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Creativity in strategic processes

A case study on creative development work in a contemporary organization

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ABSTRACT. In today's highly complex business environment, creativity has become key in gaining competitive advantage. This has an effect on the strategic process, as an organization is being put under pressure to adjust to the increased demand for creativity and innovation. The purpose of this thesis has been to investigate how these pressures affect the strategic process in a contemporary organization, and how classical strategy models should be adjusted to this new reality. The thesis is based on a case study conducted at the Development Group at the Entertainment Division of Sveriges Television. The purpose of the group is to develop new TV formats, a process that is highly strategic while at the same time demanding a high degree of creativity and innovation. Our analysis shows that while classical strategy theory as defined by Mintzberg can to some extent be used to explain the strategic operations, it must be supplemented by innovation theory to fully explain today's reality. To make the strategic process run smoothly, certain creativity enablers must also be in place. These findings suggest that researchers and managers must rethink classical assumptions and take into account the new pressures that creativity and innovation demands put on strategy. Only then can an organization keep up with the fast changing business environment that forms today's reality.

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Introduction

One of the most critical success factors in an organization is the strategic process, where it is determined what the organization will do and how it will do it (e.g. Wheelen; Hunger, 2000). As the strategic process has a large impact on the results of an organization's operations, the subject has been widely studied and referred to, by researchers and business people alike (Ghemawat, 2006).

However, many of the classical studies were made in a time when the business landscape was more stable and less complex than it is today. With technological, social, environmental, and economic changes occurring more rapidly than ever, many of the classical theories have become obsolete, and being able to rapidly adjust according to a changing environment has become a crucial ability for organizations (e.g. McGrath; MacMillan; Venkatraman, 1995).

Meanwhile, there has been a shift towards creativity and innovation as key factors in gaining and maintaining a strong position in most industries. In a study from 2010, IBM interviewed 1 500 CEO:s about leadership and strategy. When they were asked to identify the single most important leadership competency for enterprises trying to navigate through today's complex business environment, the answer was **creativity**.

The strategic processes in modern organizations still look a lot like those described by, what we would like to call, classical strategy researchers such as Henry Mintzberg (1978, 1985) and Michael Porter (1998). However, an underlying assumption in this thesis is that the more urgent need for creativity has led to certain changes in the way organizations work, or should work, with strategy. In this thesis, we therefore aim to further develop existing strategy theory to fit this new reality, where business is more complex and creativity is more important.

In a world where creativity is likely to be one of the main keys to competitive advantage, incorporating it into the strategic process becomes crucial. For that reason, we have chosen to write this thesis about the effect that increased demands for creativity have on the classical strategy process.

Subject of research

The basis for this master's thesis is a single case study of the Development Group at Sveriges Television's (SVT) Entertainment Division in Stockholm (more information about the

organization will follow in the Empirics section). The purpose of the group is to develop new TV formats for SVT:s channels and, if possible, also for external buyers. It is guided by management but has strong autonomy to make strategic decisions related to format development.

The case study presents the situation of a large organization that is highly dependent on creativity and development. The Development Group's work involves a highly strategic process, yet creativity is more important here than in almost any other organization.

Therefore, we believe that SVT Entertainment's Development Group is an optimal subject for a case study that investigates how the strategic process is affected by an increasing need for creativity and innovation.

The theoretical aim of this thesis is towards strategy and innovation. However, in the case study, there has also been practical goals. The organization took the first step and approached us with a problem, which means that this study has taken a clinical approach where we as researchers also aim to help the organization with a specific request.

The original request from SVT was to investigate if and how the Development Group can change their organizational structure (physical structure and/or process structure) in order to increase efficiency in the development of new TV formats. The research has therefore been conducted with both theoretical and practical issues in mind. Both perspectives have, however, had the same goal: to investigate how the strategy process should be adjusted to fit a new reality where creativity and innovation is the key to success.

Purpose and research question

The purpose of this thesis is to investigate how well current strategy models can be applied to contemporary organizations, where complexity has increased and there is a more urgent need for creativity and innovation; and to further develop these models to fit this new reality. The goal is to present a new model of the strategic process that takes the increased demands for creativity and innovation into account.

To accomplish this purpose, we have chosen the following research question:

How does the increased need for business creativity affect an organization's strategic process?

The question will be answered in the analysis, where we organize it into the following three sub-questions:

1. How and to what extent can the strategic process be described by current strategy theory?
2. Which parts of the strategic process cannot be explained by existing strategy theory?
3. How can the gaps that cannot be explained by strategy theory be filled with theories of creativity and innovation?

The research question is important as the increased importance of creativity affects a large number of organizations and cannot be ignored. To secure profits and survival in an increasingly competitive world, organizations must adjust their strategy process to a new reality, where creativity is one of the main keys to success. With this study, we hope to give some guidance on how this can be done.

The study focuses on the strategic process in SVT's Development Group, but although a single case study cannot answer this question for all organizations, we believe that the resulting model will give an indication on how the increased need for creativity affects an organization's strategy processes in general. By choosing to study one of the organizations that are affected the most, the model will show a rather extreme case that brings many of the potential problems to the fore. Other organizations that are less affected will therefore have a great chance of finding their particular problems among those discussed in our analysis.

Theoretical relevance of the subject

The research field of strategy is well developed with thousands of books and articles touching the subject. While Mintzberg (1978, 1985), Porter (1998) and Ansoff (1988) are amongst the most commonly used school book examples, every business man or woman has his or her own subjective view on strategy (Ghemawat, 2006). Meanwhile, the field is highly affected by changes in the business environment, and being able to adjust strategy to these changes has become a key core competence (McGrath; MacMillan; Venkatraman, 1995). The effect is that, although there is much research on the field, there is a constant need for new studies that take into account the new business realities that constantly evolve.

One of the changes that characterize today's business environment is that creativity and innovation has become more important. This is, as we will show in this thesis, not reflected in

the classical theories that are used in school book examples. Thus, there is a need to upgrade strategy theory in order for it to be as applicable today as it was when first developed.

While there already is a large quantity of creativity and innovation theories, we have noted that they usually operate individually and not in combination with strategy theory. In this thesis, we show that the two theory fields can, and indeed should, be combined in certain settings.

The theoretical aim of the thesis is to make a contribution to strategy research and to play a part in fulfilling the need to constantly upgrade strategy theory. Furthermore, we want to provide evidence that even classical theories can and should be rethought and rearranged in accordance with the new realities that are formed every day.

Disposition

The thesis is divided into five main sections: Introduction, Methodology, Theoretical framework, Empirics, and Analysis.

In the introduction above, we have given the background to the research subject, explained its theoretical relevance, and briefly introduced the case company. We have also listed the research question and three sub questions.

The second section is the methodology. Here we explain how the study has been carried out. We elaborate on why we have chosen to conduct an explanatory single case study, and explain the research method, different assumptions about the nature social sciences, and the collection of empirical data.

The third section of the thesis is the theoretical framework, which has been divided into three parts – Strategy Theory, Development Theory, and Creativity and Innovation Theory. In the first part, we go through two of Mintzberg's strategy theories. The first theory explains five perspectives on strategy, while the second theory goes more deeply into one of these perspectives, namely that of emergent strategy. Here, we elaborate on eight types of strategies that are placed on different positions along the continuum between deliberate and emergent strategy. The second part of the theoretical framework deals with Development Theory, where we focus specifically on Lychnell's model of the interplay between development and use. In the third part of the theoretical framework, the focus lies on Creativity and Innovation Theory. Here, the works of Simon Majaro will guide us. We will especially look at the eight elements that need to be in place to manage the creativity and innovation process.

The empirics section goes through the different perspectives on the subject of our case study. First, we give an introduction to SVT and the Entertainment Division. Second, we describe the purpose of the group – from the view of the managers as well as the group members themselves. Third, we describe how the group works – its composition, structure, methods etc. Finally, we go through the problems that the group faces. These problems are described as viewed by the group members.

In the analysis, we take an explorative journey towards a model that can explain what is going on in the Development Group. The focus will be on explaining how the high demands on creativity that the group faces affect its strategic process. First, we will use Mintzberg's models to explain the group's operations with existing strategy theory. Second, we will explore whether Lychnell's model can fill the gaps that the strategy models leave when applied on this specific case. Finally, Majaro's creativity and innovation theories will be used to fill the remaining gaps and to build a new model that better explains the group's reality. The resulting model will show how Mintzberg's model of the strategic process must be complemented with creativity and innovation theory to fully explain the operations of the Development Group.

When these five sections are completed, we will summarize the thesis with a conclusion, a discussion, and managerial and theoretical implications.

Methodology

In this section we will elaborate on the chosen methodology for this study. We will explain our reasons for choosing to conduct a single, explanatory case study with a clinical approach; the chosen case study design; and go through our assumptions about the nature of social science. We will also present the process of how we collected primary and secondary data and evaluate the validity and reliability of our study.

Case Study

When conducting research, different types of research strategies can be used, each having its own advantages and disadvantages (Yin, 1994). It is important to understand that each strategy can be used for all three possible research purposes – exploratory, descriptive, or explanatory (Yin, 1994, see further elaboration on these three purposes below). However, certain conditions determine what strategy is most suitable for a certain study. The five most common research strategies are summarized in the table below.

Strategy	Form of research question	Requires control over behavioral events?	Focuses on contemporary events?
<i>Experiment</i>	How, why	Yes	Yes
<i>Survey</i>	Who, what, where, how many, how much	No	Yes
<i>Archival analysis</i>	Who, what, here, how many, how much	No	Yes/No
<i>History</i>	How, why	No	No
<i>Case study</i>	How, why	No	Yes

Figure 1. Relevant Situations for different Research Strategies (Yin, 1994, p.6)

Among the strategies above we have chosen to conduct a case study. According to Yin (1994), case studies are the preferred strategy when three conditions are fulfilled. These are:

1. “How” or “Why” questions are being asked.
2. The investigator or researcher has little control over a contemporary set of events.
3. The focus is on a contemporary phenomenon within some real-life context. One of the situations when a case study is suitable is for instance in organizational and management studies.

These are all applicable to the study we have conducted in this thesis.

“How” and “Why” questions are more explanatory in nature and are likely to lead to the use of case studies as the preferred research strategy (Yin, 1994). The research question investigated in this study – *How does the increased need for business creativity affect an organization’s strategic process* – is founded on “How” questions of highly explanatory nature, thereby making the approach of the case study suitable.

Furthermore, in situations where **contemporary events** are being examined but relevant behaviors cannot be manipulated, a case study is the appropriate strategy. The case study then uses the techniques of direct observation and systematic interviewing in order to examine and analyze the contemporary events (Yin, 1994). Accordingly, our research question concerns the evolution of strategic processes in contemporary organizations – processes that happen today and that cannot be controlled by us as researchers.

The research question also concerns phenomena in a **real-life context**. It looks at strategic processes, which by definition are made up by living people in real organizations. Therefore, we have concluded that a case study is the most appropriate strategy for us in our attempt to answer our research question.

Research purpose

Before conducting the case study, one must know the purpose of the research. In other words, it must be established whether the research purpose is of exploratory, descriptive or explanatory nature. Below we present the definition of the three research purposes given that they are conducted as case studies.

Exploratory case study: The exploratory case study is appropriate when the research context is not specified. It could for example apply in cases where the research question is not yet

clearly specified and formulated, or the data required for a hypothesis has not been obtained (Mills; Durepos; Wiebe, 2010). The aim with an exploratory case study is the exploration of the yet unknown. For the researcher, an exploratory case study enables a lot of flexibility in the research design.

Descriptive case study: The descriptive case study is characterized for being focused and detailed. Propositions and questions about a phenomenon are scrutinized and articulated before the study is conducted (Mills; Durepos; Wiebe, 2010). The purpose is to assess a sample thoroughly, based on the statements of a descriptive theory (Mills; Durepos; Wiebe, 2010). The descriptive theory is the statement of what is already known about the phenomenon.

Explanatory case study: Explanatory case studies primarily seek to explore and describe phenomena but can also be used to explain causal relationships, develop theory and new explanations (Mills; Durepos; Wiebe, 2010). In order to develop an explanation the researcher must acquire a clear understanding of the phenomenon or phenomena under investigation (Mills; Durepos; Wiebe, 2010).

Our purpose with this research is of an explanatory character. This is because we have sought to develop existing strategy theory by exploring how well it is applicable to the Development group at SVT. To do so, we have gained knowledge of the process of creative and innovative strategic work. Since we do not have any previous knowledge in this area we have not been able to develop a sufficient descriptive theory and therefore excluded the possibility of conducting a descriptive case study. In addition, our research context was early identified and has also led to a high level of involvement between us as researchers and the subject of research. This excluded out the possibility of an explorative case study.

Quantitative or Qualitative study

In this case study, the most appropriate approach between the quantitative or qualitative, has been a qualitative one. This is because we want to observe how the Development Group works and analyze the members own perceptions and evaluations of the group's processes. Given this frame, the quantitative aspect becomes limited.

A quantitative study could have revealed the group members perceptions of different phenomena on numerical scales, which would have enabled us to compare them to each other or to similar groups. However, our aim with the study was rather to identify problems and

suggested solutions, which is not possible unless open questions are asked. Therefore, the pros with having a qualitative approach heavily outweighed those with having a quantitative approach.

The data collection was inquired through semi-structured interviews with members and management of the Development Group, and through observations during the groups meetings. However, the data collection does also contain elements of quantitative data, as we have used some written documentation about the Development Group as a part of the empirical basis.

Designing case studies

In this section will elaborate on the type of case studies that exist within research and why we have chosen to structure our case study the way we have.

Single or multiple case study design

A case study can, depending on the research question, be carried out in a single or multiple case design. A single case study focuses, as the name suggests, only on one single study within one single case. A multiple case study, on the other hand, may contain more than one case in the same study.

A single case study design is preferable in three situations (Yin,1994 p.44):

1. If the case study represents a critical test of existing theory.
2. If the case study is rare or the event is unique
3. If the case study serves a revelatory purpose

These prerequisites are further developed in table below.

Single case study	Prerequisite
Critical case	The critical case study seeks to test a well formulated theory, in the setting in which the test is believed to be true. To confirm, challenge or extend the theory, there may exist a single case, meeting all of the conditions for the testing theory. Also, the single case study can be used to determine whether a theory's propositions are correct or whether some alternative set of explanations might be more relevant.
Extreme or unique case	The case itself presents an extreme or unique situation worth studying. It has commonly been used in clinical psychology in which a specific inquiry or disorder may be so rare that any single case is worth documenting.
Revelatory case	When an investigator has the opportunity to observe and analyze a phenomenon previously inaccessible to scientific investigation.

Tabel 1. Prerequisites for different kind of single case studies (Yin, 1994)

Our case study represents a combination of a critical case and a revelatory case. In terms of a critical case, we seek to test existing strategy theory such as Mintzberg by applying it to the Development Group at SVT Entertainment. The single case study can then be used to determine whether a theory's propositions are correct or whether some alternative set of explanations might be more relevant. This means that we seek to build further on existing theory since pure strategy theory cannot explain the process of the Development Group.

In terms of the revelatory case, we have had the opportunity to meet the newly formed Development Group at SVT, and by studying their work process, we have gotten the opportunity to uncover and observe a phenomenon and subject that has previously been inaccessible. This justifies the use of a single case study due to the given revelatory nature.

Given the aspect of the clinical research approach (further explained below) and due to the limited time frame we have chosen to exclude the option to conduct a multiple case study, in favor of doing a more in depth and qualitative research. We are still aware that results from multiple case studies are in research regarded as more reliable and persuasive since it covers the logic of replication (Yin, 1994).

Holistic or Embedded unit of analysis

Another dimension of case studies is that they can be holistic or embedded. An embedded case study involves more than one unit of analysis whereas a holistic case study only has one unit of analysis. An embedded case study design occurs when within a single case, attention is also given to a sub unit or units (Yin, 2009).

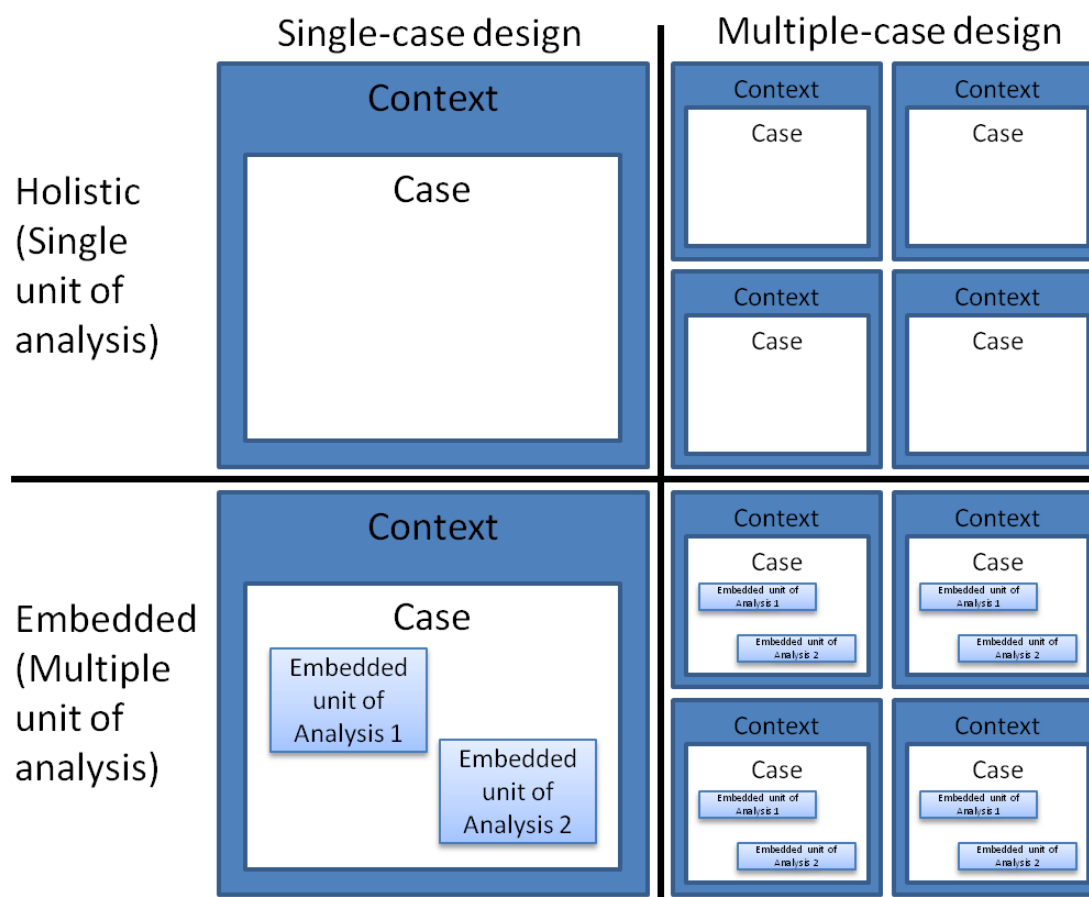


Figure 1. Basic Types of Designs for Case studies. Source: COSMOS Corporation (Yin, 2009, p.46)

Holistic or embedded case studies also have their advantages and disadvantages.

“The holistic design is advantageous when no logical subunits can be identified or when the relevant theory underlying the case study is itself of a holistic nature”, writes Yin (1994).

Potential problems arise with the holistic case study, when a global approach allows an investigator to avoid examining any specific phenomenon in operational detail. Thus, a typical problem with the holistic design is that the entire case study may be conducted at an unduly abstract level, lacking sufficiently clear measures or data. *“Another problem with the holistic design is that the entire nature of the case study may shift without being noticed by the researcher, during the course of the study”* (Yin 1994). This means that the original case

study could change direction during the study process and the researcher would then end up addressing a different question.

