What Can "Counter-Innovation" be?

Attempting to Identify Innovation that is built on Converseness

MASTER THESIS

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Abstract

Innovation research is an ever-developing field that has garnered the interest of business scholars and practitioners alike. As a result, much time and effort has been spent on attempting to identify and account for different types of innovations, the innovation process and its effects. However, so far, research appears to have overlooked a specific type of innovation: that which is built on converseness and "goes against the stream".

This thesis aims to investigate into this type of innovation, labeled *counter-innovation*, to see whether it can be said to exist, and if so, what it is, how it can be described, when and how it is created and what makes it succeed or fail. The objective of the thesis is to create a model that illustrates the different elements that aid in creating counter-innovations. The research has a qualitative nature, and takes on a hybrid research design inspired by grounded theory, using a specific case – the Norwegian children's newspaper Aftenposten Junior – as a thought vehicle.

The findings of the research are summarized and linked in The Framework of Counter-Innovation model. This model illustrates four key elements of counter-innovation: the function of converseness, its manifestation in a product/service, its drivers and its result. The model attempts to account for what these elements contain, how they are shaped by the concept of converseness as well as how they relate to each other. The framework shows that converseness can have two overall functions: that of complementarity or opposition. The function of converseness influences how counter-elements are manifested in the innovation itself, and how consumers perceive the innovation. Drivers such as low risk, connection to brand and strategy, and familiarity with the product and process can contribute to the innovation being realized within the company.

Through reviewing innovation literature, this thesis shows how there is no apparent explicit mention of converseness in existing innovation research and literature – however elements that correspond with the phenomenon can be found in the specific case studied. Through abstracting the tendencies and manifestations perceived in the thought vehicle, the existence and potential implications of counter-innovation is attempted described. However, above all, the thesis' research illustrates the need for further research on the concept.

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TABLE OF CONTENTS

LIST OF FIGURES AND TABLES

CHAPTER 1: INTRODUCTION

1.1 CHILDREN'S NEWSPAPERS AND CONCEPTUAL ART: INTRODUCING COUNTER-INNOVATION

> Today we are faced with the extra problem that our ideas of innovation have gone stale. So we need to be innovative in the area of innovation itself
>
> John Seely Brown in Chesbrough, 2003, p. ix

One could argue that, for the last few decades, finding the key to successful innovation has been one of the core occupations of business scholars and practitioners alike. For companies, innovations embody the hope of new profits, lasting success and continued relevance in an ever-changing market. For researchers, attempting to provide guidance and explanation for this phenomenon must appear simultaneously daunting and enchanting. Research and practice in the field of innovation has resulted in theories and frameworks such as the theory of the creative individual (e.g. Amabile, 1996), the linear innovation process (e.g. Bush, 1945; Godin, 2006), innovative organizations (e.g. Mintzberg, 1979), as well as more modern theories that focus on involving consumers in the innovation process (e.g. lead user innovation (Von Hippel, 1986, 2005) and open innovation (Chesbrough, 2003, Chesbrough, West & Vanhaverbeke, 2006)), to mention a few. Research has also suggested many different ways of categorizing or classifying innovations, with the aim of illustrating how they might differ from each other. These classifications, such as the incremental/radical taxonomy (Abernathy, 1978), can vary in scope and focus, however all seem to incorporate one common dimension: novelty.

When researching topics for my master thesis, it was the almost contradictory characterizations of innovation as having both an aura of mystery and practical applicability that caught my interest. No matter how much it is being researched, there seems to be an element to innovation that can appear elusive, or unexplainable – some sort of "magic touch" or "gut feeling" that makes one innovation succeed whilst other fails. At the same time, little research appears to be used more in a practical business setting than theories and methods concerned with innovation. It was on the quest for a thesis topic that united both of these elements that I came upon a newspaper article that caught my interest. The Norwegian daily Aftenposten was planning to launch a print newspaper for children. Nothing of the sort existed, or had ever been launched, on the Norwegian market – however, there was something about the timing of the newspaper that struck interest in me; something about it

just seemed a little bit "off". Was the newspaper an innovation? Definitely. Did it embody novelty? Undoubtedly. Still, there was a certain unexplainable element to it. We have come to expect children to be digitally native – two-year olds playing with iPads, eight-year-olds reading about their favorite stars online. I wondered what the connection was between the abundance of digital products and the decision to launch a print newspaper. The paper appeared simultaneously much more novel and much less innovative than your average new digital offering– but how, and why? I searched the innovation typologies for a term or description that could accurately embody the type of innovation I sensed that I was looking at, but to no avail. And for some reason, that made me think of conceptual art.

In the beginning of the 20th century, at a time where formal art – art which goal it is to depict life as accurately as possible – literally defined the art industry, the introduction of conceptual art by artists such as Man Ray and Duchamp marked a massive change. Conceptual art can be defined as "an art form in which the artist's intent is to convey a concept rather than to create an art object"[1], and allows concepts and ideas to take precedence over traditional aesthetic and material concerns. It profoundly altered the way we looked at art – and it did so in a peculiar way: by being "converse" to what we had previously defined art to be. Instead of creating art that followed the rules by being beautiful or even grim, artists like Duchamp aspired to the "precision and beauty of indifference" (Duchamp in Richard Hamilton, "The Large Glass," in "The Works of Marcel Duchamp: A Catalog", 1979, p. 67) – and in a market consumed with virtually the opposite of what they offered, they managed to attract attention, interest – and success.

No doubt are these very different examples, however I believe that the children's newspaper shares a common denominator with conceptual art in that they can be said to be innovations founded on, or at least characterized by, some sort of **converseness**. They do not merely appear different, but largely the opposite, of what we see as a "normal" in that specific market. This research project will attempt to discover what this converseness can be – where, and how it is conceived and nurtured, and ways in which it could usefully supplement and/or challenge current approaches to innovation. The thesis will use the children's newspaper as a

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[1] Conceptual Art. (n.d.). In *Merriam-webster.* Retrieved January 30, 2013, from http://www.merriam-webster.com/dictionary/conceptual%20art

case – a thought vehicle – as the newspaper is assumed to use counter approaches as a base part of its operations. However, the aim of the research is not to prove whether or not the newspaper can be described as "counter", but rather to investigate what counter-innovation could be in general. Throughout the phases of data collection and analysis, I have attempted to search for this phenomenon and see how it might be manifested.

1.2 VALUE AND PURPOSE OF THE RESEARCH

The thesis aims to be a theoretical contribution to the field of innovation research, with specific focus on defining and separating between different forms and types of innovation(s). It will focus on attempting to identify and conceptualize innovation that is characterized by "converseness"; what I have chosen to label *counter-innovation*.

1.2.1 Theoretical Contribution

According to Corley and Gioia (2011), there is great disagreement between scholars on what constitutes a **theoretical contribution**. Their research indicate that "the idea contribution rests largely on the ability to provide *original* insight into a phenomenon by advancing knowledge in a way that is deemed to have *utility* or usefulness for some purpose" (2011: 15). However, these are concepts that evoke different definitions and understandings. Corley and Gioia's (2011) framework to assess whether an idea will make a theoretical contribution will be used in order to define the type of theoretical contribution the thesis aims to make. According to Corbin and Strauss (2008, p. 56), theorizing is interpretive and entails not only condensing raw data into concepts but also arranging the concepts into a logical, systematic explanatory scheme.

This contribution aims to be original in that it will describe and attempt to define a perspective on innovation that has not previously been explicitly considered. Originality can be either incremental or revelatory. *Incremental originality* describes a contribution that advances current beliefs on a topic or problem in question, whereas *revelatory insight* questions assumptions underlying existing theory to produce radically novel theories. As this research attempts to construct a new term and concept within the field of innovation, it can be said to propose revelatory insight. The purpose of the thesis is to further innovation research, however rather by focusing on framing a phenomenon in a somewhat novel way rather than explicitly furthering the development of any specific existing theory. According to

Corley and Gioia (2011), although the trend or tendency in itself might not be novel or modern, framing the tendencies so that they more easily can be discerned can in itself be said to constitute a contribution.

