Chapter 4: Projecting and creating

4.1 Introduction

In the previous chapter we discussed leading in project organizing and introduced the project leadership model (PLM). We now focus in greater detail on the projecting and creating dimensions of that model. The project leader uses sensemaking and relating as the enabling information sources for projecting the project mission and then creating how that mission will be delivered. Projecting and creating are therefore the action-oriented dimensions of the PLM – "they produce the focus and energy needed to make change happen"[1]. As an important part of projecting, we introduce the concept of project narratives, and how they change through the project lifecycle. We then distinguish narratives from storytelling, which is also central to effective project leading. Turning to creating, we focus on innovating as an inherent aspect of project organizing before exploring the role of innovation champoints on projects more deeply. We saw in Case 2 how Smit projected by "telling future truths" and in Case 3 how Crotty carefully designed the processes and procedures that allowed the project to be delivered. In the Case for this chapter we show how the Tideway megaproject identity narrative is crafted and their approach to creating the innovation programme.

4.2 Projecting

Projecting in project organizing is the process of imagining how a project will be developed and progressed throughout its lifecycle, and how private advantage and public benefit will be combined in future value. We distinguish projecting from visioning because the latter is a process within a single organization[2], whilst projecting mobilizes complex stakeholder networks as well as owner organizations during project shaping. Projects are born through ideas – that awakening may come in a flash of inspiration or a slow maturation, but in order to transition from awakening to aspiration it is shared with others through narratives. Narratives therefore play an enormously important role in projecting by connecting the present with the future[3], and are the essential means for maintaining or reproducing stability and for promoting or resisting change in and around organizations[4]. The future-oriented projecting nature of project narratives means that they change the future[5], and are performative[6] in the sense that they are words (and other media) that get things done. They are persuasive in nature and are used by project leaders to convince stakeholders to commit financial resources during project shaping and suppliers to mobilize human and technical resources during project delivery.

The project mission is a compelling "why" statement for the project[7]. In order to develop that mission into a compelling *narrative* for the project that will motivate staff and suppliers and commit stakeholders, it is usually complemented with other materials that communicate the principles underpinning *how* the project will be done. These include ethical principles, expectations of suppliers, and benefits for stakeholders. For example, the Olympic Delivery Authority published a strategy which outlined the project mission as "the overarching vision for the London 2012 Olympic Games and Paralympic Games is to host inspirational, safe and inclusive Games and leave a sustainable legacy for London and the UK"[8]. The project narrative therefore ties together the projecting and creating dimensions of the PLM. It can be communicated in spoken (e.g. talks, presentations), written (reports, business cases) and visual (e.g. videos, pictures, PowerPoint packs) forms as shown in figure 4.1. It is also iterated and reiterated to many different audiences (internal teams and external stakeholders)

and restated in many different ways throughout the project lifecycle. For the project narrative to give "common meaning to common purpose"[9], project leaders are "on message" in their conversations with suppliers and stakeholders. Corporate communications tend to be consistent with this message and carefully designed to reach their diverse intended audiences. Visual symbolic narratives are chosen carefully too, such as the tank of fish from Sydney Harbour in the middle of the project office for the Sydney waste water project which symbolized the ambition to remove storm-driven effluent from Sydney Harbour in preparation for the 2000 Olympic Games[10].
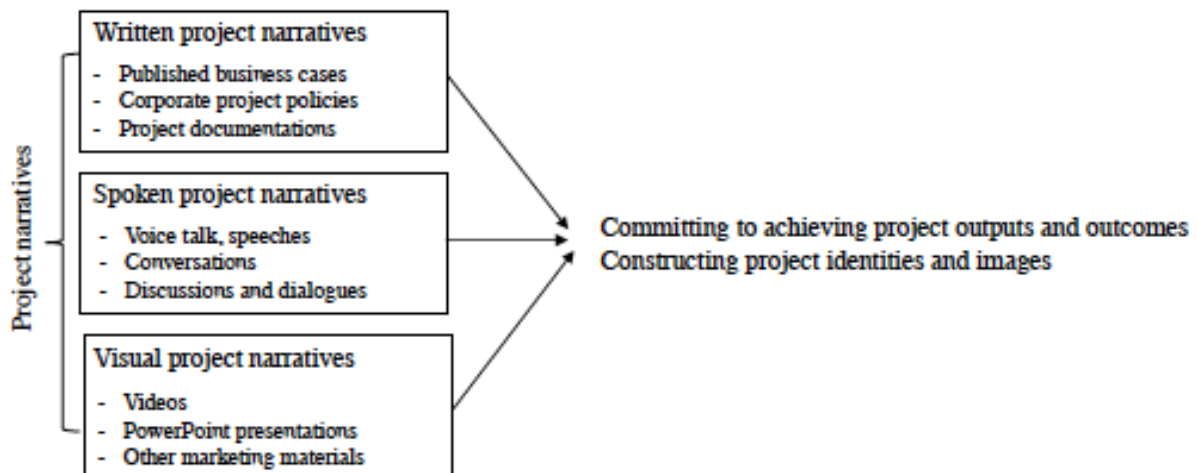