One of the weaknesses with embedded design can occur when the case study focuses only on the subunit level and fails to return to the large unit of analysis (Yin, 1994). It is important to avoid that the original phenomenon of interest becomes the context and not the target of study.

Our single case study is holistic with a single unit of analysis. This means that we look at the strategic processes of the Development Group from an overall perspective. The study contains practical elements in which we as researchers aim to help the Development Group. This makes the case more concrete and in turn keeps the nature of the study from shifting. In addition, the Development Group is our only unit of analysis and we have, due to time constraints and work load, not included other units of analysis that might be relevant. In addition, the theories that we use and that underlie the foundation of the theoretical framework are themselves of holistic nature.

Clinical research approach

In this case study we will have a clinical research approach, where the researcher adopts a helping role ‘a clinician’ in the organization and focuses on solving a problem for the client by diagnosis and intervention (Schein, 1987). This implies high level of involvement between the researcher and subject. As a result, the researcher gains access to relevant empirical data and obtains insight to the current situation, while at the same time helping management. Researchers who use the clinical approach typically enter an organization only if they are requested to do so by someone in the organization who seek some kind of help (Schein, 1987).

In our case, the client is the Head of the Entertainment Division at SVT, Anders Andersson. His request to us has been to look into the situation of the Development Group and see what can be changed and improved in order to increase efficiency. He early informed the group members that we were there to improve the operations of the Development Group. In turn, we, in our roles as researchers, were perceived as someone who is there to help and change the organization. Hopefully, the group members saw us as helpers and their willingness to give us access to relevant information by answering questions, sharing experience and describing situations increased. However, we are aware that there could be different personal motives involved.

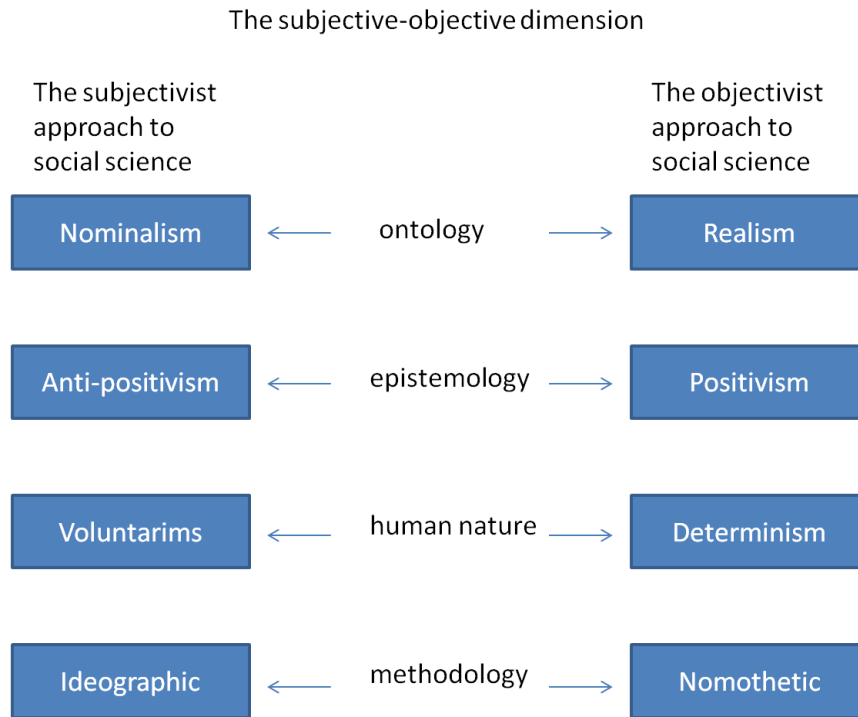
Another distinctive mark of the clinical approach is the reflective dialogue that occurs between the researchers and the manager (Mårtensson, 2001). We had this kind of dialogue with the main subject and commissioner of the study, Anders Andersson. During these meetings we discussed and presented our findings and allowed the manager to reflect and analyze these findings as an opportunity for him to learn from his own work and experience.

The alternative to a clinical approach would have been to have an ethnographic approach in which we would only have a partial level of involvement from the subject. Typically for the ethnographic researcher is that the researcher selects an organization as a research site on the basis of own research and theoretical interests and must create their own entry situation (Schein, 1987). The ethnographic approach focuses solely on creating an understanding of the situation through observations and interviews and therefore avoiding to change the organization, which makes the study more descriptive and objective. In practice, the clinical and ethnographic approach can be highly intertwined even though the roles are not similar (Schein, 1987).

If we would have chosen an ethnographic approach, we would have excluded the helping aspect of our research and only focused on understanding. This implies that we would have stayed more objective and avoided the risk of being influenced by the case company. However, in our case we felt like the pros heavily outweighed the cons. The high levels of access to the company posed a major strength to the study; meanwhile, the risk of getting influenced by the case company was rather low as we were aware of it from the very beginning.

View on Social Science

All social scientists approach their subject through explicit or implicit assumptions about the nature of the social world and the way in which it may be investigated (Burrell; Morgan, 1979, p.1). In this section we will briefly present our assumptions about the nature of social science. We will use the framework developed by Burrell and Morgan (1987) called '*The subjective-objective dimension*', where four aspects, ontology, epistemology, human nature and methodology are discussed in the dimensions between the subjectivist approach and the objectivistic approach to social science (see figure below).



Figur 2. The Subjective-objective Dimension: A Scheme for analyzing assumptions about the nature of social science (Burell; Morgan, 1979, p.3)

Ontological assumptions

Ontological assumptions concern the essence of the studied phenomena, i.e. assumptions about reality (Burell; Morgan, 1979). In this case study we assume the ontological position of nominalism, also known as constructionism (Bryman; Bell, 2007) which is the subjective approach to social science. This is because we believe the TV and media industry is a world that is constantly changing. New trends and new ideas come and go which shape people and create new emergent realities. We believe that the media industry constructs its own reality and so does the Development Group. The group constructs reality by developing TV formats that are broadcasted in society. And what is broadcasted in society builds up new perceptions and actions of social actors which re-construct the society. The role of media shows that society is constantly under construction.

The opposite ontological position would be realism, also known as objectivism (Bryman; Bell, 2007). Objectivism holds the position that social phenomena and their meanings have existence that is independent of social actors (Bryman; Bell, 2007). We believe that the social world or the media world is not fixed but is instead the subject to different interpretations which allow the media world to change as fast as it does.

Epistemological assumptions

As already mentioned, our explanatory case study is to be conducted by qualitative research. Qualitative research will in epistemological positions be closer to anti-positivism, also known as interpretivism, the subjective approach to social science (Bryman; Bell, 2007). In anti-positivism, the social world is relativistic and can only be understood from the point of view of the individuals who are directly involved in that world and who are about to be studied (Burrell; Morgan, 1979). The opposite objectivist approach in the epistemological dimension is positivism which adopts natural scientific models as quantitative research does. Positivism seek to understand, explain and predict the social world through examinations of the interpretation of that world by its participants (Bryman; Bell, 2007). With our case study we seek to create an understanding around the creative and innovative development process in which our subject of study interacts. We believe that by interpreting and analyzing the current situation that the Development Group operates in, we will be able to help the Development Group to become more efficient. In addition, on a larger scale our interpretations and the new theories that we derive will fill the gaps that exist in current theory regarding the conditions needed to make the strategic processes run smoothly in creative and innovative organizations work.

Assumptions of Human Nature

The third set of assumptions seeks to explain the relationship between human beings and their environment (Burrell; Morgan, 1979). In the subjectivist approach we have voluntarism which view that human beings are completely autonomous and free-willed. In the objectivist approach we find determinism which regard humans and their activities as being completely determined by the situation or environment present. We believe that humans interpret their environment and create their own realities that go in line with the social construction of reality. This makes our assumption of human nature closer to the subjectivist approach.

Methodological assumptions

The assumptions made in the three previous set of assumptions have implications on the methodological assumption. On one hand, there is the ideographic research approach. Here, the emphasis is on getting close to the subject to obtain knowledge and ‘getting inside’ the situation (Burrell; Morgan, 1979). On the other hand, there is the nomothetic research approach which focuses on methods employed in the natural sciences such as process of testing hypotheses and use of quantitative techniques for the analysis of data (Burrell; Morgan, 1979). Since we aim to explore the strategy process at the Development Group and at the same time help the organizations we have already argued for a clinical research approach. We

believe that the clinical research approach is closer to the ideographic research approach rather than the nomothetic.

To conclude, we have a subjectivist approach to social science given Burrell's and Morgan's framework of the subjective-objective dimension.

Collecting research material

To create a strong empirical base, we have conducted 15 semi structured interviews and attended two group meetings¹. Both the interviews and the meetings were in Swedish. See interview questions with English translation in Appendix A.

The interviews were made with the core people related to the group, namely the group members and the group management. All interviews were conducted at SVT, and we met the interviewees individually as we did not want them to be influenced by each other. The questions were divided into three categories: 1) Descriptive questions on how the group works, 2) Subjective questions about potential benefits and problems with the group, and 3) Questions about management and leadership. Our aim with the first category was to get a basic understanding of how the group was constructed. The second and third categories were of higher importance for the analysis as they gave a more problematized picture of the situation.

The interviews were recorded and later transcribed in order to get the whole picture of the situation. The transcribed interviews were then read and analyzed several times. Later on, quotes from the interviews were translated to English and used in the presentation of the empirical data.

During the group meetings, we had an observational role where we did not interfere, but only observed and took notes on how the meetings were organized and how ideas were discussed. While the interviews gave us an understanding of how the members of the group subjectively perceived the meetings, attending them ourselves gave us the opportunity to make our own analysis of the process. This way, we gained a more nuanced view of the Development Group.

Throughout the research period, we have had a reflective dialogue with Andersson, who is head of the group and who also initiated this research project. The purpose of these meetings

¹ At the request of the manager, all names in this study are pseudonyms.

was to present our main findings, and to provide an opportunity for Andersson to reflect upon the findings and in return clarify and confirm our questions that arose from the observations. While these meetings have given us a more nuanced view of our empirical findings, we have also been aware of the fact that Andersson has his own goals with this project. Therefore, we have maintained a critical view and made sure that Andersson's views were given the same value as the views of the other interviewees and our own interpretations.

Apart from collecting primary data, we also used internal documents, such as intranet content and documents from the group's network share, as well as newspapers and website content as secondary data.

Judging the quality of research design and addressing the critique of qualitative research

According to Bryman and Bell, reliability, replication and validity are the most prominent criteria for the evaluation of business and management research (Bryman; Bell, 2007, p.40). In this section we will address these criteria in the situation of a single case study. Since our case study is of explanatory nature it is, as mentioned earlier, a qualitative research. This means that most of the critique addressed to qualitative research is applicable to our single case study.

Reliability and replication

Reliability seeks to address the degree to which a study can be replicated. It requires that a researcher using the same methods can obtain the same results as those of a prior study (LeCompte; Goetz, 1982, p. 35). Qualitative research is often criticized for its difficulty to replicate it (Bryman; Bell, 2007). In a study that is qualitative, this is a criterion that is difficult to meet because it is hard to freeze a social setting (LeCompte; Goetz, 1982). However, in order to still fulfill the requirements of reliability, LeCompte and Goetz (1982) suggest that the researcher needs to adopt a similar social role as adopted by the original researcher. Yin (2009) brings up the aspect of case studies where he emphasizes that *'the reliability of a case study is to do the same case study over again and not replicate the results of another case study'* (Yin, 2009, p. 45). For a case study to be repeated it is required that good documentations have been made of the procedures of the case study.

Our procedures have been thoroughly documented (see section collecting research material) which allows for a replication of this kind of case study. Our research subject is very unique, and our conclusion and our analysis is based on the personal views and perceptions that our

interviewees had about their internal and external environment at the given period when the case study took place. This makes it difficult to guarantee a high degree of reliability because their perceptions might change as time goes by, which can generate other answers if the case study was to be replicated on the same subject. On the other hand, we believe that if another researcher adopts a similar role and conducts a case study with a similar research question but has another subject, replication will be possible.

Validity

Validity verifies whether the propositions generated, reformed, or tested match the causal conditions which obtain in human life (LeCompte; Goetz, 1982). One of the main critiques to case studies is that researchers fail to develop a sufficient operational set of measures and use subjective judgments when collecting data (Yin, 2009 p. 41). In order to avoid this Yin (2009) has some suggestions of tactics that can be used. For instance, the researcher can use multiple sources of evidence when collecting data in order to decrease the subjective influence of their own. Also, the researcher can have the draft of the case study report reviewed by key informants in the case study.

Our main sources of data have been the in-depth interviews with the group members, managers and meetings. This means that we have diminished our own subjective view when collecting data by using multiple sources of evidence. In addition, our contact person, Anders Andersson, has regularly reviewed the draft of our work and provided us with feedback regarding empirical collections and analysis in order to avoid misunderstandings.

Internal validity

Internal validity mainly concerns explanatory case studies in which the researcher seeks to explain causalities between x and y (Yin, 2009). However, even though our research is an explanatory case study we have focused on the aspect of theory development and to explore and describe the phenomena of strategy process at the Development Group. Therefore, the causal situations that Yin (2009) refers to are not relevant in our research purpose. LeCompte and Goetz (1982) argue that internal validity seeks to reflect whether there is a good link between the observations made by the researcher and the theoretical ideas developed. They mean that researchers can achieve a high level of congruence between concepts and observations if they participate in the social life of the group over a long period of time. Given our clinical research approach with a high level of involvement and regular meetings with the members of the Development Group and its managers, we believe that we have a sufficient level congruence between observation and developed theory. We have focused on the findings

from the observations and interviews that were most common and used them to develop the theories. Still, we are aware that a longer period of time is to recommend in order to have a high level of congruence between observations and theoretical ideas.

External validity

External validity refers to the degree of generalizability of the findings from the research (Bryman; Bell, 2007). This is a major barrier when doing case studies. The challenge is to address how to make sure that the results of one case study can be generalized to other cases (Yin 2003). Critics argue that one case study which is the same as one sample is not enough to generalize. However Yin (2009), Alvesson and Sköldberg (2008) argues for a distinction between statistical generalization and analytical generalization. Statistical generalization relies on samples whereas analytical generalization relies on case studies and experiments. *“An analytical generalization is striving to generate a particular set of result to some broader theory. For example, the theory that led to a case study in the first place is the same theory that will help to identify the other cases [by creating hypotheses] to which [if the hypothesis is true] the results are generalizable”*. (Yin, 2009 p.43, clarifications in the parentheses added by us). This is to say that a key component in generalization is the ability to replicate the findings in other cases with the same results. We are aware that we have a case study with revelatory elements, in which we test current theory in settings where it has not been tested before. We believe that our findings are generalizable given our results and theory used but we encourage further research to anchor the generalizability or perhaps even challenge it.

Subjectivity

Even though reliability, replication and validity are the main criteria of evaluation of business research, we add a fourth aspect brought up by researcher (e.g Lincoln; Guba, (1985) and Bryman; Nilsson (2002)) in their discussion about trustworthiness in qualitative research, namely subjectivity. When conducting qualitative research it is impossible to remain completely objective. The researcher’s personal interpretations and conclusions shape the study. To address this, we have kept a neutral and open minded position both in our interviews and our observations. We have focused on the issues and reflections that emerged most often during the interviews and observations in order to display a representative in the case. By doing this, we hope to have diminished our subjective influence and interpretation over the situation.

Theoretical Framework

The theoretical framework in this thesis rests on three legs: Strategy Theory, Development Theory, and Creativity and Innovation Theory. Although they are three different fields of research, we will prove in the analysis that they all can be used to describe the same process of TV format development.

In Strategy Theory, we will elaborate on the works of Henry Mintzberg. The chosen theories look at different types of strategy that are applicable on different organizations and projects.

In Development Theory, we use the model created by Lars-Olof Lychnell about the interplay between development and use. Here, we look especially at planned development.

In Creativity and Innovation Theory we first look at the eight elements developed by Majaro that must be in place to enable creativity, which in turn is a prerequisite to innovation: The climate, Removal of barriers, Managing innovation, Idea evaluation procedures, Motivational stimuli, Communication procedures, Developing sources of Ideas and Creative Planning Process. Thereafter we take a brief look at the innovation funnel, which was first created by Simon Majaro but has been further developed by for example Keith Goffin and Rick Mitchell. We also highlight the problem of unexploited ideas.

Before looking into these three fields of research, we will however take a look at previous studies that have been made on the same platforms as ours, namely research on SVT, and research about TV format development.

Previous research on SVT

A considerable amount of books and articles have been written about SVT. Most of these have had a social scientific focus, where the fact that it is a public service company has been of specific interest. Many of these studies have looked at the political agenda and mechanisms behind the organization, and how different events affect people's general faith in SVT (e.g. Hadenius (1998), Thurén (1997)). The actual content broadcasted by SVT has also been described in a number of books and articles (e.g. Furhammar (1995), Forsman (2000), Nordmark (1999)).

Some works have taken a more strategic and organizational perspective. In the book *"Perspektiv på förändring: Om en förändringsresa på Sveriges Television"* (Mårtensson;

Lychnell; Frelin, 2013)), a number of managers at SVT write about their view on the large reorganization that took place in 2008. In “*Glädjens mekanismer: Sveriges Television*” (Björkegren, 2001), Dag Björkegren investigates SVT:s attempts to adjust to the future of the TV industry. “*Learning to be digital: How new technology challenges knowledge sharing at SVT*” (Lychnell; Mårtensson, 2006), by Lars-Olof Lychnell and Pär Mårtensson looks at knowledge sharing within the company.

However, none of the studies on SVT have looked at the organization for development of new TV formats. Here, we believe there is a gap to fill.

Previous research on TV format development

There is some research on TV formats, though most of it has a more broad approach than that used in this thesis.

One common perspective is the legal one, where the complex and somewhat vague protection of TV formats is discussed. Karnell (1997) and Humphreys (2011) both used this lens when writing their books on the subject.

Another approach is to take an international perspective, and compare TV formats around the world. Examples of researchers who used this focus are Oren & Shahaf (2012) and Moran & Malbon (2006).

A third category is that where the authors take a pedagogic role and attempt to teach how the TV industry works and how to produce television. Collie (2007) and Cury (2007) are both examples of authors with this approach. This is the category that lies closest to our research. However, our study is narrower and focuses on a specific development group. This has not been done before.

Strategy theories

An introduction to strategy

The strategy concept has been used widely in both theory and practice, yet there is no clear definition that has been agreed upon in neither the academic nor the business worlds. Instead, the concept is rather vague and has different meanings for different people (Ghemawat, 2006).

Max McKeown (2012) argues that strategy is about out-thinking your competition and shaping the future. The competitive focus is shared by Michael Porter, who built his entire strategy model on the relationship between an organization and its stakeholders, including

customers, vendors and competitors (Porter, 2004). Chandler, on the other hand, has a more internal focus and argues that strategy is the creation of long-term goals and the actions and allocation of resources that are made to reach those goals (Chandler, 1990).

This essay will use the works of Mintzberg as a base for theory and analysis. Below, two of his attempts to categorize different types of strategy will be described. First, five perspectives of strategy are presented: plan, ploy, pattern, position and perspective. Second, eight types of strategy, all placed on different positions on the continuum between deliberate and emergent strategy, are described.