1.2.2 Scientific and Practical Utility

Corley and Gioia (2011) also separate between scientific and practical utility in describing the use and value of theoretical contributions. *Scientific utility* characterizes theoretical contributions that help advance science. From this perspective, good theory helps identify which factors should be studied and how and why they are related. On the other hand, when a theory addresses the needs of managers or other organizational practitioners – and can be directly applies to problems organizations face – it is deemed to have *practical utility*.

By attempting to contribute to theory building, this thesis will predominantly aim to achieve scientific utility. However, through identifying and defining this trend, my hope is that it will facilitate for practical investigations in the field of innovation – and thus also achieve some form of practical utility. In a knowledge-based economy, innovation is a source of competitive advantage for companies. Thus, strategies and practices developed in relation to managing innovation are of great importance to firms. Initial investigations conducted into the research area were met by positive feedback from members of the media industry, from which the thesis case has been selected. This indicates that the proposed theoretical contribution can be of practical utility to companies and organizations.

1.3 RESEARCH QUESTION

The potentially vast scope of the initial problem to be studied warranted a clear and restricted research question in order to successfully be able to provide some answer through the limitations of the master thesis format. However, as the topic was deemed relatively unexplored, there were many difficulties in establishing those boundaries. I have thus used one main, and rather broad, research question, which has been split into smaller questions that have guided the research process. Based on the outline above, the research question to be answered is:

What can Counter-Innovation be?

Using data from the case study along with theory-building methods, the analysis also aims to answer the following questions:

1. What is it "counter" to? What is the function of converseness?
2. How does it manifest itself?
3. How is it created?
4. How is it supported?
5. *When is it valuable – when does it work? When does it not work?*

1.3.1 Clarification of Concepts

Counter-innovation

As a verb, **counter** refers to doing something in defense or response to something; to make something less effective or ineffective, or to say something in response to something that another person has said[2]. As a prefix, **counter-** is defined as "in a direction opposite to", or "as a reaction against" – something that is contrary, opposing or even complementary to that which it is adjoined to.[3] In this thesis, I have adapted the latter understanding, emphasizing the state of being opposed or complementary to something.

The term **innovation** can have several meanings depending on the setting in which it is used, denoting both processes and products/services;

1. The innovation process – the process of creating and delivering new customer value to the market place.
2. An innovation – the product or service that results from the innovation process.
3. The diffusion of innovation – the adoption of a novel product by consumers.

As the aim of the thesis is to investigate what counter-innovation might mean, all three understandings of 'innovation' will be employed. The reason for this is to explore the concept from multiple angles, as the thesis has an open approach to what the term might entail and how it can fit with other innovation theory. A more in-depth discussion and definitions of innovation will be presented the literature review in chapter 2.

As the aim of the thesis is to theorize the very concept of **counter-innovation**, it is difficult to employ a definition of the term at this stage. However, as an interim understanding of the

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[2] Counter. (n.d.). In *Merriam-webster.* Retrieved January 30, 2013, from
http://www.merriam-webster.com/dictionary/counter
[3] Counter-. (n.d.). In *Merriam-webster.* Retrieved January 30, 2013, from
http://www.merriam-webster.com/dictionary/counter-

concept, "counter-innovation" is preliminarily understood as describing "innovation that is built on converseness and arises from more or less deliberately going *against* the stream".

1.4 DELIMITATION

The focus of the thesis is on developing the concept of counter-innovation. The preliminary understanding of counter-innovation is focused on the innovation itself – the product or service that is the result of an innovation process. In that sense, the research is limited in that it will not specifically search for converseness in innovation processes. Although deemed both interesting and relevant, the restrictions of the research process in terms of time and resources made it necessary to limit the scope of the research. However, the thesis will discuss certain elements of the innovation process where relevant.

Several methodological delimitations have been made, including the decision to be inspired by a single-case method rather than a multi-case one, which arguably might have increased the generalizability of the research. The methodological considerations made will be discussed more in-depth in the chapter on research design.

I have chosen to use innovation literature as basis for my understanding of the phenomenon; by comparing and contrasting the data with existing ways of understanding innovation, my aim has been to prove differences and discrepancies between counter-innovation and these established innovation concepts, and by doing so, attempting to argue for the relevance of the counter-concept in understanding innovation. However, there has traditionally been great disunity on how an innovation, or the innovation process, can be defined. How the concept of counter-innovation can be said to differ from existing innovation concepts will depend on how 'innovation' is defined. The research is limited in that it considers a certain collection of innovation definitions, but cannot, within the scope of the project, consider and reflect on all possible definitions or understandings. This is something the reader should take into consideration when reflecting on the research and findings.

1.5 STRUCTURE OF THE THESIS

In this thesis, I am seeking to derive counter-innovation via a case encounter combined with analytical thinking about and around the innovation literature. The structure of the thesis echoes the chronological order in which the different parts of the research process took place.

CHAPTER 2: LITERATURE REVIEW

The theory section will present current theoretical perspectives on innovation and innovation typologies, with the aim of understanding and highlighting the dominating thoughts on the topic. The literature reviewed will be used to make comparisons, enhance sensitivity, and stimulate questions during the analysis.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

This chapter presents the research design of the study. Here, I will account for which epistemology, theoretical perspective, methodology and methods I have used in the research process, explain why I have chosen them, and attempt to present a critical perspective on their applicability and value.

CHAPTER 4: ANALYSIS AND THEORY BUILDING

I have chosen to name this chapter Analysis and Theory Building, as its focus exceeds data analysis. Although there is a certain analysis of field data and readings, the major part of the section is the cumulative building of the concept "counter innovation"; the iterative pulling together of the counter-innovation core and its connections.

CHAPTER 5: DISCUSSION AND IMPLICATIONS

The final chapter of the thesis includes a discussion on the applicability of the results found, and which implications they may have for both innovation research and practice.

CHAPTER 2: LITERATURE REVIEW

The purpose of the literature review is to explore what knowledge and ideas have been established on a topic, what approaches and viewpoints have been adopted, and what their strengths and weaknesses are (Eriksson & Kovalainen 2008: 44). In order to theorize what counter-innovation could be, how a possible definition of the concept might be relevant and significant as well as how it can differ from other innovation concepts and typology, I believe that an understanding of what modern research believes the term 'innovation' entails is crucial. However, it is difficult to see how a literature review on the topic of innovation can ever be exhaustive, as it spans countless research fields including marketing, organizational behavior, engineering, strategic management, economics, quality management and technology management, and has been subject to extensive research and analysis. In this literature review, I will attempt to account for how innovation is commonly defined and classified. I believe these topics to be of specific interest when developing the concept of counter-innovation.

2.1 DEFINING INNOVATION – WHAT ARE ITS CHARACTERISTICS?

Whilst "innovation" has become a frequently used term, a unified definition of its significance, forms and foci has been difficult to establish. Not only has it proven hard to determine the properties of 'innovation', it also has dual and sometimes even contesting meanings depending on the context and use of the concept. Subsequently, the difficulties related to defining innovation do not only have implications for innovation research; according to Sawhney, Wolcott & Arroniz (2006, p. 28); "viewing innovation too narrowly blinds companies to opportunities and leaves them vulnerable to competitors with broader perspectives".

Despite the great number of innovation definitions, a large group of scholars agree upon the presence of certain characteristics (Schumpeter, 2010; Rogers, 1983; Chesbrough, 2003; Garcia & Calantone, 2002; Chesbrough & Rosenbloom, 2002, Sawhney, Wolcott & Arroniz, 2006):

- Innovation as something *novel*
- Innovation as creating *value*
- Innovation as *mediating* novelty and value

2.1.1 Novelty

The Merriam-Webster dictionary defines novel as "new and not resembling something formerly known or used"[4]. However, one can argue that there are several levels to the concept of novelty. Hauschildt's (1993) highlights four different dimensions of novelty:

1. **Content dimension**: what is new?
2. **Subjectivity dimension**: new for whom?
3. **Process dimension**: where does the novelty start, and where does it end?
4. **Normative dimension**: does new mean successful?