Figure 4.1 Project narratives: Their forms of presenting and implications

4.3 Project narratives

In order to communicate the project mission, project leaders craft a narrative that inspires employees, mobilizes stakeholders, excites partners, attracts customers and engages influencers - one that defines the answer to the question why, communicates the strategy and embodies the project's image and identity[11]. The project narrative is used to explain why the project exists and what makes it unique, the value and relationships it creates and communicates these to both internal project team members and external stakeholders. In effect, it creates a "project DNA" that persists for the lifecycle. This in turn helps to create a shared purpose for the team and a vision for its purposeful and successful delivery. In the Eden case in Chapter 2, credibility for the narrative was achieved through both Tim Smit's track record with the Heligan project and Ball's networks amongst the right people in the right places. Novelty was achieved through the scale of the vision generated – Eden was, and remains, unique. It was this novelty combined with credibility which convinced many of the stakeholders to commit to the project and for suppliers to commit resources early without any assurance that they would be recompensed.

The project narrative thereby forms a *reference narrative* [12] which is central to how leaders project under high levels of uncertainty. The future is inherently unknowable, yet projecting involves trying to shape that unknowable future in alignment with the project mission. Those leaders may be projecting their personal vision in the case of entrepreneurs such as Elon Musk, a corporate vision in the case of corporate leaders, or a vision of a better society in the case of politicians. Musk's passion for cars and space, and passion for innovation, led to the creation of Tesla and SpaceX. The project narrative acts as a reference point against which the resilience of the project mission can be tested.

This resilience testing can be done in many ways such as scenario analysis as "stories of the future"[13] and evaluation narratives of success and failure on earlier projects. The reference narrative thereby provides the criteria for judging how the responses to threats to the project will be calibrated and opportunities seized.

Project narratives do not emerge into the world fully formed. Just as the process of shaping the project mission can be fraught and iterative over months or even years, crafting the project narrative that supports that mission can be equally fraught – indeed the two are symbiotic. Ante-narratives[14] (before-narratives) are narratives that are not yet fully formed as project narratives and are still competing for the attention of stakeholders. Ante-narratives are what come before a coherent and persuasive reference narrative, and, in effect, form alternative future possibilities of our world that can be created by projecting. Ante-narratives are often presented in speeches, or published in newspaper articles and social media blogs as well as being the stuff of internal strategy debates within the owner organization before the coherent reference narrative is formed about the project and the project mission becomes succinctly stated.

In contrast to the project narratives articulated by those championing the project, counter-narratives can be defined as "the stories which people tell and live which offer resistance to, either implicitly or explicitly to dominant cultural narratives"[15]. The distinctive characteristics of counter-narratives are oppositional to the project reference narrative. Focusing on counter-narratives enables us to capture some of the political, social and cultural complexities and tensions in projecting and capture the diversity of stakeholder positions in relation to the project narrative which will be explored in Chapter 5. The dynamic interaction between ante-narratives, reference narratives, and counter-narratives is part of the power game around project shaping.

There are always counter-narratives to the dominant project narrative and ongoing interactions between them. Archival data such as newspapers and Twitter messages can be used as naturalistic sources[16] to help us learn about counter-narratives articulated by external stakeholders and how project teams deal with these counter-narratives and adapt the reference narrative in response. This dynamic particularly affects megaprojects due to their significant spatial impact generating conflicting interests between stakeholders. The promoters of a megaproject are interested in supporting its completion, while the protesters are interested in derailing the megaproject. For example, Extinction Rebellion, a global protest movement, is fully opposed nationally and locally to High Speed Two (HS2) in the UK. Alongside Stop HS2, Extinction Rebellion organised a walk of 200km along the proposed railway line in June 2020. There is a continuous process of interaction between the promoter and protester narratives as the narrative of the project vision evolves in practice as can be seen in vignette 4.1. In sum, there are multiple narratives in project organizing (e.g. reference narratives, ante-narratives, counter-narratives) and these are created, communicated, maintained and promoted in projects through the lifecycle.

Project reference narratives create and project certain futures and not other futures. Such narratives and the process of narrating have important implications for internal and external perceptions of the project. *Project Identity* is conveyed internally to the project team and the supply chain whereas *project image* is projected to external stakeholders such as investors, campaigners, and policymakers[17]. *Project identity narratives* are about the what project managers tell the team in order to achieve shared understanding and vision; they are about a sense of what the delivery organization's

purpose is that creates its "DNA". Project leaders communicate a narrative about project identity to the project team. This commitment is based on the membership of the group combined with the emotional value that is attributed to this membership[18].