As strategy is a very broad field of research, there are many theories that could have been used instead of Mintzberg. We are aware of the fact that several theories could be used in this study, and by looking at the works of one single strategy theorist, alternative findings might be lost. However, since the aim of our research is to test “classical” strategy theory, it was important to choose one of the most well-known and commonly used strategy theories. Our perception was that Mintzberg and Porter best fulfill these criteria, but as Porters theories look at choice of industry rather than choices made *within* in industry, our judgment was that Mintzberg was more applicable. Choosing more than one would not be possible with the given scope of this thesis. Therefore, for the purpose of this essay, we are confident that the below theories have led to interesting and valid findings which will be presented later in this thesis.

Mintzberg's Five P's for strategy

According to Mintzberg, a strategy can be defined as a plan, ploy, pattern, position and/or perspective (Mintzberg, 1987). Although Mintzberg makes an attempt to clarify the different approaches of strategies, it is intuitive that they all overlap and complete each other in practice. We will now explain these perspectives below.

Plan

If there is a clear, pre-determined course of action for how to solve certain problems or reach certain goals, strategy is defined as a plan. This plan is set in advance, and is carried out when the specific situation which it was designed for occurs. The actual implementation lies close to or is identical to the pre-determined plan.

Ploy

A ploy is a certain action aiming to out-maneuver or make it more difficult for one or several competitors. The ploy can be part of a more general plan where the plan itself is the overall purpose of the organization. The ploy is then the actual strategy used.

Position

When strategy is defined as a position, the focus lies on the fit between organizational strategy on the one hand, and the external environment on the other hand. To become successful, the internal conditions and the external environment must work together.

Perspective

This type of strategy has its focus within the organization and shapes how the people in the organization should perceive their external environment. It looks at the character of the organization, rather than on any action plans made within the organization. Strategy is a concept that unites the members of the organization, and is reflected through a common way of thinking and acting. The result of this strategy is that all members of the organization have the same direction and strive for the same goals.

Pattern

When strategy is viewed as a stream of realized actions, no matter if the actions themselves were intended or unintended, it can be called a pattern. In this perspective, the strategy is not considered to be just overall organizational intentions but rather concrete actions. Mintzberg further argues that a pattern can be found in an overall plan, but the actions can also be separated from one another.

Plans can go unrealized whereas comprehended actions can occur without previous decisions. This means that the intended strategy (plan) is not always realized because of changed internal or external conditions. These changes force the organization to have an emergent strategy (comprehended actions) which is a consequence of the changed environmental conditions and the decisions taken when the changes occur. In the end, the realized strategy will depend on how much of the intended strategy (plan) was realized and how much the emergent strategy (comprehensive actions) surfaced during the process. See also Figure below.

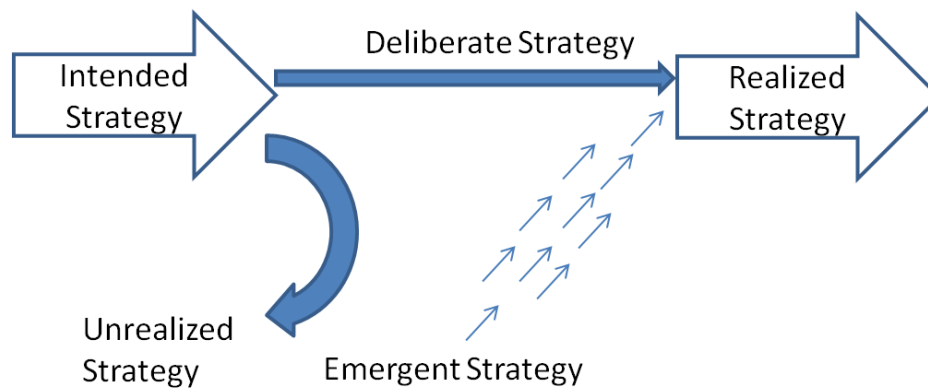


Figure 3. Deliberate and Emergent Strategies (Mintzberg, 1987, p.14)

Deliberate and Emergent Strategy

Mintzberg's perspective on strategy as a pattern will now be further explained through the lens of deliberate and emergent strategies. This is because it provides important perspectives that can help to further analyze the research material. Strategy as a pattern is built on a combination of deliberate and emergent strategies, and the resulting strategy can be categorized differently depending on this combination.

The concept of deliberate and emergent strategy can be described as a continuum, where most real-life organizations place themselves somewhere along the line. In their article from 1985, Mintzberg and Waters describe the two ends of this continuum, and elaborate on eight different types of strategy that are located along this line. Below, we will describe their definitions of these strategy types. We will however begin with describing the two extremes of this continuum.

The two ends of the continuum

A perfectly deliberate strategy would have to fulfill three conditions: (1) The intentions of the organization must be articulated in detail, (2) The intentions must be common to all actors in the organization as it operates through collective action, and (3) Realization must equal intention, meaning that no external force can interrupt. It is very uncommon that all these conditions are fulfilled and so pure deliberate strategies are not very common; however, there are organizations that come rather close.

A perfectly emergent strategy, on the other hand, suggests that there is no intention at all behind the action. As there is always at least some intention present – very few actions are completely random – this other end of the continuum is rare, or maybe even non-existing.

Eight types of strategy

Although the ends of the continuum are not likely to show in practice, Mintzberg and Waters identify eight types of strategy along the scale that do occur more or less often in real life organizations: Planned, Entrepreneurial, Ideological, Umbrella, Process, Unconnected, Consensus, and Imposed. Below we will present Mintzberg and Waters' definitions of each.

1. The Planned Strategy

In this form of strategy, which lies closest to a perfectly deliberate strategy, authority

leaders make up detailed plans that are to be executed as precisely as possible. A number

of tools are used to accomplish this: budgets, time plans, and strict controls, to mention a few. Other people are part of the process but not allowed to make any decisions. The use of this type of strategy assumes a stable environment, or one that can be controlled.

The Planned Strategy



Figure 4. The Planned Strategy. (Mintzberg; Walter, 1985)

2. The Entrepreneurial Strategy

This type of strategy assumes one strong leader with the authority to make decisions that the others are obliged to follow. Therefore, it is most common in small, entrepreneurial firms, or in companies that face a crisis and need a strong

leader to take control. There is flexibility as one person alone makes the decisions – it does not

demand that several brains all change their minds. Meanwhile, the strategy cannot be said to be emergent as there are intentions behind it. However, as one single person stands behind these intentions, they might be difficult to identify for an external party. There can also be a sudden change of intentions as the leader can suddenly change his or her personal intentions.

The Entrepreneurial Strategy

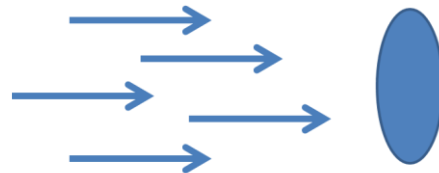


Figure 5. The Entrepreneurial Strategy (Mintzberg; Water, 1985)

3. The Ideological Strategy

If the members of an organization all share the same vision or ideology, this becomes the base for strategy. The people in the organization are likely to follow the same behavioral patterns, as they have a common ground to stand on.

The strategy is deliberate in one sense, as

The Ideological Strategy

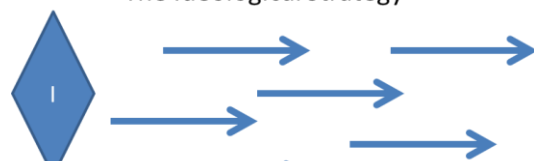


Figure 6. The Ideological Strategy (Mintzberg; Water, 1985)

intentions normally can be identified. Meanwhile, there are constraints on change, and emergent strategies will not come through easily. This is because the collective mind set that sets the strategy in the first place is shared by everyone in the organization, and for strategy to change, everyone must change this mind set. Furthermore, ideology is grounded in the environment, and changing the environment is usually a task that is close to impossible. One can therefore lay it down that the Ideological Strategy is rather deliberate.

4. *The Umbrella Strategy*

In an organization that uses an Umbrella Strategy, leaders set the guidelines of the strategy, while delegating the more detailed strategy formulation to other actors. This way,

they are given flexibility to change when the environment does. It makes it easier to maneuver

in complex settings; meanwhile, management still maintains some control over the environment. For example, top managers can demand that a new product should aim at a certain target group and have a certain cost structure, but the design and production planning is left to lower managers to decide upon. This means that while there are intentions, new strategies are allowed to emerge within the boundaries set by management – it is "deliberately emergent".

If the boundaries are not respected, the leader can either force the worker to change the strategy so that it fits into the boundaries, or accept the new strategy and change the boundaries according to it. The Umbrella Strategy is a common form of strategy and can be applied to most organizations, although the extent to which it can be applied varies between firms.

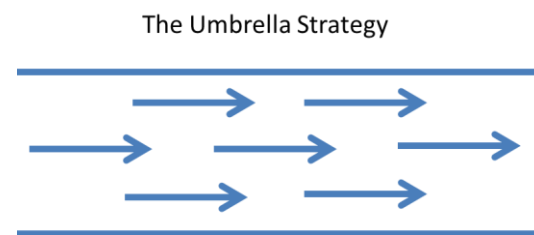


Figure 7. *The Umbrella Strategy* (Mintzberg; Water, 1985)

5. The Process Strategy

When a Process Strategy is used, management influences the organization indirectly by controlling its processes. For example, they may decide who is allowed to make strategy, how these people are supposed to work and so on. Thereby, management can control how the decisions are made, even though they are not part of the decision making process themselves. This is common in divisionalized organizations.

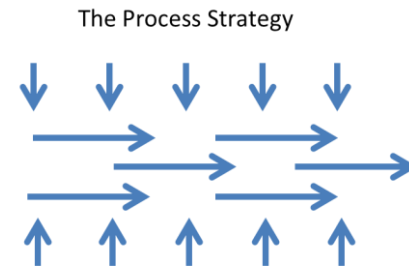


Figure 8. The Process Strategy
(Mintzberg; Water, 1985)

6. The Unconnected Strategy

When a subunit or an individual is able to make and realize strategy that is separate (2) from the rest of the organization (1), this is called an Unconnected Strategy. It is most common in industries with "experts" that are given a high degree of autonomy in their field, for example doctors or artists. This type of strategy is emergent as it can appear as rather random to the rest of the organization. Meanwhile, it might be highly deliberate for the person or subunit executing it. Placing it on the continuum is therefore difficult and depends on the perspective that is used.

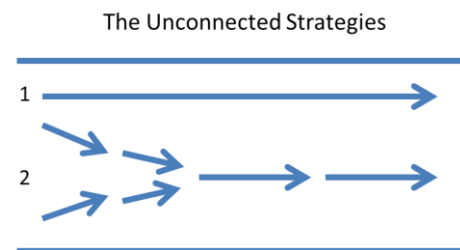


Figure 9. The Unconnected Strategies
(Mintzberg; Water, 1985)

7. The Consensus Strategy

In the case of Consensus Strategy, the degree of mutual adjustment is so high that the people in the organization automatically converge around a mutual strategy. When learning from and adjusting to each other, they slowly take numerous small steps towards a shared strategy.

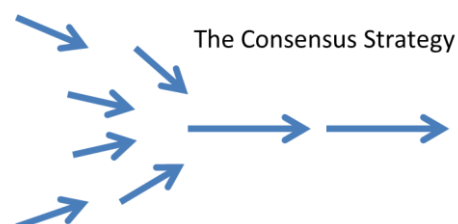


Figure 10. The Consensus Strategy
(Mintzberg; Water, 1985)

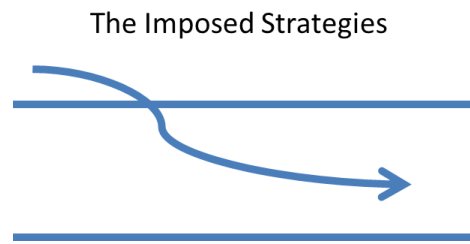
There are no central intentions behind this, and so this form of strategy is highly emergent. The phenomenon can be described as spontaneous and unanticipated.

8. *The Imposed Strategies*

When factors in the surrounding environment puts constraints on strategy or leads it in a certain direction, it becomes an Imposed Strategy. This is the case if, for example, government imposes new

rules that the organization must follow. All organizations are to some extent influenced by their

environment and so they all have some degree of imposed strategy. However, the degree can vary much between firms.



*Figure 11. The Imposed Strategies
(Mintzberg; Water, 1985)*

A need for both

Mintzberg and Waters use the different types of strategy to illustrate how neither deliberate nor emergent strategy pose an optimal solution. Both have their pros and cons, and both can be used to adjust the other.

Having deliberate elements in strategy is often necessary, as managers must have some control over what happens in their organizations. Meanwhile, allowing new strategies to emerge also means allowing new learning within the organization. There was probably a reason why the original strategy was not realized, and by exploring why it happened, one can learn more about it. Meanwhile, the new, emerging strategies might be highly beneficial for the organization, if they are better than the original strategy that the organization had planned for.

Development theory

The choice of Lychnell's model of the interplay between development and use was made for two reasons. First, we wanted to test one modern theory, as a contrast to Mintzberg's models which are rather old-school. This way, we would get a picture on how classical and modern theories explain contemporary phenomena in different ways. Second, Lychnell's model was interesting as it focuses on development of new things in organizations. This corresponded well to the subject studied in our case.

Interplay between development and use

In his book from 2010, Lars-Olof Lychnell investigates the creation, development and implementation of new IT initiatives in modern organizations. Through his works, he creates

a framework for how IT-related change is born in interplay between development and use. The study was carried out in a travel agency.

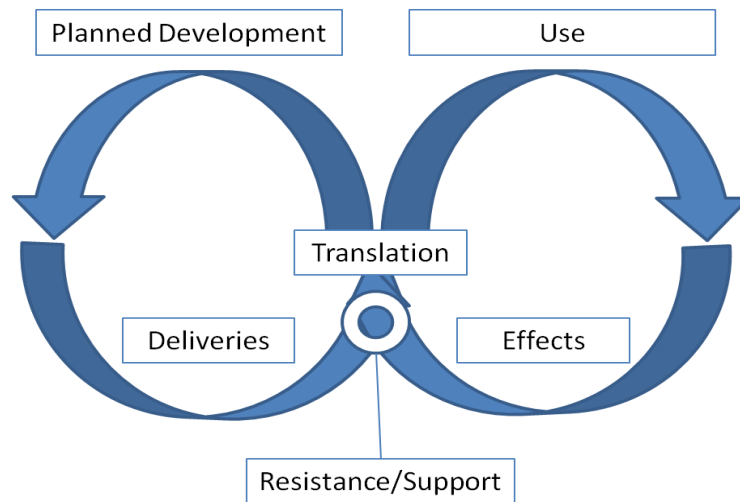


Figure 12. Interplay between development and use (Lychnell, 2010)

Lychnell describes the interplay between development and use through an iterative loop. The general model is applied to three processes: (1) Planned development, (2) Frame development, and (3) Improvisation. In this thesis, the model for planned development will be used.

The model shows how change and development is a continuous process that shifts between planned development and use. The interplay continues as long as there is support for development or resistance in use.

Two interactive loops make up Lychnell's model. The left loop characterizes development while the right loop characterized use. Development is here defined as actions to develop the operational activity, while use is defined as operational actions and events.

In planned development, the process begins as deliveries are created. These are translated into usage. The translation means that intentions, for example to streamline a certain task, are translated into practical solutions, for example the implementation of a new information system, in a specific context.

The usage in turn leads to effects. These effects depend on the relationship between the consequences of actions on the one hand, and the intentions on the other. If the effects are not in line with the intentions, resistance is created. If the effects are in line with the intentions, support is created. Resistance and support are born as a result of the interplay between

intentions and the effects of usage. They are critical incidents as they can affect the future course of events.

Once support or resistance has been created, the intentions must be translated back into use. Now, the process returns to the left loop to refine the deliveries. Again, resistance or support can be created. The interplay will continue as long as the use gives effects of resistance or support.

Creativity and Innovation Strategies

Just like our choice of Mintzberg in Strategy theory, the choice of Majaro over other creativity and innovation researchers has not been completely obvious. The field is filled with theories which all can be used to enlighten interesting phenomena in our study. However, after applying Mintzberg's strategy theories to our case, we found that the most prominent issue that still could not be explained was the uncontrolled in- and outflow of ideas in the process – something that Majaro illustrated very well with his theories. We found that he had the answers to the gaps that we were most interested in filling. Therefore, it is the works of Majaro that make up the last section of the theoretical framework.

The relationship between creativity and innovation

In his book “Managing Ideas for profit– The Creative Gap” (1992), Simon Majaro illustrates the relationship between creativity and innovation (see Figure below). He argues that creativity is the thinking process that helps us generate ideas and that these ideas can be bizarre, wild, and occasionally even useless. The ideas can for instance come from day dreaming, brainstorming, observing others or other situations. The point is to create a basis for innovation and so the threshold at this first step is low, as the bad ideas will be removed during the screening process.

After creativity and idea creation follows a screening process that leads to innovation. According to Majaro's definition, innovation is the application of an idea towards doing things better, cheaper, more aesthetically and/or more effectively. He argues that history has shown that one needs many ideas to feed the innovation process. As many as 60 ideas are needed before one successful innovation is attained (Majaro, 1992). Before an idea becomes an innovation it must first pass a screening process in which the idea is tested and evaluated on established criteria.

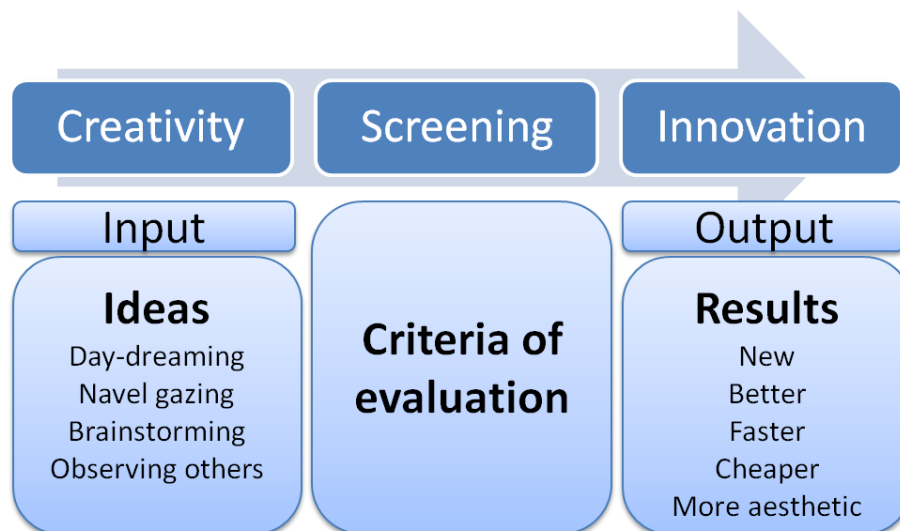


Figure 13. The relationship between Creativity and Innovation (Majaro, 1992, p. 231)

Creativity is a prerequisite for innovation, and an organization must therefore allow for creativity to become innovative. Majaro has identified eight elements that must be in place if the whole process of innovation is to be managed in a cohesive and well-structured manner.

