



**DEPARTMENT OF INDUSTRIAL PSYCHOLOGY AND
PEOPLE MANAGEMENT**

PROGRAMME IN INDUSTRIAL PSYCHOLOGY

JUNE 2016 EXAMINATION

MODULE: HONOURS IN INDUSTRIAL PSYCHOLOGY:
MODULE: ORGANISATIONAL WELLNESS

CODE: IPS8X06

DATE: JUNE 2016

DURATION: 3 HOURS

TOTAL MARKS: 100

EXAMINER: PROF FREDDIE CROUS

EXTERNAL MODERATOR: PROF DJ GELDENHUYS
UNISA

NUMBER OF PAGES: 2

INSTRUCTIONS TO CANDIDATES:

- Read the questions carefully and ensure that all aspects of the questions are answered.
- Please answer all questions.
- Number your answers clearly.
- Write neatly and legibly.
- Structure your answers by using appropriate headings and sub-headings.
- The general University of Johannesburg policies, procedures and rules pertaining to written assessments apply to this question paper.

MODULE: HONOURS IN INDUSTRIAL PSYCHOLOGY;
MODULE: ORGANISATIONAL WELLNESS

Attached, please find two popular articles featuring the international superstar, entrepreneur and philanthropist, Pharrell Williams. Pharrell recently launched a highly successful campaign in collaboration with Woolworths to raise R100 million for education in South Africa. He has decided to maintain his presence in South Africa by establishing a local office.

Pharrell has approached you, an organisational wellness specialist, to provide him with direction for establishing and sustaining a flourishing culture of optimal experience and performance in this office. He requested you to be mindful of his values when going about your project.

Identify Pharrell's values. Aligned to these design a programme that will adhere to his request. For this purpose you have to consider four 'originative' constructs which should form the core of this programme. Indicate why you have selected each of these and why they should appeal to Pharrell. Discuss the constructs and briefly indicate how they should be implemented/applied.

TOTAL: 100

---o0o---

SUSAN WOJCICKI REBOOTS YOUTUBE / TYRA BANKS GOES TO HARVARD / WHAT IS GOODVERTISING

SOUTH AFRICA

CREATIVE LESSONS FROM
SA ENTREPRENEURS

Vinny Lingham
Ian Fuhr
Ndumiso Madlala

The Talented Mr Williams

Pharrell's Secrets To Success

Co-working Space
Is this the death of
the Cubical Nation?

The New Photo Economy
Your Face is their Fortune

\$35.00 NOVEMBER 2014 FASTCOMPANY.CO.ZA



GET BUSY

HE'S THE CREATIVE FORCE BEHIND NUMEROUS POP HITS.
A PHILANTHROPIST, FASHION DESIGNER, TECH ENTREPRENEUR,
AND MORE: HOW PHARRELL WILLIAMS DOES IT ALL

By **Mary Kay Schilling**
Photograph by
Erik Madigan Heck

PHARRELL WILLIAMS is on a Gravity high. "Whew! Whew!" he says. "Listen to me, it is crazy." The 40-year-old musician, producer and mini mogul is seated on a rolling chair in the tranquil recording studio at the top of Miami's Setai Hotel, he's small and delicate, like an Egyptian cat, with ropes of delicate gold necklaces and bracelets encircling his neck and wrists. The windows behind him look out on the Atlantic Ocean and, sitting with his back to the brilliant sun, his silhouette flickers as if a mirage. Naturally, Williams has a home theatre, but he couldn't wait and saw Gravity soon after it opened. In 3D, "I was so happy with the pixelation," he says. We talk about the scene where George Clooney drifts off into space. "I woulda ruined that moment," he says, picturing himself in Clooney's place. "I woulda cried like a baby. I wonder if the idea of a black void, of being completely alone, scares him. I don't fear anything; I know what to avoid." Williams laughs. "I like looking at space, but I don't need to go there myself."