Vignette 4.1 Reference Narrative and Counter-narratives on High Speed 2

High Speed 2 (HS2) is a £100bn railway from London to Birmingham and the North of England scheduled to open in phases from 2029 onwards. Trains will travel at up to 360 km/h on 550 km of track. The key benefits proposed by HS2 are: "HS2 will form the backbone of our rail network"; "HS2 will directly connect 8 out of 10 of Britain's largest cities"; "HS2 is an investment in Britain's future"; "HS2 will create 30,000 jobs"; "HS2 will be a catalyst for economic growth".

There are four main themes in the counter-narratives:

Environmental impact: "The proposed route could cause serious and significant impacts on the landscape of the Chilterns" … (National Trust Director 11/03/11)

Financial Case: "The cost is enormous at a time when public finances are under severe strain, and the business plan is based on over-optimistic forecasts of passengers (academic expert, 14/11/10)

Local Stakeholder: "I'm just gutted, and it will be horrifying if it happens. It would ruin the farm and our land won't be worth anything." (local farmer, 15/03/10)

Strategic Case: "Adding carriages to trains and lengthening platforms would ease overcrowding, and upgrading existing trains and tracks would allow trains to run at speeds up to [290km/h], Trains at this speed could also run along new tracks which could be built along existing railways or motorways and minimise damage to the environment" (AGHAST: Action Groups Against High Speed Rail, 14/11/10)

Those in favour of the megaproject counter with an appeal to the future, not the past: "It's not easy, but the idea of not doing it is utter madness. Do we want to live in the 19th century?" 10/01/12.

Source: authors' current research

Project image narratives stimulate stakeholders to commit themselves to the project[19]. Constructing a favourable image is of paramount importance as the inability to garner legitimacy and support of external stakeholders can affect the delivery of project outputs. Projects require convincing narratives to build strong brand attributes and brand loyalty[20]. This is why it is important to brand the project with a well-crafted external image from the start[21] and hence crafting a project image narrative as part of project shaping is essential for the successful delivery of projects from an external stakeholder management perspective.

> **EXERCISE 4.1 Think about a project you would like to do in the future. What would the project reference narrative look like?**

4.4 Project narratives through the project lifecycle

We now turn to exploring how narratives change through the project lifecycle and how project leaders can adapt to those changes. In particular, the relative importance of project image and project identity narratives changes as shown in figure 4.2. During project shaping, ante-narratives compete for attention and resources and counter-narratives can also start to form. From this dynamic, a clearly dominant project reference narrative may emerge. Our research suggests[22] that narratives which espouse a desired future are more likely to emerge as dominant than ones which are seen as merely solving current problems. Thus, at the project shaping phase of the lifecycle, an *image shaping* narrative is articulated with the purpose of projecting the desired future to external stakeholders. This future-oriented narrative about project image and expected value tends to be optimistic. Once the project image narrative has stabilized, the project can move from shaping to delivery as shown in figure 2.7; indeed, we suggest that unless the project reference narrative has stabilized from amongst the competing ante-narratives and successfully muted counter-narratives, it is unwise to mobilize the larger resources required for delivery.