Content Dimension: What is New?

Hauschildt's content dimension refers to whether the innovation aims to solve an existing or new problem, and whether it will be solved using existing or new tools. Schumpeter emphasized how the novelty of innovation comes from "new combinations of existing resources" – what he coined the 'entrepreneurial function' (Schumpeter, 2010). Even when the innovation is based on completely new technology, it is difficult to imagine it not stemming from some strand of previous knowledge or practice. Schumpeter's definition of novelty as arising from elements that are not novel shows how innovations, though also possibly radical in nature, can stem from incremental changes to already known products, concepts or ideas. It doesn't have to be the actual material product or way of doing something that is novel, but rather how it is put together; the way different elements are combined. Hauschildt also separates between product and process innovations, arguing that the different forms contain varying degrees and forms of novelty (1993).

Subjectivity Dimension: New for whom?

Arieti (1976) distinguishes between relative and absolute, or subjective and objective, novelty. Subjective novelty refers to the apprehension of something as being new by an individual person or group of persons, whereas objective novelty denotes something that is new in all elements and did not exist before in the world. However, how can we ever know that something is objectively novel? The philosophical direction of casual determinism rejects the idea of an objective novelty all in all. According to causal determinism, all that occurs in the present is already contained in the past; there is nothing really new in any present moment or any point of human history – not even at any point in the history of the universe

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[4] Novel. (n.d.). In *Merriam-webster.* Retrieved November 4, 2013, from http://www.merriam-webster.com/dictionary/novel

(Crosby, 2009, p. 47). Researchers including Hauschildt (1993) argue that the notion of objective novelty is not only clearly hard to verify, but also problematic because the perception of "what is new" is highly subjective. Thus, even though the concept of novelty may be said to have an objective dimension, what is considered to be novel can arguably be said to always be subjective and contextual.

If an objective novelty does not exist in practical terms, whose subjective and contextual understanding should be the basis for establishing that something is indeed novel? Everett Rogers defines innovation as "an idea, practice, or object that is perceived as new by an individual or other unit of adoption" (Rogers, 1983, p. 11). The OECD Oslo Manual (2005) focuses on innovative activity at the enterprise level, and distinguishes between four institutions; when something is perceived new to the individual, new to the firm, new to the market and new to the world. According to the manual, the minimum requirement for an innovation is defined to be that it is new (or significantly improved) to the firm (OECD, 2005, p. 46). In other words, by this definition, a product or service that is only perceived as new to an individual alone cannot be defined as an innovation. Defining innovation as something that is new to the individual might have problematic practical consequences when applying the term in a research setting, as a common understanding of what is an innovation would be practically impossible to achieve.

Process Dimension: Where does novelty start, and where does it end?

Hauschildt's third dimension is concerned with the innovation process; how novelty is achieved. He himself advocated a sequential process from idea to ongoing utilization (Hauschildt, 1993, p. 18), based on Vannevar Bush's linear model of innovation[5]. Variations of the linear model have been presented by e.g. Godin (2006), however in later years, much criticism of the model has centered on what critics see as its standardized approach to the innovation process (e.g. Schmookler, 1966; Myers & Marquis, 1969), and contesting innovation processes ranging from design-driven innovation (Verganti, 2006, 2009) to lead-

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[5] The origins of the classic linear model of innovation are contested, although many researchers attribute its initial conception to Vannevar Bush' *Science: The Endless Frontier* (1945) (Irvine & Martin, 1984; Freeman, 1996; Mowery, 1997; Stokes, 1997; Mirowski & Sent, 2002).

user innovation (von Hippel, 2005) have since emerged. In essence, describing where novelty begins and ends can be seen as highly subjective.

Does new mean successful?
In order to address whether new means successful, Hauschildt evaluates the economic success of an innovation (1993). This is tightly connected to the second component of the definition of innovation: the concept of value.

2.1.2 Value
As a stand-alone concept, 'value' has gathered much interest in research, including fields such as sociology (e.g. Durkheim, 1997, Habermas, 1984) and ethics research (for example within the field of deontology, e.g. Kant, 1996). Merriam-Webster defines value as either "the amount of money that something is worth" or "usefulness or importance"[6]. Value can thus be used to indicate both a more objective dimension (monetary or economic) and a subjective dimension (usefulness or importance). However, one could argue that even the more objective monetary understanding is inherently subjective, as monetary value can indicate different value to different people. As with novelty, the concept of value is inherently contextual; it needs to be seen in relation to something, and someone.

How is the concept of value connected to the definition of innovation? Several researchers, including Fagerberg (2004), separates between invention, the first occurrence of an idea for a new product or process, and innovation, the first attempt to carry it out in practice (2004, p. 4). Innovation is "invention implemented and taken to the market"(Chesbrough, 2003, p. ix). Chesbrough claims that the inherent value of a technology remains latent until it is commercialized in some way (Chesbrough & Rosenbloom, 2002, p. 530) – a thought put forth almost a century earlier by Schumpeter, who, in his work The Theory of Economic Development, argued that technical inventions "not carried into practice ... are economically irrelevant" (1934, p. 88). The same argument has also been used to separate between innovation and creativity (West & Farr, 1990, Anderson, De Dreu & Njistad, 2004). In other words, value can be said to be inherent in an innovation, as it is only released upon

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[6] Value. (n.d.). In *Merriam-webster*. Retrieved November 3, 2013 from http://www.merriam-webster.com/dictionary/value

commercialization. This notion of commercialization as a vital part of innovation has become widely accepted in the academic community (Garcia & Calantone, 2002).

2.1.3 Mediating Novelty and Value

In order to see how innovations must mediate novelty and value, let us consider the Nobel prize winning work of two economists, Daniel Kahneman and Amos Tversky, and their prospect theory (Tversky, 1972, Kahneman & Tversky, 1979). In prospect theory, Kahneman and Tversky theorized the process of managing risk and uncertainty through introducing the so-called *certainty effect* – explaining how people opts away from outcomes that are merely probable in comparison with outcomes that are obtained with certainty. This overweighting of certainty favors risk aversion in the domain of gains and risk seeking in the domain of losses (1979, p. 239), a preference that systematically violates against the axioms of expected utility theory (1979, p.263).

Prospect theory has been applied to the adoption of innovations as means of explaining how consumers often deviate from rational economic behavior when it comes to perceiving the value of innovations (Gourville, 2006). According to Gourville (2006), consumers evaluate perceived value subjectively, in reference to existing products, and are more focused on perceived losses than gains in switching to a new product. As a result, innovations often stand the risk of failing;

> Executives, who irrationally overvalue their innovations, must predict the buying behavior of consumers, who irrationally overvalue existing alternatives. The results are often disastrous: Consumers reject new products that would make them better off, while executives are at a loss to anticipate failure. This double-edged bias is the curse of innovation.
>
> Gourville, 2006, p.100

An example is the NeXT Cube – one of the most technologically advanced computers ever created – which failed despite its technological superiority due to there being few compatible software applications and consumers' reservations against switching to a radically new system (Sawhney et.al 2006). In other words, the product did not manage to mediate its novelty and value.

Hargadon and Douglas' study of Thomas Edison's introduction of the system of electric lighting (2001) investigated this importance of mediating between innovations and

institutional fields. They argue that Edison's system of electric lighting depended on the concrete details of its design - the particular arrangement of concrete details that embodies an innovation – to invoke the public's familiarity with the technical artifacts and social structures of the existing gas and water utilities, telegraphy, and arc lighting (2001, p. 477). According to Hargadon and Douglas,

> Success […] requires entrepreneurs to locate their ideas within the set of understandings and patterns of action that constitute the institutional environment in order to gain initial acceptance, yet somehow retain the inherent differences in the new technology that ultimately will be needed to change those institutions.
>
> Hargadon & Douglas, 2001, p. 478

Design strategy is given a key role in this process, allowing entrepreneurs to exploit the established institutions whilst simultaneously retaining the flexibility to displace them (Hargadon & Douglas, 2001).