Pharrell Williams and American Eagle Outfitters celebrate the Budweiser Made in America Music Festival on August 31, 2014 in Philadelphia, Pennsylvania →



He's adding *Gravity* to a list of favourite films that include *Close Encounters of the Third Kind*, *Contact* and *Cloud Atlas*—metaphysical explorations of the nature of being and how we grapple with the obstacles placed before us. Dreams, in each, are achieved by rejecting commonplace conceptions of what's possible, an ethos that guides everything he does. His personal bible is Paulo Coelho's *The Alchemist*, the best-selling fable about following your destiny or "personal legend"—the enthusiasms that get buried as we grow up, by prejudice, guilt and fear. "That book confirmed what I always thought in my heart and felt in my mind," says Williams, who is building a small empire, brick by idiosyncratic brick.

He aspires to something like Andy Warhol's Factory: a hive of creativity that is also profitable, with a heavy dose of altruism. But though he designs clothes and chairs, dabbles in sculpture and architecture, and mentors kids, he will tell you that he is "a musician and not much more than that. Sometimes musicians say things like, 'I'm so happy they see beyond the music.' I've said it, too. But people aren't seeing beyond the music; they're seeing something in it. I'm always thinking I'm so eclectic, but the truth is that everything boils down to music for me. That's the key to my success."

Certainly, it all started with music. His two decades in the business have yielded 17 top 10 hits, a No. 1 album and three Grammy Awards. Williams's career started with his performing-producing partner Chad Hugo, together known as The Neptunes (ranked No. 1 on Billboard's list of the top 10 producers of the '00s). Eventually, he and Hugo formed N.E.R.D (No one Ever Really Dies)—a group that, with its deft fusion of rock, R&B, funk and hip-hop, remade pop music in its image.

Last year, in addition to his Neptunes work, Williams began to write and produce on his own. Since then, he has, among other things, produced tracks for blockbuster albums by Miley Cyrus and Jay Z, cranked out the soundtrack for the hit movie *Despicable Me 2* and, at one point in June 2013, had the rare distinction of occupying the No. 1 and No. 2 slots on Billboard's Hot 100, with Robin Thicke's "Blurred Lines", which he produced

and co-wrote, and Daft Punk's "Get Lucky", which he co-wrote. He is worth around \$80 million (about R886.9 million) and takes in roughly \$10 million (R110.8 million) a year, after taxes. Williams is also a coach on the hit NBC singing-competition show, *The Voice*.

But even Williams will acknowledge that at this point his production work is "just one pixel in the screen" of i am OTHER, his media and philanthropic company—a sort of creative cardiovascular system with Williams at its heart. Included at the moment

are fashion labels Billionaire Boys Club and Ice Cream; the cloud-based music-creation platform, UJAM; a YouTube channel (also called i am OTHER); and From One Hand To AnOTHER, a non-profit empowering kids in underserved communities. His partnerships include the enviro-friendly textile firm, Bionic Yarn, and Collaborative Fund, financier of outside-the-box creative endeavours such as Kickstarter. More tangentially, he's flexing his tastemaker muscle as a guest curator on eBay.

A GROWING EMPIRE

THE TALENTED
MR WILLIAMS



The name i am OTHER speaks not only to the mythology Williams has created for himself; it's a clue to how he innovates so effectively. "I've always been the kid who didn't fit in the box," he says. The one who grew up in the projects of Virginia Beach, wearing Led Zeppelin T-shirts and playing drums in a hip-hop band. The year-old company is headquartered in New York, with satellite offices in Miami and Los Angeles—all cities

that, like his hometown, are close to water, an element Williams finds both inspiring and calming.

He surrounds himself with people who "recognise that they are different, and they're unafraid of that and don't mind shaking hands with the next different person. Most anything I do I do because it involves someone I can learn from," he adds. "Sometimes you just gotta put your pride aside and be quiet so that you can absorb not only what a person is saying but how they are saying it—their energy, their body language. It's all for a reason."

Though he says he has no idea how many people now work for him, he's very clear that only two of them are men. "Oh, I would go crazy with an office full of dudes," he says. "What am I going to talk about? Football?"