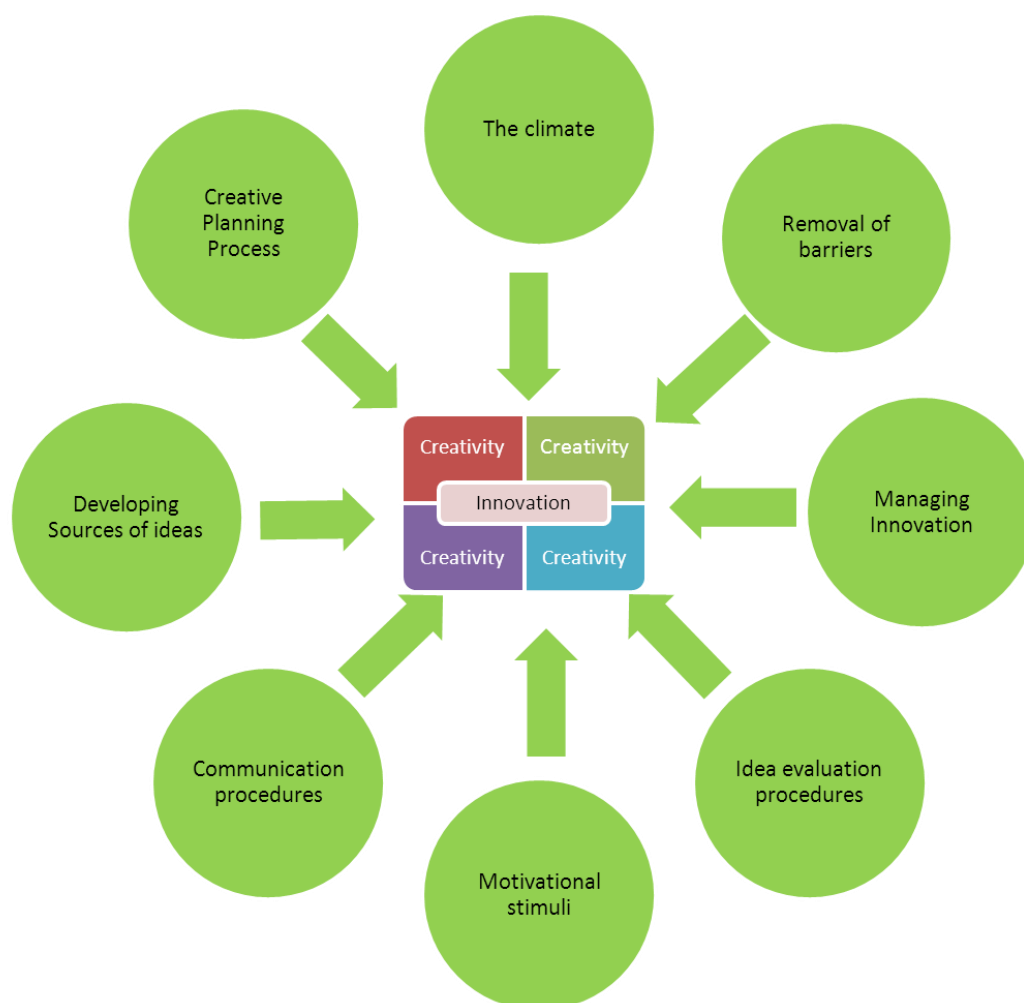


Figure 14. Creativity and Innovation - an integrated approach (Majaro, 1992)

The elements can be defined as follows:

The climate

The right climate at the organization is required for innovation to take place. This happens when every person in the firm, regardless of hierarchical level, “thinks”, “talks”, “dreams”, and “acts” creatively. Creativity becomes an integrated part of the organizational culture and is a shared value. This can be a difficult task to achieve as it requires persistency and imaginative programs of work, planned from the top level but implemented at all levels of the organization.

Removal of barriers

Majaro argues that every firm has some barriers that impede the flow of ideas, and that these barriers differ between companies. Bureaucracy, the “not invented here-syndrome” (the feeling that one does not own the issue if someone else has come up with the ideas) and “bean-counting” (a tendency to constantly analyze and evaluate ideas in monetary terms because of financial constraints) are examples of obstacles that exist in many organizations (Majaro, 1992). Majaro suggests that top management should audit the barriers that interfere with creativity and seek to remove them.

Managing innovation

The third element discussed by Majaro is about managing innovation. To keep the level of creativity going it is important that people involved know that their ideas are being implemented from time to time. A system must be established for monitoring and controlling the level of innovation that has been achieved during a given period. In addition, the system should highlight lessons learnt from success and failures.

Motivational stimuli

People become more creative when they know that their input is appreciated (Majaro, 1992). A symbol of recognition can have a more potent impact on motivation than stimuli of financial or material nature.

Communication procedures

People have their own ideas or observe inspiring innovations in the external environment. To allow creativity to flourish in an organization, these people must know how, and to whom, to convey their ideas.

Idea evaluation process

Ideas can be generated in many different ways and in different quantities depending on how the organization has chosen to reach those ideas. Being able to screen and evaluate ideas efficiently and promptly is a powerful tool in the whole process. Inability to convert ideas into reality in a systematic fashion is one of the killers of creativity.

Developing Sources of Ideas

Ideas can be generated from within the firm by for instance using different idea-generating techniques or through suggestion schemes. They can also come from outside sources such as customers, consultants, competitors, different industries etc. The sources for ideas are different and it is important that active steps are undertaken to develop a systematic approach to harness them.

Creative Planning Process

According to Majaro, innovation must start at the top. The management must demonstrate their ability to develop an innovative vision and plan for the future direction of the firm in a creative way.

The Innovation Funnel

The innovation process is often described as a funnel, where a range of ideas go through various stages of the process, and ultimately only a few ones are left. The metaphor was first developed by Majaro in 1988, but has been widely used ever since.

While the above discussion focused on the elements that are required to enable creativity, the Innovation funnel shows how they are converted into innovation. It thus assumes that the elements are in place so that the following process can be realized.

Majaro used the following four steps to describe the innovation process:

Idea generation

This is the creation of raw material that can be used in the innovative process, and ideas should be collected from both inside and outside the organization. During this rather unstructured stage, numerous ideas are generated. A number of methods can be used to trigger innovation and creativity. Far from all ideas are commercially viable, but at this stage it is not relevant whether or not they are feasible. Instead, one should be as creative as possible and

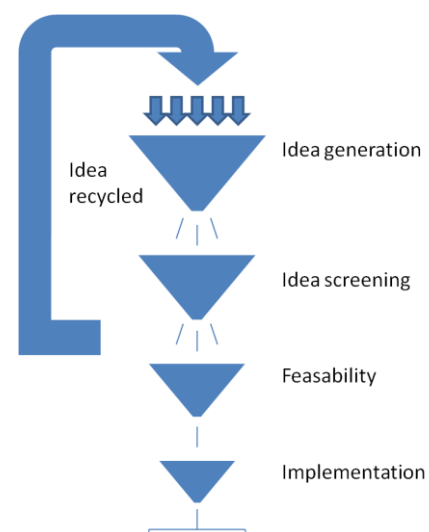


Figure15. The Innovation Funnel (Majaro, 1988)

develop a large number of ideas that can be tested and scaled down. To make this step run smoothly and to enable the following steps, the eight elements must allow for it to happen.

Idea screening

The second stage is about scaling the number of ideas down to a more feasible amount. Through screening, the bad ideas are rejected while a few interesting ideas are taken forward in the process, where they are further investigated. Those ideas that are rejected might be recycled and put back into the process for future projects.

Feasibility

In the third stage, the feasibility of the ideas is tested. Here, one wants to see whether they can be carried out in practice. Pros and cons are stated, and risk and return are analyzed. Perhaps, a pilot or a beta version is produced. One or a few ideas are selected for implementation.

Implementation

When the decision to go for an idea has been made, it can be fully implemented in the organization and the innovation process is thereby over. However, the new product might return to the funnel when a new version is to be developed.

Unexploited ideas

Majaro describes the flow of ideas as rain falling down on the organization. These ideas naturally come from people working with product development, but they can also stem from people at other departments as well as from sources outside the organization.

A problem is that the funnel that collects the ideas usually only captures a small share of them. Many good ideas fall down on the ground beside the organization and form pools of unexploited ideas. Majaro noticed that some kind of catching mechanism, a “bag net”, is needed to protect these ideas, whether they come from inside or outside the organization.



Figure 15. Unexploited Ideas (Majaro, 1988)

Outflow of ideas

Goffin and Mitchell build on Majaro's works in their book "Innovation Management: Strategy and Implementation Using the Pentathlon Framework" (2010), where the innovation funnel is further elaborated. In their model, they show how ideas can flow out of the process in all stages.

During the idea generation process, the ideas can be filtered out as the development crew deems them unfeasible

from the first look. If they are taken to the Idea screening or

Feasibility stage, they can be further elaborated on but thereafter rejected if other ideas are judged to be better. Even during implementation, they can be "killed" if the implementation does not work as planned.

Ideas that are filtered out are sometimes "recycled" and put back into the process, either for a new project, or for a second chance in the current project.

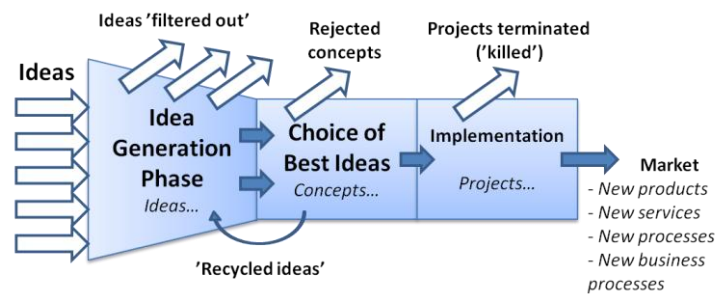


Figure 16. The Typical Phases of an Innovation ('The Development Funnel'), (Goffin; Mitchell, 2010)

Empirics

Introduction

This section will begin with an introduction of the company, Sveriges Television AB, and the Entertainment Unit where the Development Group operates. This is followed by a description of the purpose of the group and how it operates, from the view of the managers and the group members themselves. Finally, the problems described by the group members are presented.

All names in the empirics section are pseudonyms.

Sveriges Television

Sveriges Television AB (SVT) was founded in 1956 and is the national public television broadcaster in Sweden. It is financed through license fees that are mandatory to pay for everyone owning a television or other technical equipment that can display its content. Currently 90% of the population pays the TV license².

SVT is owned by the independent foundation *Förvaltningsstiftelsen för Sveriges Radio AB, Sveriges Television AB och Sveriges Utbildningsradio AB*, which in turn is governed by a number of Swedish politicians³. Yet, SVT is described as quasi-autonomous and can in practice make many decisions of its own about its operations.

What differs SVT from other broadcasters is that it does not operate commercially⁴. SVT's operations rest on a democratic idea of free television for everyone, and therefore it produces content for all target groups and not only those that are interesting from a commercial perspective. This is regulated in the Broadcast Permission. Meanwhile, SVT does operate in a competitive environment and must match its competitors and gain viewer shares. There is comprehensive strategy work behind its operations and a general wish to beat competition.

Yearly studies have shown that SVT1 is Sweden's most appreciated TV channel and that SVT is the most respected TV house in the country. Its most popular programs reach an audience of more than 3 million viewers⁵. Currently, SVT has six channels: SVT1, SVT2, Barnkanalen,

² http://www.svd.se/nyheter/inrikes/tv-avgift-for-datorer-och-plattor_7847346.svd

³ http://www.svt.se/omsvt/fakta/public-service/#./vem-ager-public-service?&_suid=1367162796055003550951799514784

⁴ http://www.svt.se/omsvt/fakta/kort-fakta-om-svt?&_suid=136412734595208800467780177874

⁵ http://www.svt.se/omsvt/fakta/kort-fakta-om-svt?&_suid=136412734595208800467780177874

Kunskapskanalen, SVT24 and SVT World. The media house also includes the website svt.se and the media player SVT Play.

In 2012 SVT broadcasted 23 454 hours of television, excluding content on the website. On the 28th of February 2013, SVT had 2 090 people that were employed until further notice⁶. The company also hires many people externally on a project basis.

SVT has three major divisions:

Allmän-tv-divisionen produces entertainment, facts, culture and children's television. It is split into four geographic units: Umeå, Stockholm, Gothenburg and Malmö. These units are in turn split into sub-units for different types of content.

Nyhetsdivisionen produces all programs related to news, sports and minority events. This division has a larger share of full-time employees than Allmän-tv-divisionen.

SVTi produces all interactive content, i.e. what is displayed on the websites, svt.se and svtplay.se.

Apart from the three editorial divisions, there are managerial functions and support functions, as displayed in the organizational chart below. The leading functions include program directors and commissioning editors while the support functions include finance, human resources, programming, communications, strategy and technical operations.



Figur 17. Organizational Chart of SVT (In Swedish)

⁶http://www.svt.se/omsvt/fakta/kort-fakta-om-svt?&_suid=136412734595208800467780177874

SVT Entertainment

The Development Group that is studied in this thesis is located at SVT Entertainment in Stockholm. The unit is part of the Stockholm office of Allmän-tv-divisionen and is managed by Anders Andersson, who is head of the Entertainment Unit.

The purpose of SVT Entertainment is to produce large entertainment programs, usually aimed at a broad target group of families. The most successful productions are aired on Fridays, Saturdays and Sundays at 20:00.

Few people are employed until further notice at SVT Entertainment. Most people who work for the unit are employed on a special project or work as freelancers and invoice for certain services. Those who are employed include project leaders and some production leaders and producers. It is six of these that, together with one project employed TV host, make up the Development Group.

Composition of the group

The Development Group consists of seven members that meet regularly. Apart from the group members there are two additional key people: The commissioning editor Filip Filipsson, who decides what types of formats are needed, and Anders Andersson, who is Head of the Entertainment Division where the group members are employed and who also is in charge of the group.

Filipsson and Andersson are however not usually present when the group meets. During the meetings it is instead Erik Eriksson who is chairman and manages the agenda.

The group members are (in no particular order):

- **Erik Eriksson:** Project leader for big entertainment shows at SVT. Eriksson works with the Development Group 30 % of his time, as opposed to the other members who only work 10 % with the group. He is chairman of the group, which means that he is responsible for summoning to meetings, organizing the meetings, having regular contacts with Andersson and Filipsson, and making sure that all tasks are taken care of. He has a background as engineer, computer salesman and musician.
- **Betty Bertilsson:** Project leader for web projects at SVT's Entertainment unit. These include both websites connected to TV shows, and stand-alone web projects. Betty spends 10 % of her time working with the Development group, but has also some separate development projects. She started working with radio, but soon moved on to

web and worked with this for a few other companies before starting at SVT one and a half year ago.

- **David Davidsson:** Project leader for the somewhat smaller entertainment productions, although he would prefer the title executive producer. David started at SVT about a year ago, after working as a producer at several production companies for 20 years.
- **Calle Carlsson:** Project leader specializing at humor projects. At SVT he works with both TV and web. Calle has also worked a lot with radio. At the moment he is working with the humor website at SVT and a number of small projects attached to it.
- **Hanna Hansson:** The only TV producer in the group. Hanna has worked as a producer for 20 years and has been at SVT for 10 years. As a producer she works more hands-on with content and less with organization and leadership.
- **Gunnar Gunnarsson:** Has the title project leader but works as a producer as well. Gunnar started working for SVT a year ago but has been in the TV industry for about 15 years, both as a producer and with other tasks. He has also worked with TV format development for different production companies.
- **Ivar Ivarsson:** Currently working as TV host for a popular quiz show, but has also lead several other large and well-known entertainment shows. Ivar just joined the group, the reason being that he wanted to belong to editorial staff and Andersson therefore placed him in the group.

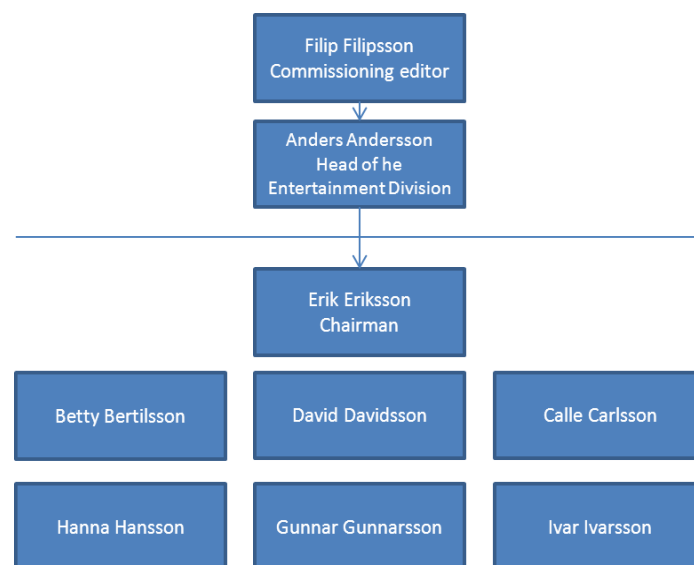


Figure 18. Organizational chart of the Development Group

The general view among the group members is that the composition of the group is good and that they work well together. However, many of the interviewees feel like the group is too homogeneous. A majority of the group members are male, over 40 and fairly wealthy. If they were to employ an additional member, it would be a younger woman with a somewhat different background. One of the interviewees also asks for a real creator.

Purpose of the group

From the view of the managers

The decision to invest more in own development was first made by the top management at SVT. This decision was communicated to all divisions in Sweden and concerned not only the Entertainment unit, but also Childrens' television, Sports, Culture etc. A sum of money was devoted to the project and was split between the different divisions, which in turn would decide how to spend them in order to trigger own development.

At SVT Entertainment in Stockholm, it was Anders Andersson, Head of Entertainment, and Julia Jansson, at the time Head of the Stockholm Allmän-tv division, that decided to start the Development Group. This was a method that had been used at other units as well, but the exact way of working was decided by Andersson and Jansson. After starting the group, Andersson was put in charge for its operations.

According to Andersson, the purpose of the group is to have well developed alternatives at "the bank", which acts like a buffer for SVT. These TV-formats should be just as good as those bought from production companies.

There is a goal that 40 % of the productions that SVT broadcasts should be developed in-house, while 60 % should come from external companies. However, at the moment the ratio is around 30/70. By starting the Development Group, Andersson hopes that this ratio will start moving towards the goal ratio. The main goal with the group is therefore to trigger creativity and to broadcast more productions that have been developed in-house.

From the view of the Development Group

According to the members of the Development Group, there are several reasons why the group was created. These were all mentioned by members of the group:

- **To produce TV formats that SVT owns**, and that other channels thereby cannot copy or compete for in biddings. By producing its own formats, SVT can be sure to own the full rights. The formats cannot be broadcasted by other distributors neither in

Sweden, nor in any other country, unless SVT decides to sell the rights to an external party.

It has become more important to fully own the formats, as concepts such as Netflix and Viaplay are changing the structure of the industry. Formats are spreading more easily and you have to keep them safe in order not to get outmaneuvered by competitors. Investing more in own development is therefore a precautionary measure for SVT.

- **To control costs**, as buying TV formats from e.g. production companies can be expensive. When buying externally, there is often more than one channel bidding for the format. This normally leads to higher prices. Format owners are also usually able to charge a premium for their formats, to cover development costs, and for the “security mark” that the format has been successful in other countries. As SVT is a public service company, it is highly important to provide value for money. If large sums are spent on expensive formats from external vendors, SVT cannot afford to fill the remaining slots with quality programs. Therefore, the company wants to develop more productions in-house to a lower cost, in order to afford filling all broadcast time with high quality content.
- **To avoid being dependent on production companies.** There are a limited number of production companies with a limited number of formats. If one day they cannot offer satisfactory formats or if the prices are too high, SVT must have a back-up plan. By creating formats of their own and collect them in “the bank”, they are guaranteed to always have a satisfactory solution ready.
- **Because the production companies cannot always offer the "right" formats.** Like all TV channels, SVT has certain slots that it needs to fill, with certain target groups and certain portfolio needs. There is no guarantee that the production companies have exactly what the channels need at the moment. This is especially true for a public service company like SVT that has certain criteria for what it can and cannot broadcast.
- **To be able to sell your formats abroad and thereby make revenue.** This has only happened a few times yet, despite the fact that SVT has got at number of successful formats that they have tried to sell. Several popular formats have been presented at the

TV conference in Cannes with no success. However, there is a strong wish to sell formats in the future, and developing your own formats is one prerequisite for that to happen.