During the project delivery phase, the *delivery identity* narrative becomes more important articulated by the owner project team and shared with the PBFs in the supplier domain. In a project, different organizational identities from different firms and people merge together in the temporary delivery organization as discussed in Chapter 7, and so forming a narrative about the project identity – or DNA - becomes important for mobilizing effort in one direction. Once the project is completed, narratives about value created for society and narratives about realized outputs and outcomes form the basis for the post-project evaluation. These evaluation narratives can be dynamic over time. For example, whilst the Sydney Opera House was completed 10 years late and 14 times over budget and initially dubbed a "great planning disaster", it created economic, cultural, brand and digital value for Australia. The value of Sydney Opera House is well established in Australia's sense of identity, as a symbol and economic resource[23]. Narratives about project awards and achievements can be shared more widely through social media in the form of learning legacy websites and industry awards ceremonies such as the annual APM Project Management Awards.
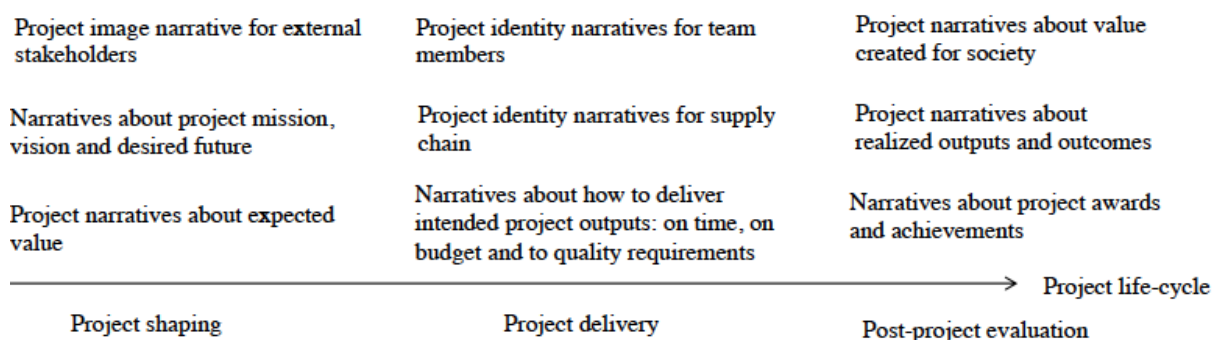
Project image narrative for external stakeholders	Project identity narratives for team members	Project narratives about value created for society
Narratives about project mission, vision and desired future	Project identity narratives for supply chain	Project narratives about realized outputs and outcomes
Project narratives about expected value	Narratives about how to deliver intended project outputs: on time, on budget and to quality requirements	Narratives about project awards and achievements

Project life-cycle →

| Project shaping | Project delivery | Post-project evaluation |

Figure 4.2 Project narratives through the lifecycle of a project[24]

Project reference narratives are crafted in order to be convincing and appealing to oneself, the project team, and to stakeholders, as well as tend to demonstrate long-term value through project outputs and outcomes. In this sense, they are performative because projecting changes the future. Project success, we suggest, depends, in part, on the development and articulation of a convincing project

narrative during both shaping and delivery stages of the project lifecycle. As projects are very complex and uncertain temporal endeavours, they entail a continuous process of negotiation between different narratives. These different project narratives (e.g. image shaping narrative, identity delivery narrative, project evaluation narrative) all play their roles through the project lifecycle and beyond.

Vignette 4.2 Image Shaping and Evaluation Narratives: 2014 Olympics, Sochi

In February 2014, the city of Sochi on the Russian Black Sea coast hosted the XXII Winter Olympic Games. At the start of 2013, it was the largest construction site in the world with almost 96,000 workers and total cost of $51 bn US. When in July 2007 Russia was awarded the right to host the mega-event, the image narrative for Sochi 2014 was to be hosted in a environmentally sustainable manner with carbon neutrality, zero waste, and extensive environmental impact assessments in place.

One of the most important aspects of the project mission was special attention to the post-Olympic use of the structure. The Fisht Stadium was designed not only taking into account the possibility of holding events related to the 2014 Olympics, but also subsequent opportunities. The stadium was re-opened in 2016 as an open-air football stadium to host matches as part of the 2017 FIFA Confederations Cup and 2018 FIFA World Cup .

In 2009, the Sochi-2014 Environmental Strategy was approved for organizing a "green" Winter Olympics in the city. The strategy composed of four themes, each of which was given a symbolic name: "Games in harmony with nature"; "Games without climate change"; "Games without waste"; "Enlightenment Games". However, not all of the goals stated in the strategy have led to the expected results. One post-project evaluation report suggests that there was a failure in meeting essential sustainability goals. Extensive construction led to the wholesale of destruction of local ecology and hydrology. There was evidence of dumping of construction waste and discharge of toxic fluids makings the water undrinkable for thousands of residents. There was also damage to the Mzymta, a major mountain stream in the Sochi area. The image shaping and post-project evaluation narratives were not aligned.

Source: authors' current research; Müller (2014)

4.5 Crafting the delivery organization's DNA

The challenge for the project leader is that the owner and each of the supplier organizations making up the project coalition has its own organizational identity. These organizational identities vary systematically between the different types of supplier typically found deployed on a project. In the project coalition that forms the delivery organization, different organizational identities are merging together, and a project leader has to craft the project's delivery identity. Cases 2 and 4 show the ways in which this can be done. Thus, leading projects is multi-identity management in which the project leader tries to develop a distinctive project delivery identity narrative – what is often called its DNA - in a number of complementary ways[25]:

1. What is noticed and measured – only a limited number of aspects of organizational performance can be actively monitored by the project leadership team. Clear messages by the team regarding those measurements will help project coalition members identify what

is important on this particular project. The categories of performance that stimulate compliments, rather than being taken for granted, help project team members focus their efforts.

2. The project leader's response to critical incidents help coalition members identify what is really driving the leader. If the project leader is passionate about an issue, then failures on that issue will stimulate a stronger reaction against those that fail.