Another key element in mediating novelty and value is that of *dominant design*. The term was coined by Abernathy and Utterback (1975) as a way of describing key technological designs that become de facto standards in their market place, and is defined by Christensen, Suaréz and Utterback (1998) as the specification (consisting of a single design feature or a complement of design features) that defines the product category's architecture (in Srinivasan, Lilien and Rangaswamy, 2006, p. 2), which, according to Utterback (1994), competitors must adhere if they hope to command significant market share following. The design emerges as producers start to learn more about the technology application and about customers needs – it is thus created through a form of mediation between the innovation and its adopters. The creation of a dominant design means that innovations moderate their novelty in order to evoke a greater sense of value; as any form of standardization or pattern will make an innovation appear less risky to the adopter and thus more likely to be adopted (Gourville, 2006). According to Utterback, the late emergence of a dominant design can retard market growth because potential customers delay purchasing the product and wait for a dominant design to emerge (1994).

2.2 How can we classify it: Innovation Typologies

Much scholarly attention has been given to attempting to classify different types of innovations; producing taxonomies or typologies[7]. However, according to Garcia and Calantone (2002), there is a lack of consistency and unity in labeling innovations and in innovation typology. Not for lack of trying, however: the innovation process has been identified for radical, incremental, really new, discontinuous, and imitative innovations, as well as for architectural, modular, improving, and evolutionary innovations, to name a few (Garcia & Calantone, 2002).

Largely, you could say that innovation typologies focus on either technology or market perspectives, or a mix of the two. For technology-centered perspectives, innovations can be thought of as falling onto a continuum from evolutionary to revolutionary (Christensen, 1997; Tidd, Bessant & Pavitt, 1997). Evolutionary innovations focus on improving existing products and services to meet customer requirements, whereas revolutionary innovations lie at the core of wealth creation (Schumpeter, 2010) and serve as the basis of future technologies, products, service and industries (Christensen, 1997). For market-centric perspectives, innovations can be classified by whether they address the needs of existing customers or are designed for new or emergent markets (Christensen & Bower, 1996).

2.2.1 Technological Perspectives: Variations of Incremental/Radical

The term *disruptive innovation* was coined by Christensen (1997) as means of describing an innovation that helps create a new market and value network, and eventually goes on to disrupt an entire industry. Christensen was first concerned with what he and Bower called disruptive technology (Bower & Christensen, 1995), where he separated between two types of technology; *sustaining technologies* that are said to foster improved product performance, and *disruptive technologies* that bring to market a very different value proposition than previously available (Christensen, 1997). In other words, the classification of an innovation as

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[7] The two terms are used almost interchangably; taxonomy being defined as "the process or system of describing the way in which different living things are related by putting them in groups" (Taxonomy. (n.d.). In *Merriam-webster*. Retrieved December 10, 2013 from http://www.merriam-webster.com/dictionary/taxonomy), and typology as "a system used for putting things into groups according to how they are similar" (Typology. (n.d.). In *Merriam-webster*. Retrived December 10, 2013 from http://www.merriam-webster.com/dictionary/typology).

disruptive as opposed to sustainable is based on performance and market-related parameters. A similar distinction was made by Porter (1986), who illustrated the differences between what he called continuous and discontinuous technological change.

Abernathy differentiated incremental from radical innovation in 1978. While incremental innovation is characterized by a linear, cumulative change in a process or product, representing "minor improvements or simple adjustments in current technology (Dewar & Dutton, 1986, p. 1423), radical innovations are nonlinear, paradigmatic changes, representing significant departures from existing practice or knowledge. The distinction between a radical and incremental innovation is thus based on the magnitude of improvement in performance and a change in technology. The radical-incremental innovation dichotomy is widely used by innovation researchers, with some, such as Garcia & Calantone (2002, p.111), arguing that "it is only possible to advance our knowledge of innovations by understanding the difference between a radical innovation, a really new innovation, and an incremental innovation".

Several other variations of the radical/incremental paradigm have been discussed by other researchers, such as Incremental vs. Breakthrough innovations (Tushman & Anderson, 1986), Conservative vs. Radical innovations (Abernathy & Clark, 1985), and Henderson and Clark's (1990) four possible innovation categories: incremental, radical, architectural and modular. Dewar and Dutton (1986) and Ettlie, Bridges and O Keefe (1984) are amongst the researcher that highlight the difference between radical and incremental innovation.

Differences between radical and incremental innovations
What do the different types of innovations require? Hall and Andriani (2003) focus on the concept of knowledge as a vital part of the distinction between radical and incremental innovation.
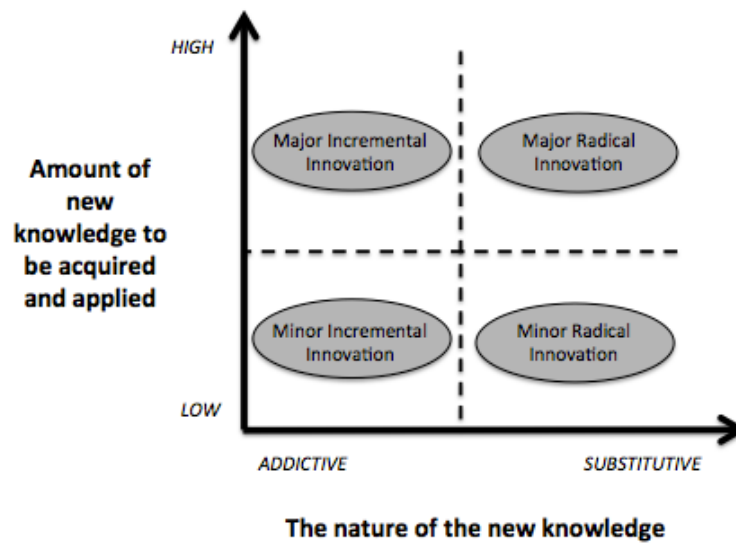
Figure 1. The Innovation plot (Hall & Andriani, 2003, p. 149).

According to Hall and Andriani, radical innovations require a high amount of new knowledge to be acquired and applied; new knowledge which nature is substitutive subject to that which exists within a company. This knowledge has the potential to disrupt the existing "state of art", and may require significant unlearning of knowledge, skills and routines (Hall & Andriani, 2003, p. 149). Incremental innovations, on the other hand, require low amounts of new knowledge, and the knowledge that is applied is additive – it builds upon the existing pool of individual skills, organizational routines and general knowledge (2003, p.149). However, one could argue that this is a vastly simplified picture of the differences between the different types of innovation. von Stamm's (2003) distinctions between incremental and radical innovations (Table 1), shows a more complicated and detailed picture.

FOCUS	INCREMENTAL	RADICAL
TIME FRAME	Short term – 6 to 24 months	Long term – usually 10 years plus
DEVELOPMENT TRAJECTORY	Step after step from conception to commercialization, high levels of certainty	Discontinuous, iterative, set-backs, high levels of uncertainty
IDEA GENERATION AND OPPORTUNITY RECOGNITION	Continuous stream of incremental improvement; critical events largely anticipated	Ideas often pop up unexpectedly, and from unexpected sources, slack tends to be required; focus and purpose might change over the course of the development
PROCESS	Formal, established, generally with stages and gates	A formal, structured process might hinder
BUSINESS CASE	A complete business case can be produced at the outset, customer reaction can be anticipated	The business case evolves throughout the development, and might change; predicting customer reaction is difficult
PLAYERS	Can be assigned to a cross-functional team with clearly assigned and understood roles; skill emphasis is on making things happen	Skill areas required; key players might come and go; finding the right skills often relies on informal networks; flexibility, persistence and willingness to experiment are required
DEVELOPMENT STRUCTURE	Typically, a cross-functional team operates within an existing business unit	Tends to originate in R&D; tends to be driven by the determination of one individual who pursues it wherever he or she is
RESOURCE AND SKILL REQUIREMENTS	**All skills and competences necessary tend to be within the project team; resource allocation follows a standardized process**	**It is difficult to predict skill and competence requirements; additional expertise from outside might be required; informal networks; flexibility is required**
OPERATING UNIT INVOLVEMENT	Operating units are involved from the beginning	Involving operating units too early can again lead to great ideas becoming small

Table 1. Differences between incremental and radical innovations (from von Stamm 2003)

What effect does the different innovations have on the market? The disruptive/sustainable dimension is greatly concerned with the concept of continuity; disruptive innovations "actually change social practices – the way we live, work, and learn" (Brown in Chesbrough, 2003, p. ix), whereas a sustainable innovation doesn't create new markets or value networks but rather increases value through evolving existing ones (Christensen, 1997). In comparison, an incremental innovation will involve modest technological changes and the existing products on the market will remain competitive, whereas a radical innovation will instead

involve large technological advancements, rendering the existing products non-competitive and obsolete (von Stamm, 2003).