- **Developing your own formats is associated with pride and merits.** Having strong, internally developed formats strengthens SVT's image and position in the media industry. It is something to be proud of and something that will have a positive impact on people's attitude towards SVT.
- **It is a "matter of course".** Several members of the Development Group express the view that it is strange that the group has been formed so recently, when working with internal development has been a cornerstone for both distributors and producers for a long time. A couple of quotes illustrate this well:

"I see it as something obvious. At all production companies that I have free-lanced for, part of my time has been devoted to developing new formats. That is how the business has worked for a long time, but not here. I don't know why. So I guess it is about time. [...] It is a bit strange, everyone has been doing it. At the same time, it has been very difficult to sell the formats that you have developed. It has been the same for all TV channels, that instead of producing something new and risky they buy something that already exists, because it has been successful in other countries. But at the same time they have tried to develop formats for themselves, because they know that if they only get one success, all the work will pay off. So you keep on trying. Some smaller formats have worked but the big entertainment shows are very challenging", says Gunnar Gunnarsson.

"Production companies have become a bit worried after hearing about our development group, so we talk about it internally but not externally. But we work like a production company, at the moment we work more with developing existing formats, but the plan is for us to come up with 3-4 new formats a year, where perhaps one of them will be broadcasted. We have the competency in-house. Before the Development Group was created, it happened over a coffee or a lunch, just because the project leaders thought it was fun, and then they would ask for some money and get a project. But by putting together a real group that works with it regularly it becomes more real", says Betty Bertilsson.

A general characteristic for the reasons mentioned is that they are rather similar to those of other media companies, despite them being commercial and not public service. SVT wants to control costs, beat the competition, and produce formats that they can be proud of and that can improve their position in the industry. There are no ideological reasons mentioned, and the fact that SVT is a public service company does not seem to affect the reasoning around the Development Group.

How the group works

From idea to production

The working process of the Development Group varies from time to time, but the most common way for the process to start is that Filip Filipsson presents a brief of a TV- format he wants the group to develop and produce. The brief is usually short and fairly hands-on, and it is constructed in cooperation with Andersson. It gives information on what time slot the format should fill, what target group it should aim at, and approximately how much money can be spent on it. The brief either goes through Andersson or Eriksson, or directly to the group.

The Development Group then goes through the brief together and comes up with ideas on what the format could look like. Everyone is expected to contribute to the discussion and go through the possible pros and cons. They discuss their ideas thoroughly and usually decide to move on with more than one idea.

When the group feels that an idea has been developed enough to be presented, or if the deadline to the collection periods or the so called “centrifuge” (a time when all new ideas are collected and judged by top management) is getting close, they hand in a one pager or make an oral presentation to Andersson and/or Filipsson. If the idea is denied, it is archived in the group’s digital G-folder. If it is approved, the group is asked to make a preliminary budget, production plan, and a visual promo that they pitch for the management.

When the ideas have been presented, they can face three different scenarios. If they are denied, they are archived in the G folder. If they are approved, they are either put on “the bank” and produced later on, or they are assigned to a project leader to be produced immediately.

Usually, the management wants to see more at this stage before they approve an idea. Therefore, they often give the group a budget to produce a full pilot or some other visual,

more thorough, pitch. During the fall, the Development Group hired two freelancers to produce these pitches. However, they do not know whether they have the money or the access to do that anymore. Together with the pitch they also present the preliminary budget and time schedule for the project.

Over the year there are two periods where ideas should be presented to management. The first one takes place between September and December and is intended for formats that are to be broadcasted the following fall. The second one takes place between January and March, and concerns the formats for the whole next year. In March, there is an important event called the centrifuge, where the management goes through all ideas for the up-coming year. This is where the frame work for that year's program listings is made.

The first idea ever generated by the Development Group was highly successful and made it all the way through the process, and so Eriksson and Hansson were assigned to produce it. According to the group, this poses a risk for them. While they are very happy about the good results, they also fear that their workload will be too heavy if they continue to produce such good ideas. Also, there is a risk that they become over-confident and lose the spirit to work hard for the results.

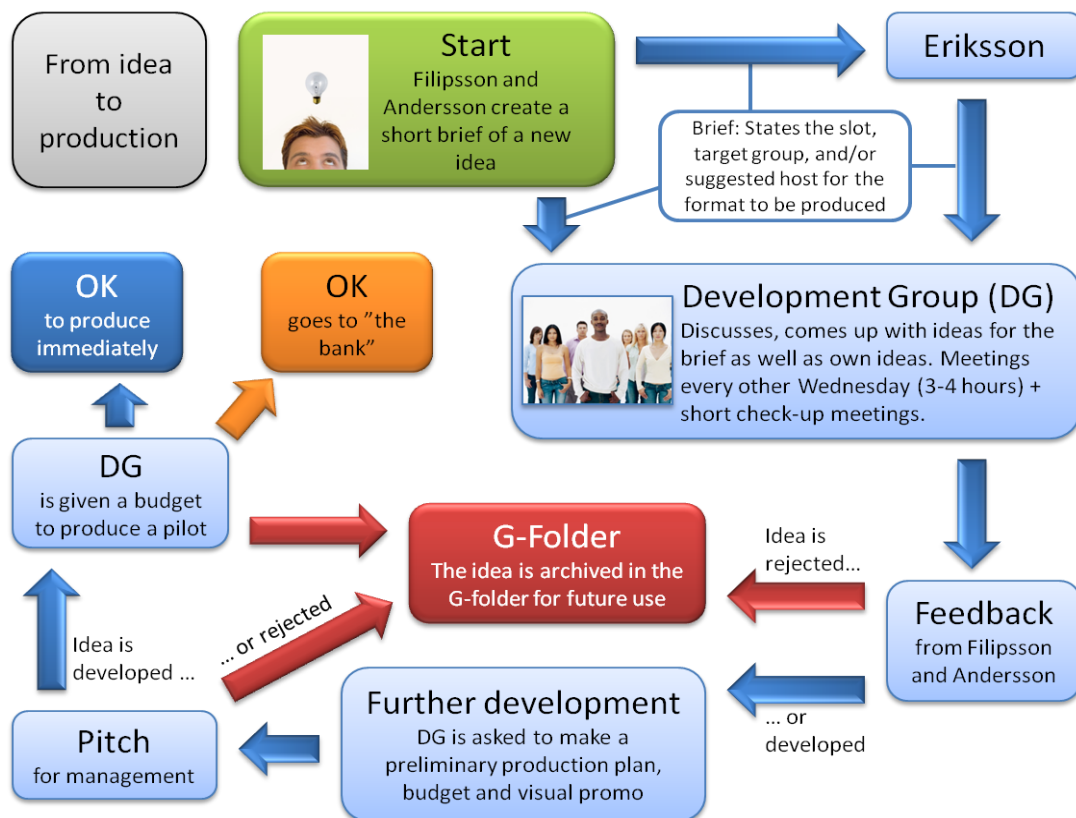


Figure 19. From Idea to production-An illustration of the development process

Meetings and agenda

Currently, the group has meetings every other week. These meetings take place on Wednesday afternoons and are 3-4 hours long. Apart from these meetings, the group members have short check-up meetings after their project leader meetings on Mondays. Sometimes they also add an extra meeting if they have something very important to discuss.

The meetings follow an agenda that is set by the chairman Erik Eriksson. The agenda consists of ideas that have come up during previous meetings and should be followed-up, and/or new briefs that have come from management. When the centrifuge is close there is usually a bias towards existing ideas and the question is which ones should be presented to management and how. When the centrifuge is far away in time, the focus is rather on the new briefs that have come in from Filipsson, and how to handle them.

During the meetings, the group members discuss the ideas without any clear framework. They do not have check-lists or sub goals – all they know is that they have to come up with the best idea possible for the actual brief. Everyone engages in discussion, although some take more air time than others. Examples of topics that come up in the discussions include what direction a certain idea should take; how to work more long-term with their most popular hosts; the suitability of the thought-of hosts to certain programs; and what Andersson and Filipsson will think of different ideas.

Although the people in the group have strong wills, they all agree that there is no problem to cooperate or to abandon your own idea in favor of someone else's.

“I don't feel like there is such prestige in this group. You can leave your idea behind if you think someone else has a better idea. I haven't experienced such a situation. I would rather say that we sometimes go for too many ideas”, says Calle Carlsson.

There is no assigned secretary for the meetings, but sometimes one of the group members takes notes and offers to help Eriksson put them together. Eriksson does not take any notes himself, although it might be considered relevant for his role as chairman to collect the ideas that have been brought up at the meeting. Neither is there any clear delegation of tasks during the meetings.

The meetings end when all topics on the agenda have been discussed or when the group members feel stressed and want to leave. However, there is a tendency for the meetings to turn into irrelevant discussions not related to the development work. On the meeting studied

on the 6th of March, the group stayed in the meeting room 30 minutes after the meeting was officially over.

In general, the group members describe the meetings as rather unstructured. There is however one exception. Close to deadlines there is a tendency to work in a more structured way in order to meet the deadline.

Methods

The main working method during the group meetings is pure discussion. This discussion is not moderated or structured – the only thing that is set is the topic, which is the brief that should be worked with.

It also happens that the group gets a mission to come up with a new format for a certain TV host. In that event, they bring that host to the office and talk about ideas with him or her.

Sometimes, more practical methods have been used to trigger new ideas. One mentioned by several group members is the “mash up technique”, where you combine elements from existing TV formats to form a new one. These kinds of methods are only used at special events, for example during big meetings where people working with development in other divisions at SVT are invited to brainstorm around new ideas. These meetings are however rather uncommon.

Most of the group members agree that discussion is the best approach and that other methods are not necessary. They are confident that they can manage without these methods and agree that they have enough ideas already. As David Davidsson puts it:

“The problem is not to come up with new things. We are so smart so we do that anyway. We come up with ideas all the time!”

Managerial guidance

There are two managers connected to the Development Group. Anders Andersson is the direct manager of the group members, both when it comes to the Development Group and in their daily work. He has responsibility over the group and its operations, and he decides who takes part of the development work. He also has a say in what ideas the group can and cannot present to top management. During the fall, he used to visit the group meetings every now and then, to give input and feedback. However, during the spring, Andersson has not had the time to do this.

Filip Filipsson has the role of commissioning editor. He supplies the group with briefs of what he wants them to develop. The briefs give information on what time slot to fill, what target group the format should be aimed at, and approximately how much money should be spent. When the group has developed a new format, he gives feedback and is part of the management group that decides whether the idea is denied, approved for “the bank”, or approved to be produced immediately.

The interviewees are of the opinion that the briefs are fairly detailed. They also believe that the budget they get is reasonable. However, there has been some views that Filipsson and Andersson should be more coordinated, as they sometimes give conflicting guidelines. They would also like more clear feedback earlier in the process.

It also seems like the guidelines from management are less clear than the group members admit. The yearly goal for the group is to present three entertainment ideas, one facts idea and three web ideas. One of these should be produced immediately, and there should always be three ideas on “the bank”. However, when asked, none of the group members seem to know about these goals. Some have a vague idea of them – others do not know at all.

The challenges

A number of problems have been described by the group members. These will be in focus in the analysis, and to make it as clear as possible we have therefore chosen to categorize and rank them already in the Empirics section. The problems, as they were illustrated by the group members, are:

Lack of time

The most commonly mentioned problem during the interviews was lack of time. The group members are supposed to spend 10 % of their working hours on the Development Group, responding to four hours a week. The exception is Erik Eriksson, who has 30 %, corresponding to 12 hours a week, to spend on the Development Group. However, everyone in the group agrees that this is not a realistic amount.

First, they say that working with development takes time. There is a general view that every time they are starting to get somewhere, the meeting is over.

“It feels like when we get started with these three hours that we have, we come up with so good ideas and everything becomes much more concrete. But then it just stops, and then it is two weeks until next time”, says Calle Carlsson.

There is a wish for both longer and more frequent meetings among the interviewees.

Second, most of the group members work as project leaders, which is a time consuming and often hectic job. The projects often have many important deadlines that must be met, and the project leader is the natural person to talk to whenever a problem occurs in a project. This leads to numerous “fires” that must be “extinguished” by the project leader. These fires always come first, while the Development Group always comes in last hand. Some quotes illustrate the problem:

“It’s like the development work comes on top of everything else, and my impression is that all the project leaders in the group have projects that we have to deal with simultaneously. If another project is burning, you need to extinguish that fire. Unfortunately, we have to put development work as our last priority,” says Calle Carlsson.

“I feel like people are in such a hurry right now. We have talked about it internally in the group, that we never get to rest. I usually feel like I have things to discuss, but then someone else enters the room and says that we need to talk about something else, because it is super important and needs to be done on Wednesday. And then you only talk about that. Then you forget about your own stuff and two weeks pass and you forget what it was you wanted to talk about. No, it’s always about extinguishing fires,” says Gunnar Gunnarsson.

“My feeling is that you sit on the meetings and check your watch and your email all the time. You never get a chance to really finish talking about an idea. You never have the time”, says Gunnarsson.

There are also lots of small but time consuming tasks that have become the responsibility of the project leaders. These include reporting use of music to STIM, ordering passes and computers to newly employed, and other administrative tasks. There is a general view that this should not be part of a project leader’s work, yet the managers keep on giving them more and more tasks of this kind. When suggesting that an assistant could take care of all administrative tasks, all group members reacted positively.

“There is so much administrative work, so it would be great to have such a person, and someone who also could contribute to the group and who understands the group. [...] I can do it if I’m under pressure, then I can get really structured, but I really need to be in trouble to get to that point. I can get help, but it’s still my responsibility, and it would be nice if I

wouldn't have to have it on my table at all. [...] But it is and then I have to deal with it, and delegating is a job too", says Erik Eriksson.

This common complaint is however rejected by Andersson. According to him, all project leaders can buy assistance with these tasks internally. That would save them time and is also cheaper than if they do it themselves and charge the projects for that time. According to Andersson, the group members have been well informed about this. In addition, the group members receive some help with these practical matters from Johanna Jonsson who is primarily Andersson's assistant.

Lack of structure

During the meetings, many ideas are brought up and discussed. However, few of the tasks discussed are actually assigned to people during the meeting, and it is unclear who has the responsibility to follow up what has been said. Some quotes illustrate this problem well:

"The problem is to take care of the ideas. We don't need methods to come up with the ideas, but we need methods to take care of them. [...] I don't know how. Maybe that the group should be more controlled. 'Now you do this and you do this, for the next meeting I want this and this'. That is one way to do it. But I don't know if it would work in this group where we have six leaders already", says David Davidsson.

"There are lots of methods to trigger ideas and that is great, but I feel like we are so good so we don't need that in our group. What we really need is... We have a good flow, but we need to handle and administer all ideas, and how do you do that?" says Erik Eriksson.

If you really want to invest in internal development you need someone with that background to manage the meetings and all administration, because it takes time. It is just as demanding for Erik (Eriksson) as it would be for me, because you have so much else to do", says Betty Bertilsson.

The collected view is that there are a lot of good ideas, but they are not properly taken care of. Overall, there is no proper structure on the meetings and working methods.

Several structural problems have been noted:

Meeting times

The group meets once every other week, but there is often a shortage of people on the meetings. They do not have time to go, they are working with other projects, or they are on

vacation without informing the rest of the group. Although such absence can be fully legitimate, many of the group members claim that the level of presence is much higher for example at the weekly project leader meetings. These meetings are said to be more “holy” than the development meetings, which are more “okay” to miss.

Agenda

There is an agenda, but it is very general and is not properly communicated at the beginning of the meetings. There are also difficulties to stick to the agenda as there often is a tendency to get stuck on one idea. One suggested solution to this was to have shorter agendas and devote every meeting to only one or two topics. This solution is likely to be implemented by the group.

Lack of individual responsibilities

There are many small tasks that could be done to enhance the group’s operations, for example scanning social media for trends, keeping the G-folder updated, looking for inspiration in archives, compiling and structuring new and old ideas, taking notes on meetings etc. However, such responsibilities have not been delegated.

Follow-up on ideas

During the meetings, many ideas are discussed, but only few of them are noted and brought forward. Many are forgotten or dismissed, even though they might be valuable in other projects. Several group members express a strong wish for a better system to administer the ideas.

Archiving of rejected ideas

When a more developed idea has been rejected, it is placed in the group’s G-folder. This system is criticized by the group members, who say that they never open the folder. Yet, there are many good ideas that might be valuable for future projects. Suggested solutions from the interviewees include implementing a new system, for example Project Place or Google Reader, or to make someone responsible for going through the content of the G-folder every now and then.

Few and unclear deadlines

The only real deadline at the moment is that of the centrifuge, which happens twice a year. At the centrifuge, all ideas should be handed in. However, several of the interviewees claim that the group works better when they have a deadline. One goes so far as to say that a deadline is the only thing that can make development feel more important than the daily operations and

projects. Many of the interviewees look for more deadlines and sub goals. However, there must still be some freedom to retain creativity.

Unclear demands from management

The demands from management come mainly from Filipsson, who supplies the Development Group with briefs on what formats they should develop. However, it is Andersson that is the direct manager of the group and is officially in charge of its operations.

Many of the interviewees have claimed that the roles of Filipsson and Andersson are rather unclear. First, it is unclear what their roles with respect to the Development Group are. Second, they are accused of not being coordinated enough. Sometimes, one is positive to an idea while the other is negative. This causes confusion for the members of the Development Group, who do not know who they should listen to.

Another problem expressed in the interviews is that the expectations from management are not always clear to the group. The briefs always give informative guidelines, but it is less clear what priority the different ideas have, to what extent they should be developed until they are “ready”, and what ideas should be abandoned. A couple of quotes will illustrate this:

“We need to do more screening of the ideas and say no to some of them. And I think that the managers, maybe Anders, should do that, he should say ‘No, don’t do this and that’. I think that is an important part of creative work, to not just say ‘yes, tell me more’. And then you take the risk that you might get a rejection on a great idea that could have been the next big success”, says David Davidsson.

“I think there is some anxiety at SVT, that you don’t really dare to tell people what to do. That’s kind of the culture at this company. I think it gets too fluffy and it never gets sharp enough if it isn’t directed. They should just say: ‘We need this program, develop it!’”

The group members generally wish for better guidelines on which ideas they should prioritize, and which they should abandon. One way for this to happen would, according to the interviewees, be if Andersson was more present on the meetings.

The conference

After we had collected the empirics, we were informed about an event which we believe will have a positive effect on the group’s operations. To keep the reader updated, we will elaborate briefly on this below.

In mid-March, it was decided that the group would go on a conference. This conference lasted for two days and was held at Görnvälns castle. During these two days, the group went through the G-folder, discussed current ideas, and came up with a number of new ideas.

The conference was perceived very positively by the group members. They especially appreciated that they got time to sit down and go through things thoroughly. By having two focused days, they could go through their ideas more deeply and could finish off their discussions and reasoning without being disturbed or having to leave the meetings before they were done. The feeling was that they could manage their ideas better when they had more focused time to do this. The change of environment, from small meeting rooms at the SVT office to a mansion outside the city, was also beneficial.

After the conference it was decided that there will be similar event at least twice a year.

Analysis

In this section we will analyze our empirical data with theories that are presented in the theoretical framework. First, we will analyze our case subject through the lens of Mintzberg's classical strategy theories. As we will find that this is not enough to capture the reality of the studied group, we will then move on to Lychnell's model and use it to try and fill the gaps. Finally, we will use creativity and innovation theory signed Majaro to explain why classical strategy theory is not enough to explain the strategic processes a contemporary organization that is heavily dependent on creativity. These findings will help us to create a new model that better explains the strategic process in the organization.