3. Deliberate coaching – again, project leaders cannot provide a role model in all areas of performance. Those in which they choose to be supportive and provide coaching and mentoring will send messages regarding what is important.

4. Explicit and overt criteria for the selection of suppliers – these will send messages regarding what is important. It will also be necessary to remove individuals or suppliers that fail to perform on the most valued criteria.

5. Organizing project review meetings so that open and honest debate are encouraged through psychological safety as discussed in Case 6, rather than finding who is to blame for the latest disruption to schedule. Some project managers have found that organising special off-the-record meetings, where nobody is held to account for what they say, to be an important way of generating a co-operative identity within the project coalition.

6. Engaging in a formal management development programme[26].

Through crafting a project identity narrative, leaders of projects create the context in which projects successfully deliver outputs and outcomes. On the larger, more complex projects, a DNA of openness and readiness to address issues is vital as threats to the project emerge from complexity as 'unk-unks' as defined in Chapter 2 hove into view during delivery. In meeting those challenges, continual reference to the project narrative as the reference narrative for the project is required.

4.6 Stories and storytelling

Storytelling has a long history within the study of organizing[27]. The contribution of "storytelling organization" research is in understanding the sensemaking that takes place in pragmatic ways between storytellers and their audiences. Some stories are concerned with specific events or people, while others take the form of biographies[28]. In SPO we define storytelling as the activity of telling and sharing stories about personal experiences, life events and situations. We distinguish between storytelling and narrating, arguing that the first is more personalized, entertaining, and emotional in nature, whereas the latter is more towards coherence, stability and performative intent[29]. Leading a project is a very challenging and exciting experience. Stories and storytelling, and a sense of humour, are important competencies for project leaders. They are therefore "fragments of organizational discourse that construct identities and interests in time and space"[30].

Stories are informed by personal experiences providing the listener with the opportunity to understand the life world of the storyteller. Stories are told from the point of view of the storyteller or another individual or group. They are frequently considered as an integral part of project leading, and the means of connecting past experiences, present and future aspirations. Stories imply an ability

to make sense of past memories, respond to new experiences in the present, and to use what has been learned in ongoing processes that shape future aspirations and imaginings.

Storytelling provides a means of making sense of shared experiences and sharing stories is an essential part of project organizing. Storytelling is frequently seen as a useful soft skill that is especially valuable for project leaders. We suggest that storytelling is best understood as a dynamic process that is continuously (re)created through the elaboration, contestation and exchange of stories. By telling stories, individuals seek to bolster their identities, both in the eyes of themselves and others[31]. Stories are inherently social and emotional in the way people may seek empathy and understanding from others when they craft identities. Self-identity often crucially hinges upon the roles which individuals ascribe to themselves[32].

Project leaders communicate to the project team and external audiences by sharing stories: personal, professional, funny and entertaining stories. When project leaders visit project teams, they share stories, and when they are interviewed and give speeches. Stories help to provide an essential entertaining, social and emotional engagement with people[33]. As one project leader put it, "You have to realize early on that your persona, your personality, your DNA will become associated with HS2"[34] In the vignettes we use in this book, we have various examples of stories shared by project leaders, often captured in direct quotations.

4.7 Creating: Designing and innovating through the project lifecycle

Creating in the PLM has two distinct elements – *designing* how the project organization will deliver the outputs and outcomes which will be the focus of Chapters 7 to 10, and *innovating* which is our focus here. For SPO, we define innovating as a step change in best practice. That could be a product, process and service new to the specific context, not necessarily to the world, that could be economic, environmental, or societal benefits for the owner and its stakeholders.[35] Innovating is increasingly recognized as an integral part of project organizing. SPO, we suggest, is fundamentally about innovating[36], because it is about problem-solving whether by setting out to advance technology or by combining existing technologies in a novel way to deliver the owner's project mission. Innovating can only be achieved collaboratively across organizations by the people within them, and orchestrating such collaboration is one of the great challenges of strategic project organizing. Most project-based firms have a small team of formal innovation managers and informal roles of innovation champions.