It is these characteristics that connect the radical/incremental paradigm to the development of an industry, according to Abernathy (1978). He argues that radical product innovation is the prevalent mode of innovation in the early stages of development, however, as the dominant design is established and standardized, "the predominant mode of innovation shifts from radical product innovation to incremental innovation, and process innovation increases in relative importance to product innovation" (1978, p. 71). Abernathy argues that this is due to cost and productivity becoming much more important as the focus of competitive strategy. This tendency is periodic, according to Utterback (1994); "generally, in any product market there are periods of continuity, when the rate of innovation is incremental and major changes are infrequent, and periods of discontinuity, when major product or process changes occur. Radical changes create new businesses and transform or destroy existing ones".

2.3 INTERIM CONCLUSION

In this thesis, I am seeking to derive counter-innovation via a case encounter combined with analytical thinking about and around the innovation literature. In this literature review, I have attempted to account for the most important concepts and understanding that have influenced the development of *counter-innovation*. Some main thoughts have emerged.

Firstly, novelty is a defining characteristic of innovation, however it must manifest itself in a way that is valuable in order to be understood and adopted by consumers. The mediation of novelty and value is thus key for any innovation to be successful, as it needs to be commercialized in order to shed the 'invention' label. As converseness implies newness or at least some differentiator from what is considered "normal" or the status quo, new products or services exhibiting converseness can be seen as innovations when commercialized. However, the concept of value is not necessarily innate in converseness, at least not at this stage of conceptualization. In other words, not everything that is converse is automatically valuable – in fact, one could imagine cases in which converseness is (rather ironically) "counter-valuable". Because the existing literature seemingly provides no answer to this, it is hard to deem whether this is of scientific or practical utility – or of no importance at all. Of special

interest is also the act of mediating novelty and value. Is converseness an advantage or disadvantage when an innovation is to be understood by consumers? How can a counter-invention be developed, accepted and thrive? This seemed to require further exploration.

Innovation typologies are largely concerned with levels of novelty and value, however none appear to tackle converseness explicitly, and any attempt to make place for it in existing taxonomies could run the risk of potentially compromising on vital components of the concept. The description of radical innovations as "nonlinear, paradigmatic changes, representing significant departures from existing practice or knowledge" can have elements in common with counter-innovation; at least it does not appear nonlinear. However, where conceptual art can be seen as rather groundbreaking, one can arguably say that the children's newspaper is not a "paradigmatic change"; it is just *different*. Thus, the concept of radical innovation does not seem specific enough to capture the element of converseness.

Although it is difficult to conclude that the review of innovation typologies conducted in this thesis has been exhaustive, it is nonetheless hard to see that counter-innovation has been given a place in today's innovation typologies. Because it is different, which means it might have different causes, components and/or consequences than other types of innovations, the acknowledgment of converseness in innovation typology could have practical or scientific utility – and could thus benefit from further exploration. In my discussion, I will get more into how the CI fits with the innovation literature – the place it could have, and, given its place, what are the future implications for research and practice.

CHAPTER 3. RESEARCH DESIGN

In deciding upon the methodology for the study, I have used Crotty's (1998) general elements of a research design as a guiding framework. According to Crotty, the research design should answer the following four questions;

1. What **methods** do we propose to use?
2. What **methodology** governs our choice and use of methods?
3. What **theoretical perspective** lies behind the methodology in question?
4. What **epistemology** informs this theoretical perspective?

Crotty, 1998, p. 2.

Figure 2 illustrates how the different elements are related.
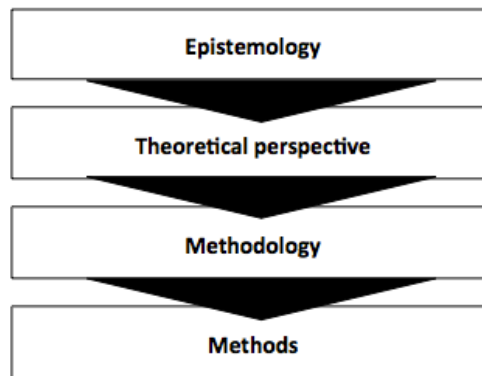
Figure 2. General elements of a research design. Based on Crotty (1998, p. 4)

3.1 EPISTEMOLOGY
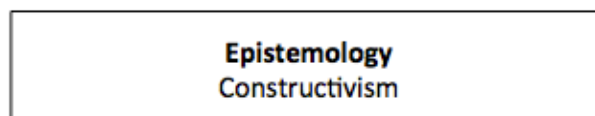
Figure 3. Epistemology.

Epistemology, or the philosophy or theory of knowledge[8], is concerned with what knowledge is and how it can be obtained (Kvale & Brinkmann, 2009). Choosing between different

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[8] According to Eriksson & Kovalainen (2008, p. 17), the main philosophical concepts are used by social scientists in different ways; they are named 'paradigms', 'epistemologies', 'research traditions' or 'research philosophies'. I have chosen to use the label 'epistemologies'.

epistemological paradigms is to a great extent a choice between viewing knowledge as given or created; it dictates whether the researcher is looking for preexisting truths or socially constructed realities (Eriksson & Kovalainen, 2008) in his or her research.

As a researcher, I personally believe that there is no one objective truth, but rather that truth is contextual; it is constructed. This view corresponds with a **subjectivist** epistemology, more specifically **constructivism[9]**. Constructivism is based on three key beliefs (Eriksson & Kovalainen, 2008, p.19-20), all of which had great impact on the research process. Firstly, constructivists believe that **there is a close relationship between researcher and research field;** the researcher is a part of what he or she sees. As the very idea of counter-innovation was conceived by the researcher, and the outcome of the research relied on the development of the researcher's understanding of this idea, I naturally brought my own interpretations and opinions on the topic into the data collection process. Enlisting the interviewees as thought partners was one of the ways in which this close relationship between researcher and research field manifested itself. Second, there are **no predefined dependent and independent variables**, but rather focus on the full complexity of human sensemaking. This allows for rich data collection and analysis, something that was key to exploring all the different meanings the concept of counter-innovation could entail. Finally, constructivists believe that there are **many possible interpretations of the same data**, all of which are potentially meaningful.

3.2 THEORETICAL PERSPECTIVE
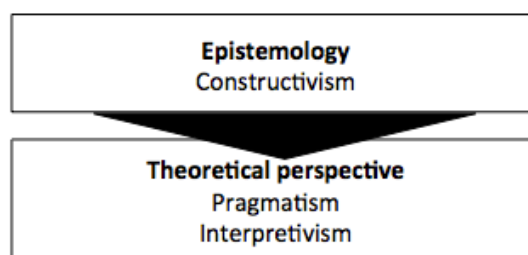
Figure 4. Theoretical perspective.

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[9] The terms constructionism and constructivism are often used interchangably (Patton, 2002). To avoid confusion, however, I have chosen to employ the term constructivism.