Division between managerial and operational work

In the analysis, we will only focus on what happens in the Development Group. This includes interaction with management and to some degree also the managerial work and decision making made by managers (decisions that the other group members cannot influence). It does however not include the actual production work, where a format has been approved and put into production. Because of this, the work in the group, including both discussions and more practical work such as the production of pilots, pitches, budgets and plans, will be viewed as operational work and not managerial work.

We make this division because some of the theories that are to be applied assume a distinction between managerial and operational work. Although the work of the group could be viewed as managerial work, this would be in relation to the production work, which in that case would be the operational part. But as that part of the process has not been included in this study, the line between managerial and operational is drawn higher up in the hierarchy.

In Lychnell's model, there is a distinction between development and usage. Here, likewise, the decision making made by management will be regarded as development while the works of the Development Group will be regarded as usage.

Strategy approach in the Development Group

According to Mintzberg (1987), there are five perspectives on strategy. As mentioned above, these are plan, ploy, position perspective or pattern. Below we will analyze each strategy in order to see which applies the best to the Development Group.

Plan

The Development Group does not follow a specific plan when they develop new TV formats. This is because they cannot in advance develop and follow a specific course of action when they are presented with a new slot. The external environment, including trends and peoples' taste, is in constant change, and it is difficult for the group to estimate what formats will be liked and approved by management, and if approved, whether they will be accepted by the public and attract viewers.

Given this high level of insecurity the Development Group does not work with the right conditions to be able to have a plan with a deliberate course of action in order to reach a predetermined goal. On the other hand, there is an overall deliberate course of action or process that looks more or less the same when the Development Group is presented with a slot. For instance, when the group is presented with a new slot they all gather in meetings and discuss ideas back and forth with each other. When they agree and unite upon a couple of ideas they present these ideas to the management and hopefully get permission to move on with the ideas and produce pitches before taking the idea to the next round. This kind of overall or general plan is present in the work of the Development Group. However, it is not deliberate or concrete in any way.

Ploy

Given the unique position SVT has as a TV and Radio supplier to the Swedish population, it is unlikely that the Development Group would need to come up with a specific maneuver to outperform its competitors. Competing production companies and TV channels and the Development Group at SVT all want to come up with good TV formats that can be produced and broadcasted to the public and hopefully generate many viewers. However, the underlying reasons for why different TV channels want high ratings differ. SVT's competitors want high ratings to attract paying subscribers and advertisers. In the case of SVT, having many viewers justifies that the license payers get good value for money, which is part of the reason why SVT exists. Given this situation, there is no need for the Development Group to come up with maneuvers to make it difficult for the competitors since they have different prerequisites.

Position

Depending on what organizational level of positioning one looks at, different conclusions can be drawn. Mintzberg defines the perspective of strategy as a positioning for the organization on an overall level. This implies that we have to look at SVT's overall position in relation to

the external environment. Given this perspective, we see that SVT wants to appeal to every viewer, nondependent on demographic criteria.

Given SVT's mission and the complexity of appealing to everyone, it is not relevant for SVT's departments to position themselves in relation to the competition, as the competitors do not affect their ultimate goal of producing television for everyone. On the other hand, the slots that the Development Group is requested to fill concern certain times and segments, as defined by management. By filling these slots with content aimed for specific target groups, they position themselves towards those certain segments. In that sense there is some positioning going on, even though the Broadcast Permission does not specifically ask SVT to do so.

Perspective

The interviews revealed that the members of the Development Group have an aligned way of working and looking at the media industry. The underlying purpose and goals of the group is clear to the members (although on a more detailed level the perceptions become much more vague) and that is reflected in a common way of thinking and acting to achieve these goals. Everyone emphasized quality and expressed that it is important that an idea is well-developed before it goes into production. This focus is also found in other departments at SVT. We believe that all organizations, regardless of industry, have their way of thinking and doing because it is part of the organizational culture and identity. Therefore, perspective is not an approach to strategy but rather a prerequisite that works as a complement to the other four approaches.

Pattern

When applying pattern as the approach to strategy, we find that it is highly applicable for the Development Group. The empirics have shown that the strategies and decisions that are being developed can vary from one day to another. There is a lot of flexibility around the decisions, and decisions can change fast depending on new input or response from the management or other group members. The strategy used by SVT and the Development Group in particular is therefore very emergent and flexible. The main goals are usually clear and are guided by an overall plan such as developing a TV format to a certain slot, but the strategic approach used in the development process is highly emergent.

The empirics have shown that during the development meetings, the group members brainstorm and discuss ideas which are linked to the given slot (intended strategy). Some ideas are further developed (deliberate strategy) where as others are put in the G-folder (unrealized strategy). Ideas that are further developed can in the development process be shaped so that they contain elements of other ideas that have previously been rejected or put on hold (emergent strategy). This kind of comprehended action occurs without any previous decision. The result is a developed TV format that is suitable for the given slot but that has been changed and shaped on the way during the development process.

Placing the Development group between deliberate and emergent

Strategy as a pattern contains both deliberate and emergent elements. However, the composition can vary between different types of strategy. We will now analyze the Development Group according to the eight types along this continuum as described by Mintzberg.

1. The Planned Strategy

A planned strategy assumes that all decisions are made by the leader(s), in this case Andersson and Filipsson. They would make up all details, including the budget and time plan, and would make strict controls to make sure the operational staff does exactly what management wants. The operational staff would not be allowed to make any decision.

This is not the case with the Development Group. Although Andersson is in charge of the group's budget, they (and particularly the chairman of the group) do have some freedom to decide how the money should be allocated. For example, it was their own initiative to go away on a conference – an initiative that they plan to make into a tradition. Furthermore, they have freedom to change meeting times and influence how long and how frequent the meetings should be, as long as they use the number of hours that should be dedicated to development work.

The operational staff is also allowed to make decisions and have personal views. In fact, that is in one sense the purpose of the group. While management gives frames and has views, it is the group's job to come up with the ideas, opinions and suggestions.

2. The Entrepreneurial Strategy

With an entrepreneurial strategy, one single leader or unit is in charge and makes all decisions. That is not the case for the Development Group, where cooperation and discussion is key, both within the group, and between the group and management.

The entrepreneurial strategy is most common in small organizations or in organizations that face a crisis. Perhaps if SVT would be put in a major crisis, the strategy could be realized. For example, if a government decision forbade the company to purchase formats from external parties, there would be a major and urgent need for new formats and someone would have to take control over the situation. However, as the situation looks today the entrepreneurial strategy is not applicable at all.

3. The Ideological Strategy

Although SVT:s existence rests on an ideological assumption of television for everyone (as opposed to other media companies where the main goal is to make profits), this ideology is not mentioned as a reason behind the group. Instead, the main reasons for having the group are to control costs, to keep up with or even beat competition, to own the rights to your own formats, and to gain a strong position in the industry.

It is of course possible that ideological assumptions do guide the group members to some extent, even though it has not come through in the interviews. Although ideology is not directly reflected in the actual group work, it might have influenced the group members' decisions to start working at SVT in the first place. If that is the case, the composition of the group could have been affected by their ideological stance, and so all members share an ideology that indirectly influences how they work, even though they are not aware of it themselves.

However, as we cannot prove with our empirics that there is an ideological strategy, this will have to be a question for future research to answer.

4. The Umbrella Strategy

When an Umbrella Strategy is applied, leaders set guidelines but give away the decision making within those boundaries to other people in the organization, thereby making strategy deliberately emergent.

This definition fits the process of the Development Group well. Filipsson and Andersson define the boundaries when they write the briefs that the group bases its discussions on. These

briefs might tell when the format should be broadcasted, what target group it should aim at and how much it can cost. However, it is up to the group, and if an idea is approved the project leader and producer, to decide the exact content and how it is to be produced.

Theory says that if the boundaries are not respected, the leader can either force the worker to change the strategy so that it fits into the boundaries, or accept the new strategy and change the boundaries according to it. In the case of the Development Group, this happens during the presentations and pitches that they hold for the management. If their proposal goes outside the set boundaries, management can either reject the proposal, or ask the group to change it to fit within the boundaries, or accept it as it is, thereby changing the boundaries.

5. The Process Strategy

A process strategy assumes that the leader is in charge of the process, but leaves the actual decision making to others in the organization.

This can to a large extent be applied to the Development Group. Andersson controls the process by deciding who is in the group, how many hours they should work with development, and how they should present their results. After this frame has been set, he leaves the group to themselves and is usually not present at the meetings where the decision making is happening.

However, in the case of SVT, the controls are stricter than the Process Strategy would suggest. While theory says that leaders leave the decision making to others in the organization after deciding the process, this is not completely true for the Development Group. Although Andersson lets the group work for themselves during their meetings, he returns in the end of the process to listen to their pitches. At this stage, he and the rest of the management have authority to decide whether or not to approve them. So, Process Strategy can be used to describe the Development Group with the exception that management still has some degree of power over decision making even after the process has been designed.

6. The Unconnected Strategy

When strategy is unconnected, one person or subunit can develop a strategy that is not in line with that of the rest of the organization. This could have been the case for the Development Group if they did not have to report to management and have their ideas approved before put into production.

However, SVT uses a number of mechanisms to make sure strategy is connected throughout the organization. The hierarchical order demands that all suggestions go through Filipsson and Andersson before they are realized. In many cases, it is also Filipsson and Andersson who initiate a new format by sending out a brief.

Even when a format has been approved and put into production, the project leader and/or producer reports to Andersson to make sure they follow the guidelines for the production.

7. The Consensus Strategy

For a Consensus Strategy to occur, the strategy should be the result of a large number of small actions and events that slowly lead to a coherent strategy. This usually happens over time and with a larger group of people.

It is difficult to apply this type of strategy to the Development Group, as they meet during fewer but more focused meetings where open discussion is key. Although the group members make compromises and adjust to each other, it happens very openly and concretely. In a Consensus Strategy, these compromises are more spontaneous and less obvious than is the case with the group.

8. The Imposed Strategies

Like all organizations, SVT faces pressures from external actors. Therefore, their strategies are to some extent imposed.

In SVT:s case, pressures are stronger than for other media houses. Governmental decisions give that they must supply everyone with quality television and not only those that are commercially beneficial. Meanwhile, being a public service company raises expectations from SVT:s viewers. It becomes more important to have a high degree of credibility, and the money must be spent in a legitimate way. For example, one of the reasons why the group exists was claimed to be that it is not legitimate to spend all your money on rich format holders.

Looking internally, SVT's Entertainment Division faces both less and more pressure than other divisions, depending on perspective. SVT is forced by the Broadcast Permission to produce for example children's television and science programs, while producing large entertainment shows is not mandatory. Thus, SVT:s Entertainment Division does not share the pressures that other divisions face to broadcast certain content. On the other hand, the fact

that SVT produces content that competes directly with other broadcasters without being forced to do so, leads to both competitive pressures and political pressures. There is a constant debate on whether or not SVT has become too commercially oriented with its large entertainment shows. The question is whether they should keep up with and beat competition, or if this is actually against their purpose and inhibits competition on the market. We will stay neutral in this question but can lay it down that this debate does put pressure on SVT Entertainment's strategy.

Defining the strategic work of the Development Group

From the eight strategy types, the Development Group lies closest to Umbrella Strategy and Process Strategy. Management controls the group by giving guidelines (Umbrella Strategy) and designing the process for how they work (Process Strategy). Thereafter, they leave decision making to the group (Process Strategy). At the end of the process, however, there are controls to make sure that the decisions have been made within the guidelines (Umbrella Strategy). One can thereby describe the Development Groups strategy as a combination between Umbrella and Process strategy. It is placed on the middle of the continuum and can be called deliberately emergent.

Some signs of Imposed Strategy have been spotted and there is a possibility that the process has some stains of Ideological strategy. However, since these two types of strategy are much less apparent than Umbrella and Process strategy, we have decided to exclude them from our further analysis. The strategy process would then look like the model below, where Umbrella Strategy shapes the beginning and the end of the process, while Process Strategy shapes the actual development process.

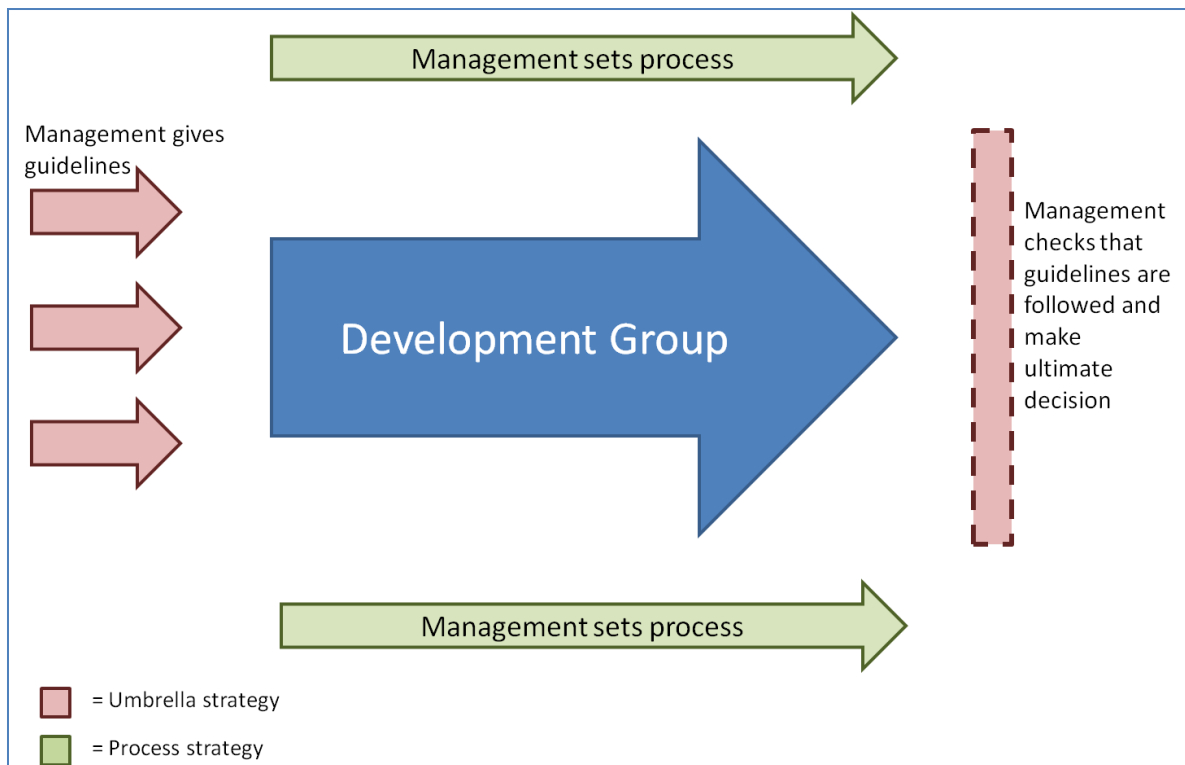


Figure 20. Illustration of the strategy process- a combination of Umbrella strategy and Process strategy

By comparing the Umbrella and the Process strategy with the other six types of strategy, the intuitive feeling is that the chosen strategy types are indeed optimal for the situation. A Planned or an Entrepreneurial strategy would impede on creativity as the group members would have small chances to affect the strategy work at all. A strong ideological strategy would mean that the group would not be enough open minded for new ideas and perspectives. An unconnected strategy would make it difficult to keep SVT's supply consistent. The consensus strategy is, as mentioned, difficult to apply to the group, and imposed strategies do occur in the case although it does not form the strategy completely. All in all, the chosen strategy types seem to be optimal for the particular case. It gives the group freedom within boundaries and makes strategy deliberately emergent.

However, although we believe the strategy is shaped in the right way, there are still problems with the Development Group. We will dig deeper into this in the following sections.

Explaining the challenges

The model above, which describes the development process according to Mintzberg's two strategy types Umbrella Strategy and Process Strategy, explains most of the operations of the group. However, if the group would operate according to these theoretical models, they fail to explain some of the challenges that the group faces.

Some of the problems can be analyzed from the model. Lack of time responds to the process set by management, which limits the time that can be spent on development work to twelve hours per week for Erik Eriksson and four hours per week for the other group members. This process decision is experienced as insufficient by the group. Andersson, who sets the process, agrees that the solution is not optimal, although he would rather change the process so that the amount of time stays the same but the distribution changes. Regardless of what the optimal solution is, the problem lies in the current process strategy set by management. Having a process strategy might very well be the optimal solution, but its design is not optimal as it is today.

Some of the structural problems can also be explained as a sub-optimal process strategy. The lack of individual responsibilities is something that could be solved if only the process strategy included it. Likewise, the meeting times would be more respected if they were further enhanced in the process. The common view that the deadlines are unclear is also something that could be avoided if the process strategy was improved and communicated in a clearer manner.

Umbrella strategy on the other hand explains the complaint of unclear demands from management. The group gets briefs from management and feedback on their works after the process is finished – well in line with what the Umbrella Strategy suggests. However, in this specific case study, it seems like managerial guidance should not only be included in the beginning and end, but throughout the whole process.

While these challenges can be analyzed through Mintzberg's framework, others cannot. Those that remain unexplained are the weak agenda; the disability to follow up and take care of ideas properly; and the disability to use old, archived ideas in new projects. These challenges all lie in the hands of the Development Group – they are well known by the group, and neither the process (Process Strategy) nor the guidelines from management (Umbrella Strategy) stops them from solving the problems. Yet, for some reason these challenges still exist, and Mintzberg's framework fails to explain why.

The problematic situation can be illustrated by the Figure below, where ideas flow in and out of the process without being properly managed.