Research on the Heathrow Terminal 5 and Crossrail projects working closely with project leaders has created many insights into project innovating. The conclusion is that "strong leadership with a coherent vision as well as the use of performance indicators and organizational change programs are essential to support new behaviours required to successful outcomes"[37]. From the Crossrail research[38] a framework has emerged for innovating on projects structured around four windows of opportunity through the lifecycle which we suggest is widely applicable in project organizing:

1. *Bridging window* during project shaping when innovative ideas are generated, learning and practices from other projects are used;

2. *Engaging window* when tendering and contractual processes are used by the owner to encourage suppliers to develop innovative ideas;

3. *Leveraging window* when all the parties involved are mobilized during project delivery to develop innovative ideas, new technologies and improvements;

4. *Exchanging window* during post-project review when innovative ideas can be combined with those of other projects in the innovation ecosystem. Figure 4.3 shows how this works across the project portfolio.
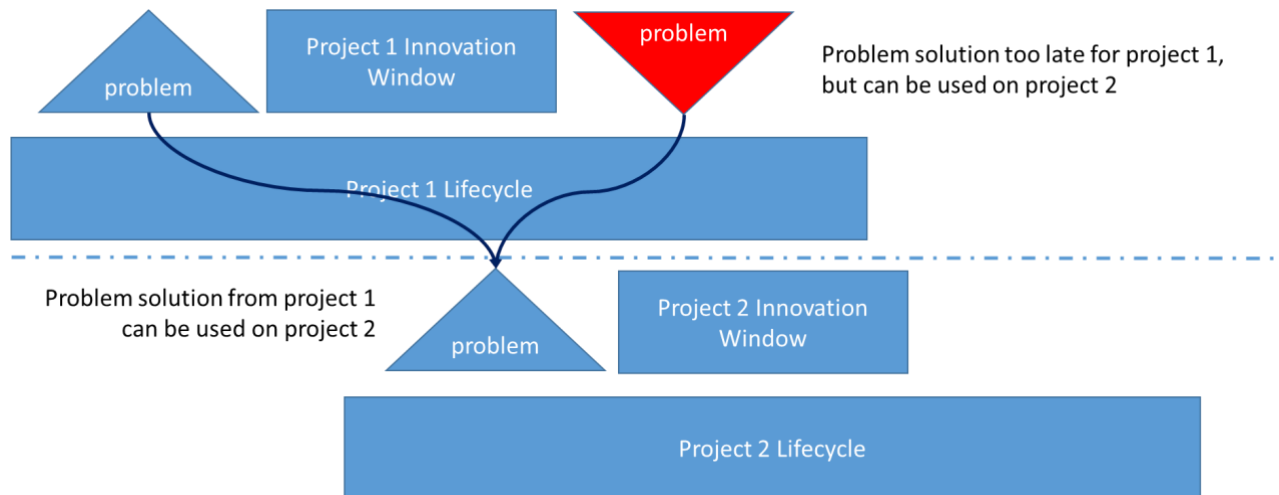

Figure 4.3 The Exchanging Window in Project Innovating[39]

> **EXERCISE 4.2 Think about an example of a project innovation that has impressed you most. Why is it seen as innovative?**

4.8 Policy-driven Innovating on Projects

We will discuss the concept of a project-based sector in Chapter 6. Here we want to focus in a little more detail on the innovation process on projects, and how innovations are diffused to other projects in the sector and beyond. We argue that innovating on projects is fundamentally about problem-solving in order to deliver on the owner's project mission – the more complex that mission is, the more challenging that will be. There is, however, another driver for innovating in project-based – and indeed all – economic sectors. That is policy initiatives by government to address particular social issues and "grand challenges". For instance, concerns for personal privacy and child protection in the online app sector are obliging owners such as Facebook to generate new systems and software for their apps that meet these regulatory requirements or government exhortations.

Similarly in sectors such as construction which is responsible for an enormous proportion of carbon generation its processes and products[40], strategies for decarbonisation of both project delivery and the project outcomes are required. This may happen in two ways as shown in figure 4.4. One approach is that owners respond directly to government initiatives and include carbon-related requirements in their project mission during Appraise phase and work with supplies during Select phase to choose the most appropriate technologies – hence the dotted line in figure 4.4. Alternatively, suppliers advise