The **theoretical perspective** refers to "the philosophical stance informing the methodology"; providing a context for the process and grounding its logic and criteria (Crotty 1998: 3). Several researchers, including Charmaz (2006), Schwandt (1994) and Corbin and Strauss (2008), argue that constructivism is generally synonymous with an interpretivist or pragmatist theoretical perspective. **Pragmatism** advocates that knowledge is created through action and interaction, and that "neither inquiry nor the most abstractly formal set of symbols can escape from the cultural matrix in which they live, move and have their being" (Dewey, 1938, p. 20 in Corbin & Strauss, 2008, p. 3). One key implication of adapting a pragmatist perspective has been that reflexivity becomes an important part of the research process (Eriksson & Kovalainen, 2008). Reflecting upon the role of the researcher and my own views and assumptions has been key throughout the process, such as reflecting on which assumptions might shape the way data is analyzed and the conclusions I draw from the material I have gathered. The **Interpretivist** perspective is also connected to this thought, emphasizing the need to "understand phenomena through accessing the meanings participants assign to them" (Orlikowski & Baroudi, 1991, p. 5). In this research, adapting an interpretivist stance meant looking to people as sources of data.

In short, an epistemological tradition and theoretical perspective that allowed for the construction, rather than discovery, of meaning was key in allowing for an open and exploratory form of research.

3.3 METHODOLOGY: CONSTRUCTIVIST GROUNDED THEORY
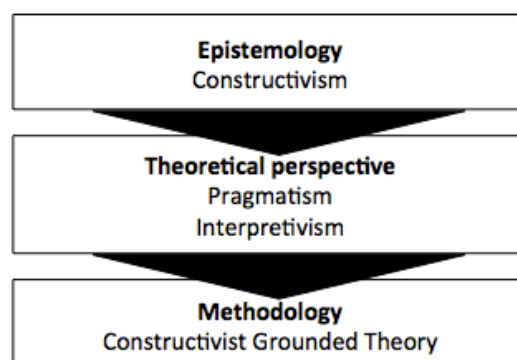
Figure 5. Methodology

Crotty defines methodology as the "strategy, plan of action, process or design" that lies behind the selection of specific research methods (Crotty, 1998: 3). In this research project, the chosen methodology has been influenced by elements of so-called **Grounded Theory**. Although traditionally located in a more positivist tradition, Charmaz (1995, 2000, 2006) argues that grounded theory can be viewed from both interpretive and positivist theoretical perspectives. Due to its fit with the epistemology and theoretical perspective that shapes this research project, it is the Constructivist Grounded Theory (Charmaz, 2006), that argues for subjectivity and ambiguity in grounded theory research (Eriksson & Kovalainen, 2008), which has served as the guiding methodology in this study.

The process of **Constructivist Grounded Theory**, as presented by Charmaz (2006), begins by selecting a data-gathering method – the one considered the most appropriate for the production of rich, social contextual and situational data. Then, data is coded, and ideas or hunches are written down in field diaries or memos. Theoretical sampling is employed to obtain further data to refine and fill out major codes or categories emerging from the data. The process is characterized by constant comparison, and continues until theoretical saturation; when no more properties of the category appear during data collection. Finally, a literature review is conducted and the research process evaluated. In short, the aim of Constructivist Grounded Theory is to interpret research participants' meanings, which are themselves interpretations, and produce a 'substantive theory' (Charmaz, 2006) or 'working hypotheses' (Lincoln & Guba, 1985).

This research project has to a great extent followed the process sketched out by constructivist grounded theory. The iterative nature of the methodology resonated with the exploratory nature of this research. However, some key differences should be noted. Theory-discovering research is begun as close as possible to the ideal of no theory under consideration and no hypothesis to test (Miles & Huberman, 2002; Glaser & Strauss, 1967; Myers, 2008), however as the idea of "counter-innovation" is there from the start, the theory development takes somewhat of a different approach. There is also a clear goal to the data collection; the research is conducted as a way of gathering evidence for a somewhat pre-defined concept. In discussing objectivity and subjectivity in research, Scriven (1972) warned against the possible

biasing effect of knowing a program's objectives, as this knowledge may cause an evaluator to attend to goals as they are stated to the virtual exclusion of important side effects.

Another key difference in the way constructivist grounded theory has been used in this thesis is related to the role and timing of the literature review. Consulting the literature has not only been considered at the end of the research process, as is the norm in Charmaz' methodology. As the idea of what counter-innovation could be was at such an early stage when the research process started, a review of current literature on innovation definitions and typologies was conducted in order to understand how, if at all, current theory regards converseness when defining and classifying innovation. Literature has since been used iteratively to "bounce ideas off", so-to-speak; it has been a point of reference, comparison and contrast during both data collection and analysis. It is my belief that using literature in this way has stimulated theoretical sensitivity and hypothesis generation rather than contaminated the "effort to generate concepts from data with preconceived concepts that may not really fit, work or be relevant" (Glaser, 1978, p. 31). Thus, this research project cannot be said to be an example of pure constructivist grounded theory. It is in essence a hybrid study; drawing upon several methodological traditions.

3.3.1 Evaluation Criteria for Constructivist Grounded Theory

Evaluation criteria help ensure the quality of the research, and can be used to increase the transparency of your study, highlighting strengths and limitations of your research (Eriksson & Kovalainen, 2008, p. 290). According to Glaser (1992), a grounded theory should be evaluated in terms of its fit, work, relevance and modifiability. According to Hallberg (2006), this means that emerging categories must fit and explain the collected data rather than preconceived concepts being forced upon the data; one must "hold back" preconceptions and reflect on the interpretation of the data – trying to find alternative interpretations and questioning and reflecting on interpretations and results. Further, Glaser (1992) says that a grounded theory must work and have relevance, i.e. it must explain the studied phenomenon analytically.

In this research project, I have been inspired by Charmaz (2006) criteria for Constructivist Grounded Theory in evaluating the method used. These criteria include credibility, originality, resonance and usefulness (Charmaz, 2006, p. 182-183). According to Charmaz, "a strong

combination of originality and credibility increases resonance, usefulness and the subsequent value of the contribution" (Charmaz, 2006, p. 183); thus, establishing originality and credibility in the research is key.

Credibility refers to the range and depth of the data collected, as well as the link between the gathered data and the researcher's argumentation and analysis (Charmaz, 2006, p. 182). As for the data gathered, the process has gone through several iterations, where the goal for the collection of data was to further the development of counter-innovation. The data collected was deemed enough to adequately conceive the understanding of what the counter-innovation concept might entail. The data and resulting categories and codes have been used extensively in the process of analysis and theory building, something that hopefully is conveyed through the next chapter. **Originality** pertains to whether the research offers new insight; what is the significance of the work, and how does it challenge extend or refine current ideas, concepts and practice? (Charmaz, 2006, p. 182). I have attempted to account for this in the analysis and discussion chapters; the concept and proposed framework of counter-innovation appears novel when inquiring into past innovation literature, and its development can arguably be said to be of importance, both for future research and practice.