Fashion Designer:

Clothing lines Billionaire Boys Club and Ice Cream, started in 2005 with BAPE founder Nigo, manufacture high-quality streetwear such as T-shirts, denim, shoes, shirts and accessories. He regularly guest-designs for companies as varied as Gap, Timberland, Topshop and Moncler.

Media Mogul:

His YouTube channel, i am OTHER, launched in 2012 with eight programmes. It currently has more than 250 000 subscribers and 21 million views.

Author: 2012's memoir, *Places and Spaces I've Been* (with contributions from Buzz Aldrin and Jay Z).

Furniture

Designer: Perspective Chair (with Domeau & Pérès), May 2008. Tank Chair (with Galerie Emmanuel Perrotin), November 2009.

Jewellery

Designer: Collaboration with Louis Vuitton (2008).

Fine Artist:

Collaboration with Takashi Murakami on a sculpture for Art Basel (2009).

Textile

Manufacturer: Partner in Bionic Yarn, which turns plastic bottles into clothing and bags.

Tech Star:

Co-founded UJAM, a cloud-based music creation and production platform, in 2010.

Gearhead:

Co-owner of Brooklyn Machine Works bicycles.

Architect:

Announced plans to collaborate with Pritzker Prize winner Zaha Hadid on a prefab house.

*Data provided by Nielsen SoundScan

Musician: His solo efforts, plus four albums with N.E.R.D and one album with Daft Punk, sold 2.7 million copies.*

Music Producer: Singles he collaborated on with Robin Thicke, Daft Punk, Jay Z and numerous others sold 9.7 million copies from January through September 2013 alone.*

Philanthropist:

From One Hand to AnOTHER, which he founded in 2008, helps kids ages 7 to 20 meet their potential through music, technology, art and motivation.

Williams on the red carpet at the 86th Annual Academy Awards Nominees Luncheon at The Beverly Hilton Hotel on February 10, 2014 in Beverly Hills, California

IN THE LIFE

"OH, I WOULD GO CRAZY WITH AN OFFICE FULL OF DUDES," HE SAYS. "WHAT AM I GOING TO TALK ABOUT? FOOTBALL? I DON'T KNOW ANYTHING ABOUT SPORTS."

NOVEMBER 2014 FASTCO.IMPANY.CO.ZA 73



Pharrell Williams performs on stage at the 02 Arena on October 9, 2014 in London, England.

at the 02
London

Williams: meetings once or twice a month, where big decisions are made; assistants taking it from there, with emails flowing back and forth. Williams recently designed a line of Bionic Yarn snowboarding parkas and coats for Burton. "He doesn't do the tech specs," says Toussant, "but he gives very specific direction and references—where a cut line is, how to use a colour, or where to put texture. The executors will give their best interpretation of his notes, and a few drafts will go back and forth until they meet his vision." How would he describe that vision? "It's hard to put your finger on," Toussant says. "P's interested in so many things, and whatever he's working on at the time, he brings inspiration from that." I ask Toussant if Williams is responsive to input from others; he knows what I'm really asking. "You mean, is he open to hearing that he's wrong?" he asks with a laugh. "Yeah, definitely."

Williams invested in Bionic Yarn in part because Rush Limbaugh [conservative American radio talk show host and political commentator] shamed him. In 2007, he and a few other celebrities went to Rio to announce a benefit concert for Live Earth, created to increase environmental awareness. "I'm thinking: Okay, cool, we get to do something sustainable, the ecosystem, blah, blah, and I don't have to wear Birkenstocks or be seen with trail mix in my hand," he says. "Limbaugh sees the announcement and immediately identifies me. Here's a guy who probably has 40 cars and flew down on a private jet. It doesn't make sense." And I'm like: "Whoa, why me? What did I do?"

It made Williams think that if he had been better educated about sustainability, or more passionate about it, or had an organisation committed to it, he could have fought back. Not long after, opportunity knocked; a friend introduced him to Toussant. "I realised that, yeah, I checked the box of getting involved," says Williams. "But I really do love the technology."