that the project mission can only be achieved within the current regulatory environment by including carbon-reducing technologies. In either case, PBFs implement carbon reducing technologies on delivery projects and learn from that implementation for their future projects. In this way, PBFs serve as "middle actors"[41] between government policy initiatives and owners projecting a carbon-free future.
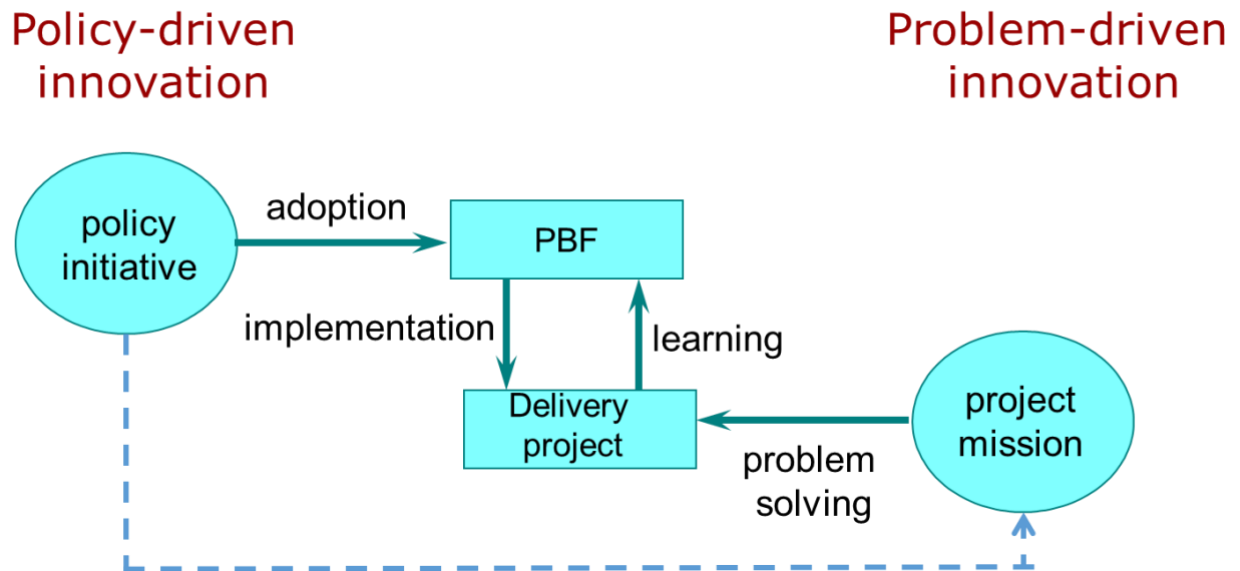
Policy-driven innovation

Problem-driven innovation

Figure 4.4 Policy-driven and Problem-driven Innovation on Projects[42]

4.9 Innovation champions

Project leaders play an important role in stimulating innovation and generating an identity of being 'innovative'. Innovation managers can be given responsibility for developing innovation strategies, but it is not sufficient to have a team of innovation managers that lead innovations across the business. Innovation managers encourage everyone in the organization to understand and believe in innovation, perform and behave consistently and this is therefore the responsibility of the senior leaders of the owner or supplier organization. Innovative identity is very important for stimulating organizational and technical innovations in PBFs and projects. Similarly the identity of the innovative owner organization tends to be based on empowering and motivating suppliers and their teams. Owners employ leaders who have an ability to spend some time working across the owner organization, identify and bring forward new ideas, engage people, and think about doing things differently.

In this process *innovation champions* play a crucial role in stimulating and promoting innovations in projects. In their informal roles, an innovation champion can be anyone in an organization who is "willing to take risks by enthusiastically promoting the development and/or implementation of an innovation inside a corporation through a resource acquisition process without regard to the resources currently controlled."[43] Typically, however, they are senior leaders of the organization, as shown in Panel 4.3 which explores innovation championing in two new products – one that has

transformed our world, and one that has not despite high hopes. Owners and suppliers employ champions who enthusiastically promote innovations, support and facilitate organizational changes. The role of innovation champions is to contribute to the change process, either by facilitating, enabling, initiating and/or advocating change; their role is context dependent.

An important innovation incentive is personal recognition. We all like winning awards and getting recognition from peers in addition to financial rewards. Recognizing contributions to organizational and technical innovations can give its members a sense of wanting to do it again. Internal and external recognition of innovations is really important for sustaining innovation over a longer term[44]. For more radical innovation, there is typically a higher value of reward. Telling stories about successful innovation by the leaders of owner organizations and project-based firms, whether innovations were generated by individuals or groups, enhances interest and attention from other firms[45]. Through recognition, owners and project-based firms can enhance their reputation and identity as successful innovative organizations.

> **EXERCISE 4.3 Have you ever played the role of innovation champion in a business of social context. Do you see yourself or someone in your team as an innovation champion? What qualifies a person as innovation champion?**

Vignette 4.3 Innovation Champions in New Product Development

The Sony Walkman launched in 1979 and became so popular that the name became generic for portable media players. It was a wholly new product category and Sony dominated the market for over 20 years – as the CEO Morita put it, "the market research is all in my head; we create markets". During the transition from the third to the fourth industrial revolutions, the Walkman inspired the Apple iPod which launched in 2001. This rapidly took market share from the Walkman as Sony struggled to move to fully digital portable music players. The iPod's design team went on to design the iPhone launched in 2007 and the two products have now effectively merged providing affordances undreamt in 1979. This series of projects over 50 years championed by proactive CEOs backed by creative marketing campaigns have been outstanding successes and repeatedly transformed successful outputs into triumphant outcomes that have really changed our world.