3.4 METHODS: QUALITATIVE RESEARCH METHODS
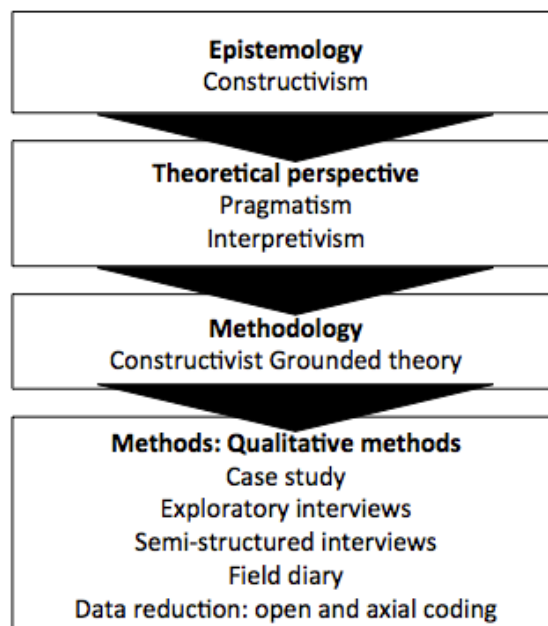
Figure 6. Methods

Researchers often separate between qualitative and quantitative methods. **Quantitative methods** involve enumerating things – that is, using numbers to describe relatively large groups of people (Esterberg, 2002, p.2). **Qualitative methods**, however, involves the scrutiny of social phenomena. It allows researchers to get at the inner experience of participants, to determine how meanings are formed through and in culture, and to discover rather than test variables (Corbin & Strauss, 2008, p. 12). Several researchers have emphasized the importance of qualitative data in grounded theory research (Jick, 1979), as theory building "seems to require rich description; the richness that comes from anecdote" (Mintzberg, 1979, p. 587). This made qualitative methods a natural choice for this research project. The flexibility and creativity inherent in qualitative research was key in allowing a fluid thought process in both data collection and analysis; necessary for the formation of the counter-innovation concept.

3.4.1 Case Study

In the research process, I have used a variety of qualitative methods. Firstly, I have been inspired by **case study methodology**. Case study research focuses on understanding the dynamics present within single or multiple settings (Miles & Huberman, 2002, p. 8), something that resonated with the way I wished to study Aftenposten Junior in this thesis. The case study method is flexible; depending on the scope and focus of the research, it can take on many different forms and involve both qualitative and quantitative data (Yin, 2009). In this project, the case study is used as a thought vehicle; a guiding light in advancing the reflections on what counter-innovation could be. Yin (2009) separates between multiple- and single-case methods. Although this research project has not strictly used a single case method, there are several similarities that help account for why this particular case has been used as a though vehicle in this process. A single case method is normally employed

1. When the case is highly critical in relation to current theory, models, assumptions or practices
2. When the case revealed a specific phenomenon previously non-relevant or possible to explore
3. If the case is unique or extreme within the field.

Yin, 2009

The case was first and foremost seen as appropriate as it inhabited characteristics congruent with "counter"-tendencies. As the case and the research problem were developed simultaneously, they were deeply intertwined – making the case highly critical in relation to current assumptions. As the focus of the research project has been on theory development,

investigating a large number of cases was seen as less important than researching a case that would yield relevant data, thoughts and ideas on the matter. The case is also considered unique, as something similar has never been attempted in the market in question, i.e. Norway. It should be noted that the research deviates somewhat from the principles behind case study research. For example, the case study method emphasizes the importance of triangulating information and collecting a variety of types of data (Yin, 2009). However, this research process has largely focused on interviews as the instrument for data collection – I have rather followed the guidelines of grounded theory, which can rest upon a single or a combination of several sources of data (Corbin & Strauss, 2008).

3.4.2 Interviews

Throughout the research process, interviews have been the main form of gathering data. The qualitative research interview attempts to understand the world from the subject's point of view, to unfold the meaning of their experiences, and uncover their lived world prior to scientific explanations (Kvale & Brinkmann, 2009, p. 1). This was the key reason for choosing interviews as the main source of data for the research. I have been inspired by both **emotionalist** and **constructionist interview research approaches**, where the former focuses on people's perceptions, understandings, viewpoints and emotions, and the latter is concerned with how meanings are produced through the interaction that takes place between interviewer and interviewee (Eriksson & Kovalainen 2008: 79-80). Using both approaches has allowed for inquiring into both "what" the interviewees experience, for example what the different stages of the innovation process entailed, and "how" they experienced it – for example how they experienced the same process.

Constructionist interviews use preplanned questions as initiators of conversation, which can flow into many directions depending on the interaction between interviewer and interviewee (Eriksson & Kovalainen, 2008). This type of interviews were specifically used in the first few interviews, as means of exploring what counter-innovation could be, in a broad sense. One of the reasons for choosing this method was that less structured interviews are often the most data dense (Corbin & Morse, 2003; Corbin & Strauss, 2008). This appeared to be a beneficial fit with the theory-building nature of the research process. Emotionalist approaches require greater structure to the interviews conducted; an approach that is well suited when collecting information about 'facts' – e.g. what happened, when and how (Eriksson & Kovalainen, 2008,

p. 81). As the research process continued, the second round of interviews required a more hybrid approach, including emotionalist elements. In addition to inquiring into meanings and experiences, interviewing people connected to Aftenposten Junior also entailed inquiring into more specific, situational facts, such as how the newspaper came about and why. In the research process, I have labeled the different types of interviews exploratory (using the constructionist interview approach) and semi-structured (using both the constructionist and emotionalist interview approach).

3.4.3 Field diary

According to Yin (2009), as case study evidence is collected, the researcher must quickly review the evidence and continually ask him-/herself why events or facts appear as they do, as "your judgments may lead to the imminent need to search for additional evidence" (Yin, 2009, p. 69). In other words, it is the reflection on data gathered that lies the foundation for further data collection; it is arguably an instrument of both data collection and analysis. This has been especially relevant as I am in the process of theory building, where the interplay between collecting, analyzing and revisiting data is key to developing concepts that are valid and relevant. In the research process, I have used a mix between field diaries and what Esterberg (2002) calls analytic memos[10] to record these thoughts; in essence my own commentary on what I was feeling, thinking and doing at different times in the research process.

According to Glaser and Strauss (1967) and Strauss (1987), the researcher should ideally begin this analysis after completing the first interview or observation, allowing one to follow up on, validate and develop concepts, as well as avoid being overwhelmed by data (Corbin & Strauss, 2008). In my research, I have attempted to adhere to this as closely as possible. After completing the first interview, I used a field diary to reflect on what had been discussed in the interview, using Bohms (2004) theory-generating questions (table 2) as a guide to ensure that the reflections drawn from the data exceeded mere paraphrasing.

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[10] Analytic memos focus on the subject matter – the data – and contain hunches and ideas about what the data means. They are the first step in developing concepts and themes that arise from the data (Myers, 2008).

QUESTION	EXPLANATION
What?	What is the issue here? What phenomenon is being addressed?
Who?	What persons or actors are involved? What roles do they play? How do they interact?
How?	What aspects of the phenomenon are addressed (or not addressed)?
When?	How long? Where? How much? How strongly?
Why?	What reasons are given or may be deduced?

Table 2. Theory-Generating Questions (Bohm, 2004, p. 271)

According to Corbin & Strauss (2008, p. 70), asking questions and thinking about the range of possible answers helps us to take the role of the other so that we can better understand the problem from the participant's perspective. Doing this naturally furthered the analysis of the data gathered. After the completion of every interview, the interview was transcribed and used as a basis for reflection in the field diary. It was then consulted before each interview in order to get an understanding of which themes were developing and which topics needed further probing. In allowing for reflexivity and comparison at all stages of the data collection, the field diary was key to developing the understanding of what counter-innovation could be.

3.4.4 Open and axial coding

Codes are tags or labels for assigning units of meaning to the descriptive or inferential information compiled during a study (Myers, 2008, p. 167). The process of coding can be described as "taking raw data and raising it to a conceptual level" (Corbin & Strauss, 2008, p. 66), something that resonated well with the goal of the research. In data reduction and analysis, I have used open, axial and theoretical coding.

The first stage of qualitative data analysis in grounded theory is **open coding** (Myers, 2008, p. 110). Open codes are descriptive; they identify, name and categorize phenomena found in the text. As interviews were conducted, transcribed and reflected upon in the field diary, I started the process of developing open codes. Early codes included "Negative reactions to the online medium", "The innovation process", "Industry developments" and "Complementary nature". The codes were then used as basis for constructing interview guides for the next interviews; constantly reviewing the interviews as new insight emerged.

The second stage of coding is called **axial coding** (Myers, 2008), and entails the process of relating codes to each other, via a combination of inductive and deductive thinking. The aim is for the generic relationship between the codes to be understood (Corbin & Strauss, 2008). As the research process continued and more codes emerged, axial coding was used to uncover underlying relationships between the different codes. The third stage of coding is called **theoretical coding**, and involves the formulation of a theory, aiming to create inferential and/or predictive statements about the phenomena (Myers, 2008, p. 110-111). This was the final stage of the coding process.

