to spend our time before the crisis and whether we did so in the most rewarding way.

The above is true only for the lucky few who have not lost their jobs and will have the opportunity to ask themselves these questions. However those who have lost or will lose their job will be faced with more urgent and more difficult questions. Finally those who submitted to the idea of *"workism"* (knowingly or otherwise), who looked at work for purpose and meaning, and have realized that they can no longer depend on it for such, might be asking themselves what will become of them and how they will re-invent themselves.

Finally, this crisis has given new meaning to work and purpose. While we argue that finding purpose through work is an unrealistic endeavor and only attainable for a wealthy elite, we have seen over the last few months that service jobs have become the most purposeful of all. Most of the jobs lost or being put on hold are part of the knowledge-based work functions. However, those that remain and continue to support our communities, who we hear referred to as *"essential"* workers, who through their work keep our basic economy going, are the service workers. We have learned as a society to value those jobs (for what they are), and the people that hold them in a way we have not done so before. In this crisis, we might learn the

difference between personal purpose and collective purpose, and with that in mind, we might

see the value and give way to a creative economy that services the community, as Derek

Thompson imagines in his article *"A World without Work"*: *"The demise of the formal*

economy could free many would-be artists, writers, and craftspeople to dedicate their time

to creative interests—to live as cultural producers. Such activities offer virtues that many

organizational psychologists consider central to satisfaction at work: independence, the

chance to develop mastery, and a sense of purpose." This, of course, would happen only in a

world where work is no longer relevant, but in this world where creative hobbies are indulged

in for *"cultural production,"* they are surely no longer mere hobbies for hobbies' sake.

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