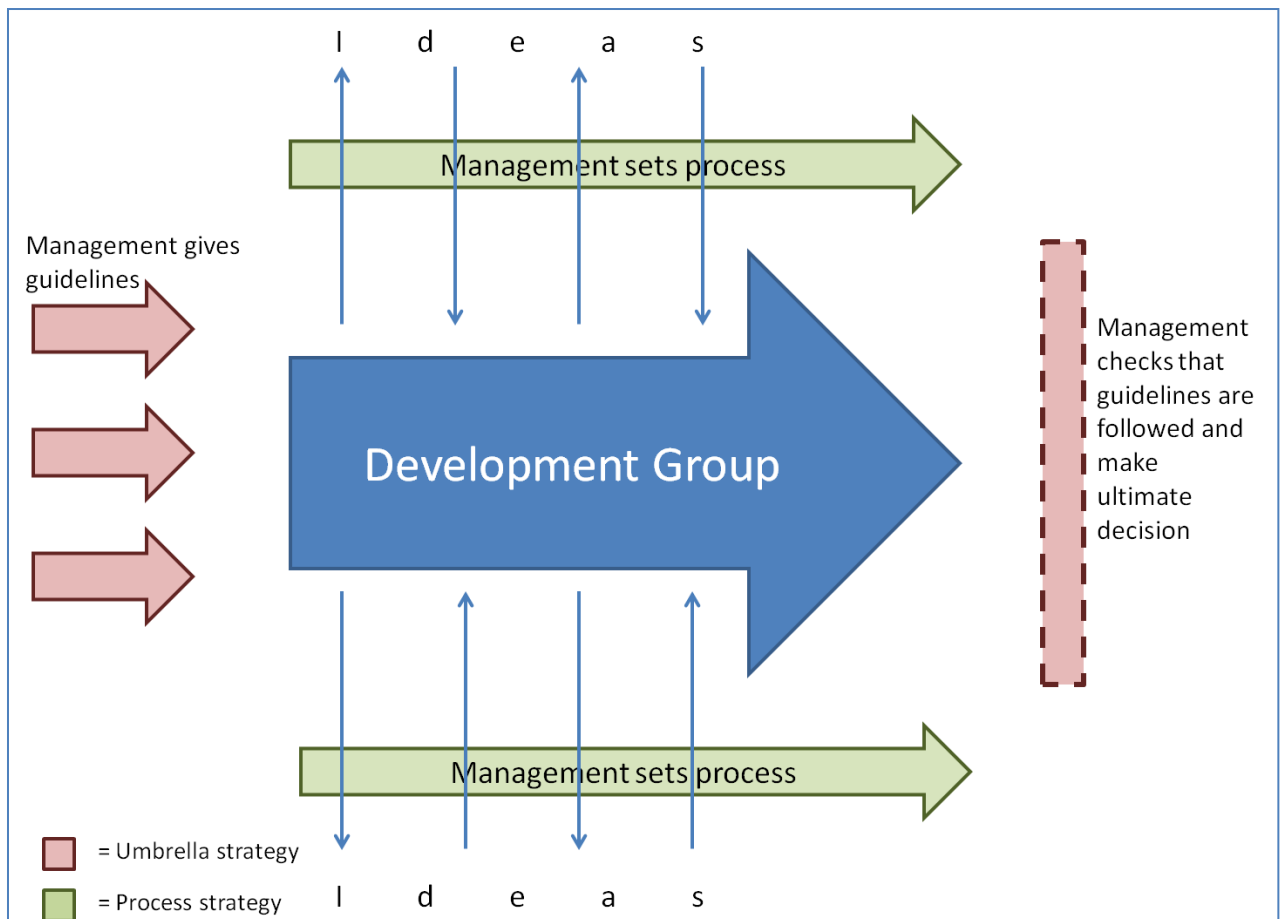


Figure 21. Illustration of the strategy process- a combination of Umbrella strategy and Process strategy, with outflow and inflow of ideas

Ideas in an interplay between development and use

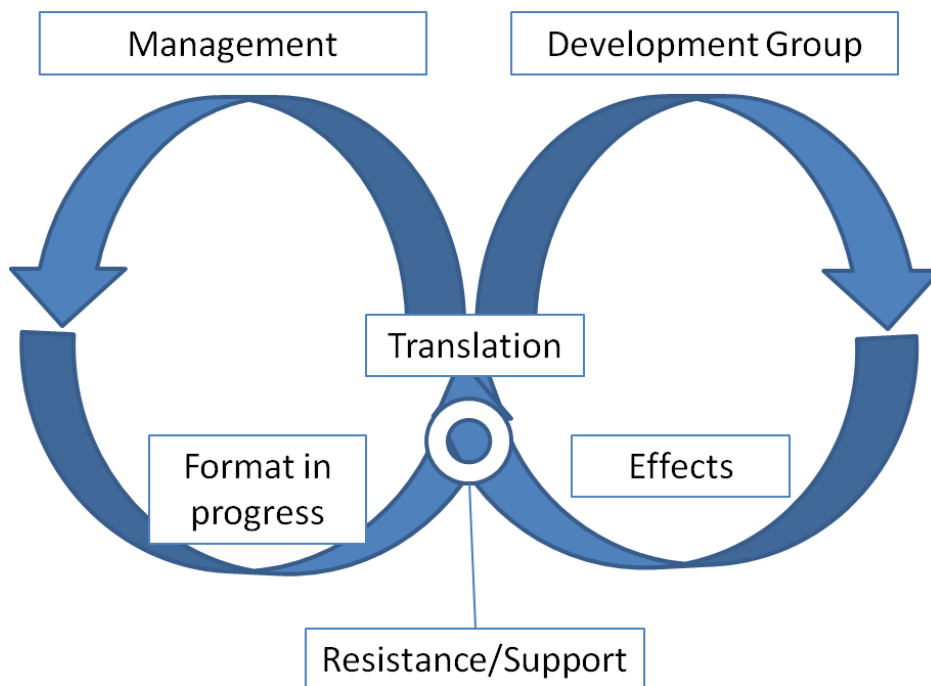
As Mintzberg's strategy theory only could explain part of the Development Groups reality, we will now move on to Lychnell's model of the interplay between development and use to try and explain why the problem with administering all ideas still exists.

The theory is suitable as it shows how deliveries shift between development and use in a continuous process, where it gets refined for every turn. Every time it passes the translation point, the delivery gets either resistance or support. The effects call for new action, and the process will go on until no more resistance or support is created. These turns intuitively suggest that some kind of learning occurs, since every time the delivery gets feedback the ideas must be reconstructed and taken care of.

When applying the model, we view management as the left loop and the Development group as the right loop. The delivery is the format in progress. In the beginning of the process it symbolized the brief, then it evolves into suggested formats, and finally it becomes an

approved or rejected format. The translation points are in this case every time management gives some form of feedback on the idea – during the delivery of the brief, the first presentation, the pitch, the delivery of the pilot, and the final decision. The effects are then rejection of the idea (resistance), a request to develop it further (a mix), or approval (support).

The process is illustrated in the model below:



Figur 22. Illustration of the Strategy Process—Interplay between development and use (Lychnell, 2010)

The first translation point is when Filipsson and/or Andersson present a brief of what they want to group to develop. At this stage, the group does not get any feedback; instead it is the management request that is translated into something more concrete by the group. This delivery is perceived as rather clear by the group. They understand the guidelines and believe they are sufficient, although they do express a wish for more concrete deadlines and sub-goals (process strategy problem). The shift from management (planned development) to the Development Group (usage) is relatively smooth.

The second translation point is when the group feels that they have developed an idea enough to present it to Filipsson and Andersson. Here, they get feedback in the form of either a rejection, or a request to produce a more thorough pitch including a production plan, a budget and a visual promo. Sometimes they also get some advice on what direction to take with the idea.

The third translation point comes when the pitch is presented to the management. If they believe in it, the group gets a budget to produce a pilot or other form of test. This is a strong indication that the idea will get approved.

When the management has made a decision, they inform the group at the last translation point. If the format is approved, a project leader, either from the group or elsewhere in the organization, is assigned the project.

During the translation points, ideas are presented to the management and feedback is given in the forms of resistance (rejection) or support (approval or an OK to produce a pitch or a pilot). These translation points act to capture some of the ideas and direct them either forward in the process or to the archive (G-folder) if they are rejected. If they are rejected by management, they would not have a chance to be realized in their current form and so it can be said that their falling off was legitimate. However, two questions remain.

First, the ideas that are rejected cannot be used in their current form, but what if they fit a future project? The resistance from management concerns the actual project but even though they reject it this specific context, it does not mean that they would deem it useless in future projects. The model thereby explains why the idea goes to the archive in the first place, but it does not explain why it is not collected back from the archive for future projects.

Second, the falling off of ideas described above concerns those ideas that have been presented during the translation points and rejected by management. Yet, many ideas never reach these translation points. They are discussed during the meetings, where they either get rejected for the specific project, or simply are forgotten. There is however no reason for them to be thrown away for all eternity, so why does not the group take care of them when neither the processes nor the management's directives stop them?

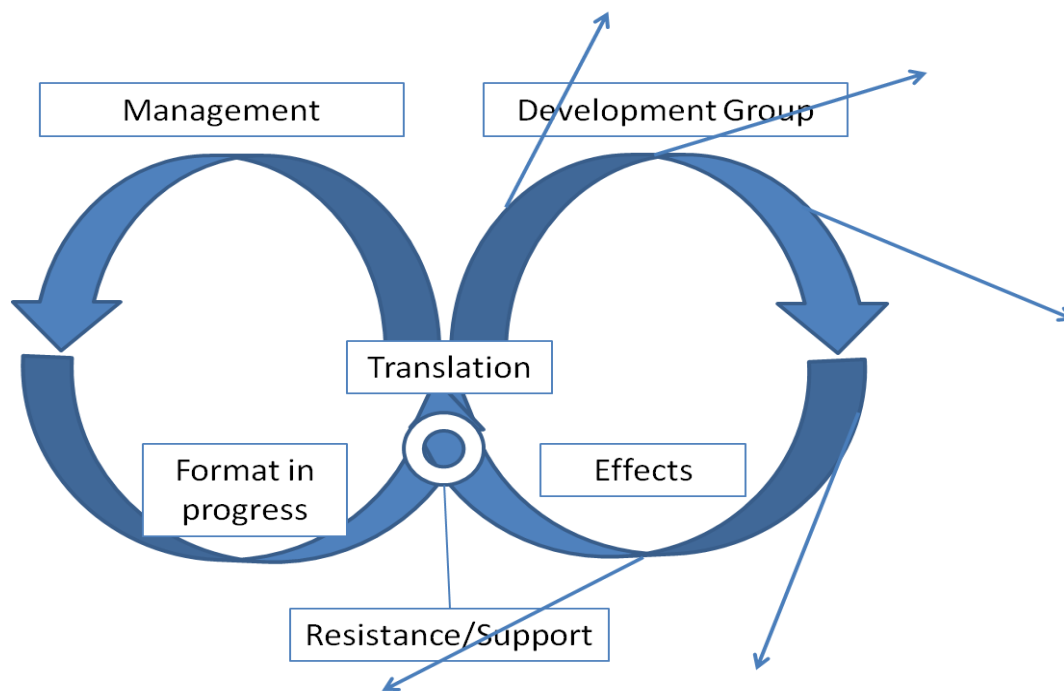


Figure 23. Illustration of the Strategy Process in the model of Lychell -Part II

Lychnell's model explains part of the loss of ideas along the process but there are still questions that need to be answered. Next, we will use innovation theory to try and fill this gap.

Explaining the outflow of ideas

As the above analysis shows, existing strategy and development models can to a large extent be used to explain the process of TV format development that goes on in the Development Group. What both Mintzberg's and Lychnell's models fail to explain is why ideas tend to flow out of the process without being taken care of. For some reason, many usable ideas seem to disappear during the process, and while this is a problem that everyone is aware of, nothing is done to solve it.



Figure 24. Unexploited Ideas (Majaro, 1988)

The problem is however acknowledged in another field of research – Innovation and Creativity Theory. Majaro compares the ideas with raindrops that fall down on the ground, and while some are caught in the bucket (the organization), many ideas simply fall to the ground where they form pools of unexploited ideas. To avoid this, the organization needs

some kind of bag net to catch these raindrops (ideas) before they fall to the ground and potentially are lost.

Those ideas that go through the funnel are good and are also well managed, so the funnel/strategy itself is working rather well. The funnel can here be compared to the strategic process that we described through the models of Mintzberg above. So, this part of the strategy could be explained by theory and, in correspondence, also worked without any severe problems.

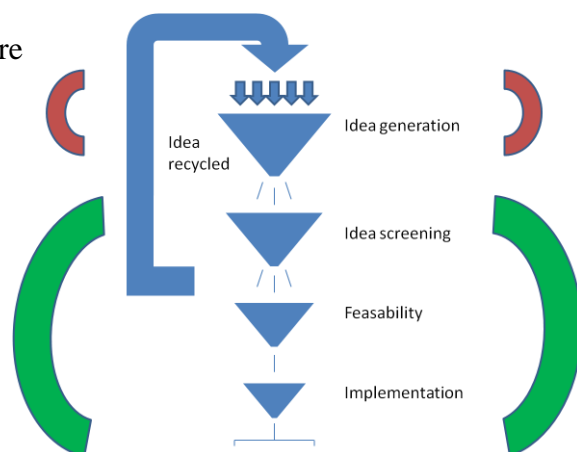


Figure 25. The Innovation Funnel (edited) (Majaro)

Meanwhile, the part that could not be explained by theory was the problematic part, where ideas flow out of the process without being taken care of. As we can see, the problem has been acknowledged by Majaro, who argues that eight certain elements are needed to enable the flow of ideas and creativity through the funnel where they are ultimately transformed into innovation. These mechanisms – or if we use the above metaphor, the bag net – might be what is missing to secure the creative process in SVT’s Development Group. Below, we will therefore evaluate how well these eight elements work in the group.

The eight elements for creativity in SVT’s Development Group

The climate

The empirical findings indicate that the climate in which the Development Group operates is right for innovations. SVT’s Entertainment Unit and SVT as an organization have a high degree of organizational creativity as a result of them operating in a creative industry. The management understands the importance of creativity in order to come up with new innovative TV formats that would attract viewers. This mindset is well anchored throughout the entire organization at SVT and is taken very seriously in the Development Group. As described in the interviews, the group members constantly stay alert and open minded and take in new creative ideas to work with. Furthermore, they all state that coming up with new ideas is not a problem – instead, it is rather a problem that they have too many ideas.

The Development Group’s current ability to fulfill the criterion: High.

Removal of barriers

Like most organizations, SVT also has its barriers that impede creativity. However, unlike many other organizations, for the Development Group this is not portrayed in bureaucracy or the “not invented here”-syndrome.

Many interviewees have expressed positivity around the fact that SVT has some ‘flatness’ in the organizational structure, meaning that employees can take immediate contact with managers at higher levels without going through their nearest manager first. For example, members of the Development Group can easily discuss ideas with the commissioning editor Filip Filipsson without notifying their direct manager, Head of Entertainment Division Anders Andersson.

The “not invented here”-syndrome does not pose a barrier to the Development Group since competitive intelligence is an inspirational source of ideas that is of great importance. Knowing what other channels broadcast in Sweden and abroad, and what is popular among TV viewers, is important in order to get inspired for own ideas by picking and choosing from existing ideas.

In the case of SVT’s Development Group, we instead believe that there is another barrier that impedes the flow of ideas, which we would like to call the “extinguish the fires”-syndrome. As described in the empirics, a majority of the members of the Development Group are project leaders. This requires that they have a high degree of availability and that they attend to matters quickly. These projects have different levels of urgency depending on what phase they are in. As a result, the group members must prioritize their projects and “extinguish the fires” that occur in them, before they can attend to their work in the Development Group. The group members themselves refer to the “extinguish the fires”-syndrome as being one of the main reasons for why they cannot spend as much time as they wish on the Development Group. In this case, the “extinguish the fires”-syndrome is not an easy barrier for management to remove. It is part of the working culture and must be coped with rather than eliminated. Also, the other projects that the group members have are independent of the development process and deadlines that the Development Group has. Given the rather fixed and limited amount of time, the work coming from the projects will always be prioritized over the work coming from the Development Group.

The Development Group’s current ability to fulfill the criterion: Low.

Managing innovation

The Development Group members seem to be motivated and confident that at least some of their ideas will be used in practice. Some ideas have already been implemented and will be ready for broadcasting. This has served as a stimulus to further creativity and motivation. To measure the level of innovation is rather easy as the Development Group has goals in terms of how many ideas they must deliver – every year they should develop one format to be broadcasted immediately and three to save at the bank. However, these goals are not clear enough within the group.

Lessons from success and failures are managed by discussing previous experiences, but no formal system exists for that purpose.

The Development Group's current ability to fulfill the criterion: Moderate.

Motivational Stimuli

All members of the Development Group feel that their ideas are appreciated by the management and that they are being recognized. In addition, the group members gladly give each other recognition for good ideas. In practice, a good idea can apart from recognition be rewarded by getting a financial reward to allow it to be tested through a pilot.

The Development Group's current ability to fulfill the criterion: High.

Communication procedures

The meetings that the Development Group has provide an excellent opportunity for the members to convey their ideas and make each other aware of different external trends, for example YouTube phenomena or successful international TV shows. The communication procedures could however become even better if the agenda was distributed earlier to the group members so that they could prepare in advance. Also, if the agenda would allow a certain period to let the group members one by one to share their thoughts and external trends that they pick up with the rest of the group, the meetings would become more structured and the group members would not have to wait another two weeks to share their ideas if they did not have time to share them at the first meeting.

The Development Group's current ability to fulfill the criterion: Moderate.

Idea evaluation process

One of the challenges that the Development Group currently faces is that not all the ideas that they generate are being properly taken care of. As mentioned in the empirics, many ideas end up in the G-folder and are seldom looked upon again. Those ideas that are taken far in the process are eventually evaluated. However, in the beginning of the process, many ideas just disappear without anyone evaluating their appropriateness in other or future projects or taking care after them accordingly. Also, many ideas disappear during the process and are never taken back, even though they sometimes should be. Different suggestions on how to make the G-folder more interactive, easier to access and more interesting to work with has been brought up by us as well as the group members.

The Development Group's current ability to fulfill the criterion: Low.

Developing Sources of Ideas

As mentioned in the interviews, the Development Group has many sources for new ideas, both external, such as competitors and entertainment fairs and events, and internal. However, some group members have expressed a wish to increase their interaction by visiting events and festivals as well as inviting external parties in their development work. Meanwhile, looking at the large number of ideas generated by the group, we believe that the current sources are enough to secure a good inflow of ideas.

The Development Group's current ability to fulfill the criterion: High.

Creative Planning Process

As mentioned in the empirics, the creation of the Development Group was initiated by the top management at SVT, who had a creative vision for the project. Today, the group has regular presentations with both the Head of the Entertainment Division, Anders Andersson, and the commissioning editor, Filip Filipsson. However, during the interviews it has surfaced that there is a wish for more communication and engagement from managers, mostly in order to avoid hesitation and insecurity and to avoid spending time on ideas that one of the managers do not approve of. More regular check-up meetings is one of the suggested measures.

The Development Group's current ability to fulfill the criterion: Moderate.

A broken bag net

Our evaluation of the eight creativity enablers shows that not all of them function perfectly in the case of SVT's Development Group. While the climate fosters creativity, there are good sources of ideas, the communication procedures function well, and there are good motivational stimuli, there also exists problems.

The creative planning process could be improved by having tighter communications between the group and management. Ideas should be further evaluated and taken care of through-out the process. Innovation could be better managed with clearer goals and systems for organizational learning. And the barrier that we call the "extinguish the fires"-syndrome must be dealt with.

In the model below we have summerized how well the Development Group performs within the eight elements, where red is low, yellow is moderate and green is high.

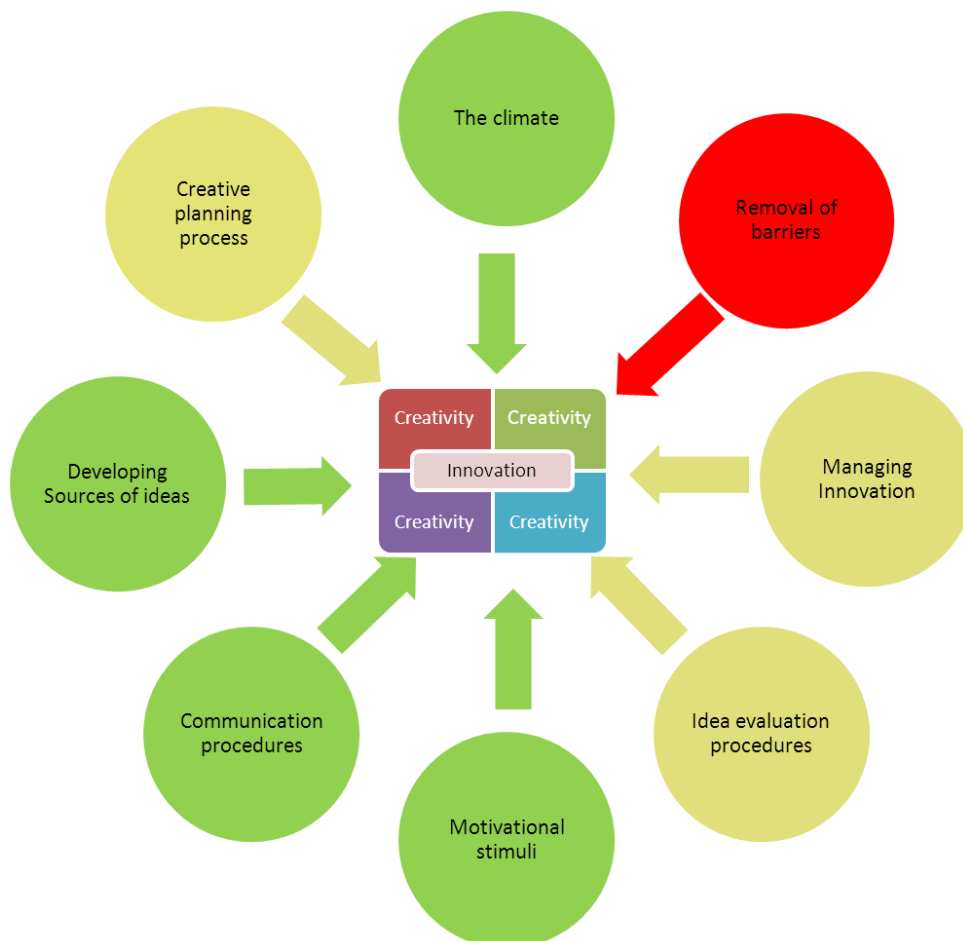


Figure 26. Illustration of how well The Development Group performe in the eight elements by Majaro(1992)

In the beginning of the analysis, we managed to describe most of the organizational strategy process by using some of Mintzberg's strategy theory. We also concluded that the chosen strategies were optimal for the specific situation, yet they were not enough to explain or solve certain problems. These included the weak agenda; the disability to follow up and take care of ideas properly; and the disability to use old, archived ideas in new projects.