Growing up, Williams had no interest in how the world was presented to him, as hard rules or lines. As long as he can remember, he's wanted to blur them. The few times he had a boss, including a stint at

McDonald's when he was a teenager, "I got fired—every time. I had good managers, I was just lazy." It wasn't laziness so much as boredom, and his fuel is enthusiasm. Williams describes himself as a visual person, a kind of intelligence that isn't celebrated in most schools. "The school system isn't spending a lot of time looking for specific potential. We are bred to be worker bees; to grow up, get married, have a kid, drive a Volvo, do our taxes, invest in something, find a hobby," says the man who did finally marry Helen Lasichanh—his girlfriend of five years and the mother of his son, Rocket—in October 2013. "I spent a lot of time in school not paying attention."

Luckily, someone couldn't help noticing him: Teddy Riley, the Grammy-winning R&B producer, serendipitously opened a recording studio near Princess Anne High School in Virginia Beach, in 1991. Riley happened to catch a pre-Neptunes performance by Williams and Hugo at their high school

talent show and signed them when they graduated. Before long, they were producing as well. Williams, in turn, has mentored countless young artists. He asks them—and anyone he collaborates with—two questions: "What do you want?" and "What haven't you done?" Capabilities come into play, of course, but his chief mission, he says, is "actualising potential." There is no failure, "only lessons".

And, as with everything he does, he puts their creativity first. Williams remains deeply affected by the implosion of the music business. "It's the only industry where the artists have historically been considered to be at the bottom of the totem pole they built," he says. "And when lawyers started running the labels, you saw the best groups and producers get dropped or turned away. But that's true of any art-dependent company run by venture capitalists who don't respect the content, who put their money behind accountants, not creatives." His various collaborations—with UJAM, YouTube,

Quarterly Co. and now Rap Genius—are all about empowering and protecting artists. "We never go backward. That's the plight of the human species, but also our privilege. So, as always, a new equation will emerge, and that will be led by the artists and likely powered by them as well."

Williams used to believe in luck, but not anymore. "I'd say, 'Me? Really? Okay, cool!' But then when I looked over my shoulder, I could see that there was a clear path. Someone might say that Teddy Riley building his studio five minutes from my high school was luck. I mean, why leave New York and go there? But I don't see that now."

For Williams, there is always judgment and choice. "Existence is all mathematics, and I see it as me listening to the math that is right in front of me. There's a key for every door," he adds, "and if you can't find it, you can make one. That's always an option." ☺

hugh@fastcompany.com

STAY TRUE TO THE HAPPINESS

A group of five Cape Town filmmakers were so inspired by the music video for Pharrell Williams's hit song, "Happy", from the *Despicable Me 2* soundtrack, that they created their very own fantastic Cape Town version.

Staying true to the original video, dubbed

the world's first 24-hour music video, the local team took on and nailed the challenge to make their video in just one day. With no budget.

Starting at 6 a.m. on Muizenberg Beach and wrapping at 10 p.m. in Long Street, the crew captured dancers and the general public dancing to "Happy" all

over Cape Town. The result was an infectious good mood.

"We are the most amazing city in the world! I think it was important for us to showcase the Mother City's diversity and beautiful people. We all love the song and the message it portrays, and I think the video

helps unite our city. "It gave us an opportunity to showcase our talents and the city," said video producer Nicki Priem in an interview with a local television channel.

The Happy Cape Town remake can be viewed on Vimeo: vimeo.com/90325052.

VIDEO CREDITS
Directors: Shamiel Sonli & Tannan Woods
Producer: Nicki Priem
Photography director: Roscoe Vercuelli
Editor: Stephen du Plessis

Inspired by
Pharrell Williams
"Happy" written and produced by
Pharrell Williams



PEACE

LOVE
LOVE
GIVE
JOY

SETTING FASHION
MOOD & TRENDS
FOR THE
HOLIDAYS

**REWARDS
EXCLUSIVE
TO VIP &
LOYAL TIER
MEMBERS**