The Segway launched in 2001 with a strapline that it "will be to the car what the car was to the horse and buggy" offering a revolution in powered personal transportation that found very limited appeal in reality. It was also championed by an entrepreneurial CEO, backed by creative marketing campaigns, and reconfigured existing technologies to new purposes. It was also a successful output, but lack of market appeal meant the desired outcomes were not achieved. Segway was sold to a Chinese competitor in 2015, and production ceased in 2020. It remains to be seen whether its successor personal mobility technology – the electric scooter – will share the same fate. Innovation champions were key to both the Walkman/iPhone and Segway developments but were outstandingly successful in the first case and very unsuccessful in the second.

(Source: Shenhar & Dvir, 2007; Wikipedia, accessed 27/05/20)

4.9 Summary

We explored in this chapter the projecting and creating dimensions of project leadership model. We first explored projecting and the importance of the project narrative as a reference narrative which binds these two dimensions of the PLM together. We considered the nature and role of project narratives and how project leaders can craft, articulate and use them when leading complex projects. We also outlined different types of narratives in relation to the project lifecycle and the importance of storytelling as the emotional and personal aspect of project narratives. We then turned to the creating dimension and explored the processes of innovating on projects and the particular challenges it brings, as well as the importance of innovation champions.

This chapter concludes the first part of our book. In this first section we presented the core concepts of strategic project organizing – the three domains model, the SPO diamond, and the project lifecycle. We also clarified the definitions of uncertainty and complexity that we will use in SPO. In the following two chapters we dug deeper into the unifying core of the three domains model – leading – focusing on what leaders do as problem-solvers rather than who they are. We then presented the project leadership model (PLM) and its two enabling dimensions of sensemaking and relating and its two

action dimensions of projecting and creating. In the next section we turn to the three domains of project organizing, starting with the owner domain.

4.10 Further Reading

Brown, K.A., Ettenson, R. & Hyer, N.L. (2011) Why every project needs a brand (and how to create one) *MIT Sloan Management Review*, 52 (4), 61-68.

Discusses the importance of the project "brand" as a narrative to mobilize resources for a project.

Davies, A., Dodgson, M., Gann, D. M. & MacAulay, S. C. (2017) Five rules for managing large, complex projects. *MIT Sloan Management Review*, 59 (1): 73-78.

Incisive overview of the challenges of innovating on megaprojects.

Sergeeva, N. & Winch, G. M (2021). Project narratives that potentially perform and change the future. *Project Management Journal.*

Differentiates between different project narratives in relation to a project lifecycle and demonstrates them in three case studies.

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[1] Ancona et al, 2007: 97
[2] O'Connell et al 2011; Senge, 1990
[3] Emirbayer & Mische, 1998
[4] Vaara et al,. 2016: 496. There is a considerable literature on narratives and organization which is well summarized in this text.
[5] Sergeeva & Winch, 2021.
[6] Austin, 1962
[7] Brown et al, 2013
[8] Olympic Delivery Authority, 2007
[9] Barnard, 1968: 283
[10] Clegg et al, 2002
[11] Bonchek, 2016
[12] Kay and King, 2020
[13] Coyle, 2003:315
[14] Boje, 2008
[15] Andrews, 2004
[16] Ninan & Sergeeva, 2021
[17] Sergeeva & Winch, 2021
[18] Veenswijk et al., 2010
[19] Van Marrewijk, 2007
[20] Grayson, 1997
[21] Olander and Landin 2008; Brown et al 2011
[22] Sergeeva & Winch, 2021
[23] Hall, 1982; Murray, 2004
[24] Source: Sergeeva & Winch, 2021: figure 1.
[25] This list is developed from Schein, 1992
[26] See Lownds, 1998, for example
[27] Boje, 1991, 2001; 2008; Gabriel,(1995, 2000, 200), Ibarra & Lineback, 2005.
[28] Drouin et al, 2021
[29] Sergeeva & Green, 2019

[30] Vaara and Tienary, 2011: 370.

[31] Alvesson et al., 2008; Baumeister & Newman, 1994; Brown, 2015

[32] Lord & Hall, 2005; Ashforth, 2001; Brown, 2019

[33] https://www.pmi.org/learning/library/storytelling-project-managers-six-core-elements-6877 accessed 29/07/20

[34] Cited Sergeeva & Davies, 2021

[35] Damanpour, 2009

[36] Davies, 2014

[37] Davies et al., 2009: 121

[38] Davies et al. 2014

[39] Developed from Department for Transport, 2017: figure 4

[40] 39% of energy-related carbon emissions when upstream generation is included, Global Alliance for Buildings and Construction, 2017

[41] Janda & Parag, 2013

[42] Source: developed from Winch, 1998: figure 1

[43] Jenssen & Jörgensen, 2004: 65

[44] Cousin, 1998

[45] Denning, 2005