We believe these problems can be explained by the "holes" detected in the "bag net", meaning the creativity enabling elements where not all are quite in place in the Development Group.

A new model for the strategic process

As we concluded above, the strategic process could not be completely explained by Mintzberg's classical and well used theories because not all innovation enablers were in place. This suggests that there is a need for a new, more complete, strategy model that takes into account the creativity and innovation enablers in organizations that do have a need for more creativity to gain a competitive advantage.

This new model takes the shape of a funnel, similar to that described by Majaro (see Figure 29) as a collector of ideas that then go into the organization and its strategic processes. The pipe of the funnel is the classical, straight process that has been described by Mintzberg. As we have seen in the analysis, once the ideas have come into the pipe, they are smoothly processed towards a finished innovation. However, the problem has been to get all ideas into the pipe, which we have explained has been the result of some innovation enablers being too weak. To solve this problem some type of collector has been needed. This collector is the eight enablers described by Majaro.

Below we have illustrated the new model which in practice is a combination of Majaros enablers of innovation on the one hand, and Mintzberg's strategic process on the other. The model shows that in an environment where creativity is key for gaining a competitive advantage, the strategic process must be supported by the eight elements listed by Majaro: The climate, Removal of barriers, Managing innovation, Idea evaluation procedures, Motivational stimuli, Communication procedures, Developing sources of Ideas, and Creative Planning Process.

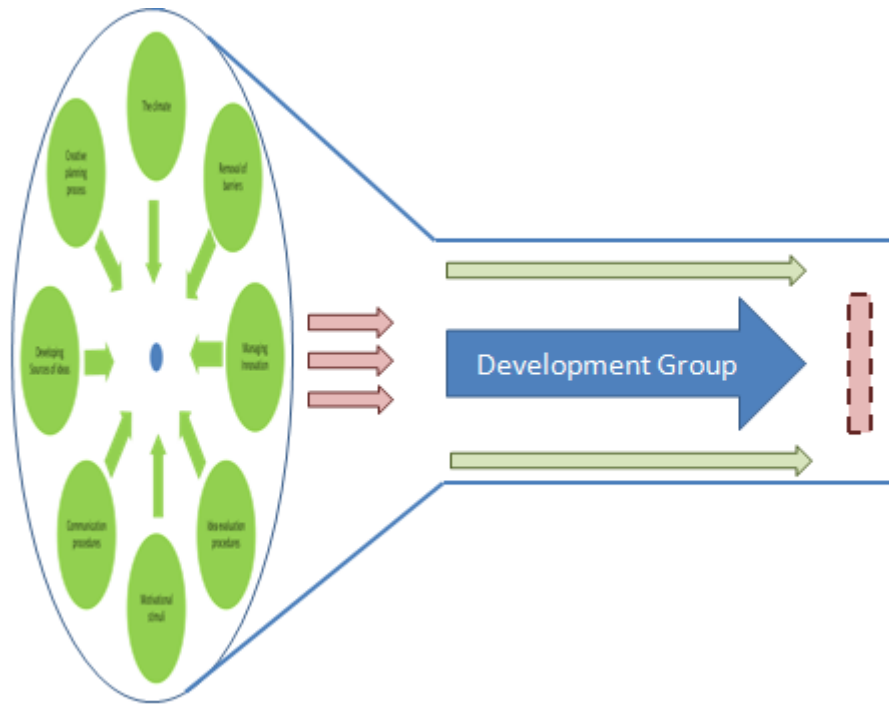


Figure 27. Strategic Process combined with Majaro's eight elements of creativity.

Conclusion

This master thesis has focused on strategy in a creative environment. The purpose has been to investigate whether or not a classical strategy theory such as Mintzberg's could be used to explain the strategic process in creativity dependent organizations and, if not fully applicable, how it should be completed. The research question has been: ***How does the increased need for business creativity affect an organization's strategic process?***

To answer this question we have conducted a case study on a Development Group located at SVT:s Entertainment Division. By doing interviews and observations we collected a strong empirical base for analysis. The study was made with a clinical approach.

The theory used has rested on three legs: Strategy theory (Mintzberg), Development Theory (Lychnell), and Creativity and Innovation Theory (Majaro). We first explained five perspectives on strategy, which we followed up with eight strategy types, both based on the works of Mintzberg. Lychnell's contribution was his double loop model that shows how development is an iterative process. Finally, we used Majaro to show how many ideas are lost in organizations and that certain elements need to be in place to enable creativity to transform into innovation.

In our analysis, we used the above theories to analyze the operations of SVT's Development Group, and to develop a model that explains all parts of the process, including those that are tied tightly to innovation. We found that when using Mintzberg, most of the strategic process could be explained as Umbrella Strategy and Process Strategy, and we concluded that these were also suitable for the group. However, we identified some problem that could neither be solved nor explained using Mintzberg's theory. These included the weak agenda; the disability to follow up and take care of ideas properly; and the disability to use old, archived ideas in new projects. To explain these problems, we used Lychnell's model to reach an complementary explanation. The result took us closer to our goal but was not completely satisfactory, as it showed how ideas are captured in different stages of the process when they gain either support or resistance in certain translation points, but failed to explain why some ideas were not captured.

In the third and final part of the analysis, we evaluated SVT's Development Group according to Majaro's list of eight elements that are needed for a well-run creativity process. We found that some of these elements were not quite in place, and those weaknesses could indeed explain the problems that the group faced. The sometimes insufficient communication between the group and management was a sign of a creative planning process that could be improved. In the idea evaluation process, actions should be taken in an earlier step. One could improve the managing of ideas by setting up clearer goals and systems for organizational learning. And there is a huge barrier that we call the "extinguish the fires" which makes innovation difficult in the group.

These findings signaled that there is indeed a need for a new model on strategic processes that takes into account creativity and innovation. We found that while the classical strategic process still works, it must be supplemented with an additional part which forms the basis for creative work. That basis is the eight elements, which must be in place for the rest of the strategic process to work. Therefore, it is these eight elements of creativity that affect an organizations strategic process and to illustrate this we have made a new model.

Our new model takes the shape of a funnel, where the pipe is the classical strategy theory. The upper part is made up by the creativity enablers that must be in place for the strategic process to run smoothly. This way, all ideas will fall into the organization and one can thereby avoid the pools of unexploited ideas that Majaro wrote about.

With the above analysis in mind, we can now answer the three sub-questions, and our main research question, that were presented in the beginning of this thesis.

1. How and to what extent can the strategic process be described by current strategy theory?

- Current strategy is defined by classical school book examples of strategy. We have chosen to look at Mintzberg's strategy theory which can explain most of the strategic operations in the studied case. It shows that the strategic process can be explained as a pattern, where a combination of Umbrella Strategy and Process Strategy best describes how the group works. There are some problems in the process that also can be explained by these theories. Weaknesses in the Process Strategy explain the lack of time, the lack of individual responsibilities, and the sometimes weak adherence to meeting times and deadlines. Weaknesses in the Umbrella Strategy explain the feeling among some of the group members that demands from management are not clear enough.

2. Which parts of the strategy process cannot be explained by existing strategy theory?

- Some of the problems expressed by the group members cannot be explained by Mintzberg's Strategy Theory. These are the weak agenda; the disability to follow up and take care of ideas properly; and the disability to use old, archived ideas in new projects. All are related to the problem of managing ideas.

Some of the falling-off of ideas can be explained by Lychnells model that shows that weak ideas are filtered out by management during translation points. However, it is not enough to explain why ideas disappear in other parts of the process.

3. How can the gaps that cannot be explained by strategy theory be filled with theories of creativity and innovation?

- Our research has shown that the remaining problems can be explained in weaknesses in the creative environment. Out of Majaros eight creativity enablers, only four function well. If improvements are made in the areas of Creative Planning process, Managing Innovation, Idea Evaluation Procedures and Removal of Barriers, the problems would be solved. We can thereby conclude that the parts of the strategic process that could not be explained by Mintzberg's Strategy Theory, can be explained through Majaro's creativity enablers.

Research question: How does the increased need for business creativity affect an organization's strategic process?

In a business environment where creativity and innovation is key to gaining a competitive advantage, an organization must also adjust for creativity. It affects the strategic process in the sense that for the process to work smoothly, certain creativity enabling elements must also be in place. To simply have a well functioning strategic process is not enough – it must be combined and complemented with organizing for creativity and innovation. In other words, theories from other areas, such as creativity and innovation, contribute to make the strategic processes better. In our concluding model, we illustrate the process as a funnel, where the ideas are collected in the cone (the creativity enabling elements), and thereafter proceed to the pipe which makes up the classical strategic process. The classical (pipe) process theory is thereby complemented with an additional part that takes into account creativity and innovation.

Theoretical contribution

The theoretical contribution of this thesis is that we provide evidence for our assumption that classical models are no longer sufficient to explain strategy processes in contemporary, creativity dependent organizations. We also contribute with a new model where we explain how certain innovation enablers are needed to make the strategy process function well. While these models have been used widely to explain two different processes (strategy processes on the one hand, and innovation processes on the other), we have shown that in today's business environment where creativity is key, they must sometimes be combined in order for both of them to work.

Our findings are important as they give a hint to how contemporary organizations in a creative environment must work in order to secure a competitive advantage. They show that in order to have a well-functioning strategic process, one must also secure an innovation friendly organization. With these findings, we show both business professionals and researchers how one needs to rethink classical assumptions. Thereby, our contribution does not only lie in the actual findings or the new model that we develop. There is also a wider value in the fact that this study acknowledges the need to constantly rethink old assumptions and theories as the reality is constantly changing.

Critical discussion

Like most studies, this study has both strong and weak parts. Below we will discuss and reflect upon them.

Choice of theory

This study is based on three wide areas of research, especially strategy and innovation theory. This means that there is a lot of theory to choose from in order to conduct this study. To narrow down the selection and make the study possible given the time frame, we have chosen to use some theories that we believe are the most appropriate in this case study. On the other hand, this means that we might have missed valuable research that could have helped us in our thesis work. It is also possible that there are other studies that lie close to that which we have now conducted.

Due to this, there is no guarantee that the theories we chose to ground the study on were optimal. There could exist other theories that would fit the study even better. We do however believe that for a study that examines the applicability of "classical" strategy theory, there is

reason to choose one of the most well-known and most frequently applied theories in the field. In strategy, Mintzberg is often mentioned as one of the biggest names, together with Michael Porter. However, since Porter's theories are rather about choosing an industry, his works were not optimal for this study.

In innovation theory there was also a lot to choose from. However, we found that Majaro's works were highly applicable to our empirics and could be used to explain what Mintzberg could not. It is possible that there are other theories that could be applied as well, but at this moment we will leave them for future researchers to explore.

Clinical approach

This study has had a clinical approach, meaning that it was conducted as a response to a request from SVT. There is a risk with this approach as the subject of research has its own interests in the project, and because the study might evolve into a consulting project rather than an objective study.

The benefit from having a clinical approach is that the case company is happy to provide whatever we need to complete the study – access to interviewees, information about their operations etc. It also means that they are more likely to tell the truth rather than to make reality look better than it is.

In our case we believe that the pros have outweighed the cons. The high level of access has helped us to collect a strong empirical basis. Meanwhile, we have been fully aware of the fact that SVT has its own interests in the study and therefore we have constantly had in mind that this study has had double goals – to help SVT on the one hand, and to make a theoretical contribution on the other.

Generalizability

One disadvantage with making a case study is that it does not prove that the findings can be applied to other companies. While our findings are applicable for SVT, we cannot guarantee that the same goes for a company in another industry or even in the same industry.

On the other hand, the main purpose of this case study was not to be able to generalize the results but rather expand and explore the applicability of classical strategy theory to creativity in strategic processes in organizations. Here we believe that we have formed a basis of discussion and further research.

However, we believe that this single case study is enough to prove our point that classical strategy theory cannot be applied to strategy processes in all organizations. Just like the hypothesis that there only exists white swans is proven wrong if a single black swan is spotted, we show that if SVT's case cannot be fully explained by Mintzberg, it proves that not all cases can.

Furthermore, although we cannot prove it, we believe that our study strongly suggests that an alternative strategy model is needed not only for SVT, but for other organizations working in similar environments. What we found was that if creativity and innovation is important for strategy, the strategy process must also be adjusted for creativity and innovation. It is not only SVT that is dependent on creativity and innovation, and so the findings should be applicable on these organizations as well. However, further research is needed to fully prove this point.

Theoretical implications and further research

The main theoretical implication of this thesis is that it proves how classical strategy theory such as Mintzberg becomes less applicable on a stand-alone basis as the business environment changes. We have looked at the media industry and, more specifically, SVT's Entertainment division, and found that to be able to fully explain its operations, strategy theory must be supplemented with creativity and innovation theory.

Our study is narrow in the sense that it only looks at one company in one industry. It is possible that other organizations in other industries are affected by changes in the business environment in other ways. For these organizations, the strategic process might have to be adjusted differently or, perhaps, not at all. This suggests that future researchers could investigate the same question in other companies and compare their findings to ours.

Another approach would be to test whether there are other theories that could explain our research question just as well, or even better, as those that we have used. As admitted above, we have not been able to go through all theories in our fields of research. Therefore, it is possible that there exist even more suitable theories for the purpose. This could be a possible approach for future researchers to look at.

A third approach for future researchers would be to develop our study and take it from a single case study to a multiple case study, by investigating similar organizations and see whether the findings are the same. If they are, this would further strengthen our findings and

the trustworthiness of this thesis. If the findings differ from ours, it would prove that our study is not as generalizable as we would have thought.

Managerial implications

For SVT, this thesis proves that to make the Development Group work optimally, one must improve some of the creativity enablers by changing the structure of the group.

It is however not only managers at SVT that might learn something from the study. We hope that readers of this thesis have gained a deeper understanding of the pressures that creativity demands put on the strategic processes in an organization. By using the models explained in this thesis – both the classical ones and that developed by us – managers can analyze their own organizations and get inspiration on how they can be improved.

The main learning point is that in order to have smooth strategic processes in a creativity demanding organization, one must also make adjustments to enable creativity and innovation. It is not until this is accomplished that the strategic process can run smoothly and process ideas towards innovation. Our advice to managers is therefore first to acknowledge the fact that innovation puts further demands on the strategic process, and second to look at Majaro's creativity enablers and make sure that the organization satisfies all of them.

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Appendix A

Frågor till Gruppen

(Questions to the Development Group)-Translated to English in brackets by the authors.

Intro

- Bakgrund? Hur länge har du arbetat på SVT etc?
(Background? For how long have you worked at SVT etc?)
- Vad gör du på SVT?
(What are you doing at SVT?)

Utvecklingsgruppen

(The Development Group)

- Berätta om syftet med utvecklingsgruppen. Varför finns den? Vilka är målen med gruppen?
(Tell us about the purpose of the Development Group. Why does it exist? What are the goals with the group?)
- Hur ser processen ut (under året)? När har ni möten? Hur ofta? Vad gör ni under mötena? Vilka tekniker(gruppövningar) använder ni? Har du andra förslag på tekniker?
(How does the process look (over the year)? When do you have meetings? How often? What do you do during the meetings? Which techniques (group exercises) do you use? Do you have any other suggestions on techniques?)
- Anser du att den nuvarande organiseringen med 2 möten/månad är optimal? Vad kan bli bättre?
(Do you think that the current organization with 2 meetings/month is optimal? What can be improved?)
- Vilken är din roll i Utvecklingsgruppen?
(What is your role in the Development group?)
- Vilka är de största utmaningarna som gruppen har? Ev lösningar/förslag?
(Which are the largest challenges that the group has? Potential solutions/suggestions?)
- När brukar idéerna ofta födas för dig? Hemma? På kvällen?
(In your case, when are new ideas born? At home? In the evening?)
- Hur mycket tid lägger du på utvecklingsarbetet (i praktiken)? Är det för lite/lagom? Hur mycket tid önskas/behövs? Anser du att du skulle ha den tiden utan att det påverkar ditt dagliga arbete?
(How much time do you spend on development work (in practice)? Is it too little/enough? How much time is wanted/needed? Do you think that you would have that time without it affecting your daily work?)
- Skulle det gå att delegera dit vanliga arbete om du kunde lägga ner mer tid till utvecklingsgruppen?

(Would it be possible to delegate your daily work if you could spend more time to the work of the Development Group?)

- Hur upplever du gruppdynamiken? Bidrar alla lika mycket? Är det enkelt att enas kring förslag?

(How do you experience the group dynamics? Does everyone contribute equally? Is it easy to unite around a suggestion?)

- Fram till nu har 2 pers (Susanna och Daniel) jobbat 30%. Är det något som har funkat bra? Vad tror du skulle vara optimalt? En person som jobbar 60%? Alla jobbar lika mycket?

(Until now, 2 people (Susanna and Daniel) have worked 30%. Is that something that worked well? What do you think would be optimal? One person working 60%? Everyone working equally as much?)

- Vilken roll skulle du vilja ha i gruppen och hur mycket skulle du vilja jobba med utvecklingsgruppen?

(What role would you like to have in the group and how much would you like to work with the Development Group?)

- Anser du att alla i utvecklingsgruppen är lämpliga kandidater?

(Do you think that everyone in the group are appropriate candidates?)

- Vilka kriterier anser du att ett bra och nytt TV format bör uppfylla?

(Which criteria do you think a good and new TV format should fulfil?)

- Alt. Vilka kriterier måste ett TV format uppfylla för att bli uttaget och få gå vidare till "Banken?"

(Alt. Which criteria must a Tv format fulfil in order to get accepted to the "Bank"?)

Ledningsgruppen

(The management)

- Ledningens involvering? Bidrar de (ledningen, Anders) för mycket/lite? Ger de direktiv? Är det tydligt för er vad ledningsgruppen önskar?

(The management's involvement? Do they contribute (the management, Anders), too much/ too little? Do they give directives? Is it clear for you what the management wants?)

- Får du/gruppen de stöd som behövs från ledningen? Känner du att ert arbete värderas och omsätts i praktiken?

(Do you/the group get the needed support from management? Do you feel that your work is appreciated and turned into practice?)

- Anser du att ni får tillräckligt med resurser för att kunna utföra ett bra arbete? (Budget, Tid, Arbetsplats)

(Do you think that you get enough resources in order to carry out a good work? (Budget, time, workplace))