3.4.5 Evaluation Criteria for Methods: Trustworthiness

In this research project, I have been inspired by Lincoln and Guba's (1985) evaluation criteria of **trustworthiness**. According to Lincoln and Guba, the basic question in establishing trustworthiness is how an inquirer can persuade his or her audiences, including self, that the findings of an inquiry are worth paying attention to and take into account (Lincoln & Guba, 1985, p. 290). They split the concept four main components (Lincoln & Guba, 1985, p. 290): "truth value" (or confidence in the truth of the findings), applicability, consistency and neutrality.

In constructivist research, the criteria of applicability, consistency and neutrality can arguably be challenging to apply. As constructivist research is interpretative, and theorizing is dependent upon the researcher's views, the theories or hypotheses developed are arguably ideographic; they apply to particular cases rather than necessarily aspiring to achieve a status of absolute truth (Charmaz, 2006; Lincoln & Guba, 1985). As the outcome of data collection is developed in the complex interplay between researcher and research participants – shaped by context, it is arguably temporal. This is an inherent paradox in constructivist grounded theory.

However, the criterion of "truth value", or credibility, has been of importance in evaluating this research. Applying truth value as evaluation criteria is directly related to the underlying assumptions of the chosen methodology, because "if we take seriously the proposition that context is all important in assigning meaning to data, it is useful to carry that assigned meaning back into the context for verification" (Lincoln & Guba, 1985, p. 212). According to Lincoln and Guba, the researcher should strive for "negotiated outcomes"; implying that facts

and interpretations that find their way into the case report must be subjected to scrutiny by respondents who earlier acted as the source of that information, or others like them (1985, p. 211). In the research, this happened in a two-stage process. Jens Barland and Guri Leyell Skedsmo, who were interviewed several times and using different interview techniques, were in their second interviews confronted with the thoughts and analysis I had performed of what we had previously discussed, and had the opportunity to reflect on, object to and further the analysis of the findings. Likewise, the other interviewees were presented with the same thoughts in the semi-structured interviews. This process reflected that of so-called member checking; "testing hypotheses, data, preliminary categories and interpretations with members of the stakeholding group from which the original constructions were collected" (Guba & Lincoln, 1989, p. 238-239).

Not all of the interviewees shared the same view of the conceptualization of counter-innovation; some, including GH, were skeptical to the way the concept and framework was built, claiming it to be "something that is retrospectively made up" rather than an accurate account of the mechanisms at play (GH 00:32:20.54). Presenting the resulting concept in more detail to all interviewees could have increased the credibility of the research, however as they had already been confronted with the core concepts of counter-innovation, this was believed to reflect sufficient credibility. It was also believed that ensuring internal validity of the concept with the key thought partners (JB and GLS) was of greater importance in establishing "truth value".

CHAPTER 4. ANALYSIS AND THEORY BUILDING

In this thesis, I am seeking to derive counter-innovation via a case encounter combined with analytical thinking about and around the innovation literature. This chapter recounts the research process and its findings. In my discussion, I will get more into how the counter-innovation fits with the innovation literature – the place it could have, and, given its place, what could be the implications for research and practice.

4.1 THE RESEARCH PROCESS

An important feature of qualitative research is the frequent overlap of data collection and data analysis, which brings freedom to make adjustments during the process such as probing emerging themes, identifying relevant concepts and adding questions to interview guides (Miles & Hubermann, 2002; Corbin & Strauss, 2008). Maintaining a flexible research process has been key in advancing emerging thoughts and beliefs in this thesis. The concept of counter-innovation has been iteratively developed, bouncing between interviews, discussions, theory and personal reflections. Figure 7 attempts to provide a sequential timeline of the research process.
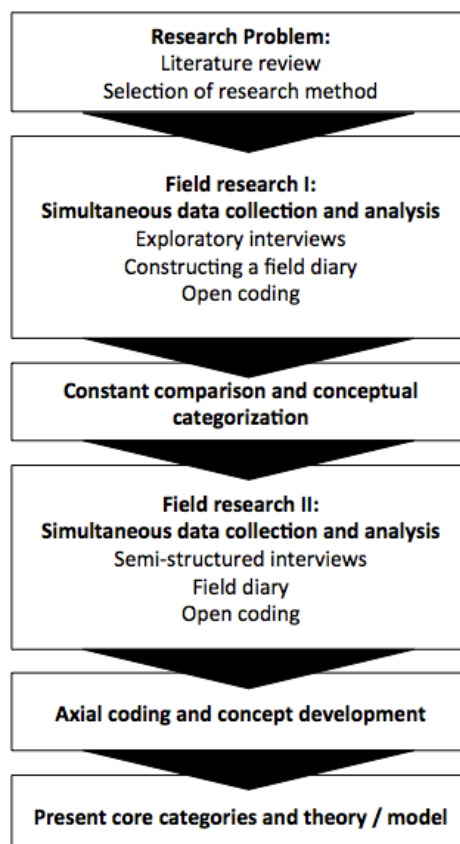
Figure 7. The Research Process (adapted from Goulding, 2002).

3.2.1 The Research Problem: Initial Thoughts on Counter-Innovation

The idea of exploring counter-innovation and using the media industry as a case was conceived in March 2012; the story of which has been recounted in the introduction to this thesis. My preliminary understanding of what counter-innovation could be, was "innovation that is built on 'converseness' and goes against the stream", and the understanding had been developed using two cases in particular as thought vehicles: the children's newspaper and the conceptual art movement. As previously mentioned, the main questions I aimed to answer revolved around what counter-innovation could be;

1. What is it "counter" to?
2. How does it manifest itself? What are the contours and effects of this type of innovation?
3. How is it created?
4. How is it supported?
5. When is it valuable – when does it work? When does it not work?

3.2.2 Literature Review

The first step towards exploring the concept further was to conduct a literature review. The aim was to gain an understanding of the concept of innovation and whether any elements of converseness have been accounted for in innovation research thus far. The review of innovation literature revolved around two key focus points;

1. Defining innovation – what is it?
2. How do we classify innovation – which elements do we use to categorize innovation?

My aim was to achieve an understanding of whether traditional definitions and classifications of innovations took this "converseness" into account, and if so – how they did it. The key findings from the literature review have been accounted for in chapter *2.3 Interim Conclusion*. In general, the findings that seemed to bear the most significance at this stage of the research were

1. Inventions need to be perceived as valuable by consumers in order to become innovations. This implies that converseness is not necessarily positive in itself, but rather that it must successfully manage to mediate novelty and value.
2. It does not seem like there exists an innovation typology that accounts for converseness. Typologies are used to classify and understand phenomena; their

causes, components and consequences. Thus, if counter-innovations can indeed be said to exist, establishing a taxonomy can be beneficial in terms of explaining and understanding the concept and its impact on innovation theory and practice.

The need for new and further research seemed evident, and the choice of a grounded theory-based approach, using a case study as a thought vehicle, and qualitative methods as a mean of extracting data, was made. The reasoning behind the choice of methods has been accounted for earlier in this chapter.

3.2.3 Field research I: Exploratory interviews

In order to explore the concept, an exploratory interview was made with a PhD student in Media Studies, Jens Barland. Interview theory often mentions three strategies of choosing informants; probability sampling, convenience sampling and purposeful selection (Maxwell, 2005). Barland was recruited as a thought partner through **purposeful selection**. As a lecturer in the area of Media Economics and Innovation – currently writing his PhD on market orientation in Scandinavian media – he had relevant insight into the industry and the dicipline the thought vehicle was selected from. Also, Barland has over 20 years of professional experience in the media industry[11]. Based on this, I believed him to be a person that could contribute with interesting views on both the idea of counter-innovation as well as the case of Aftenposten Junior.

Barland then put me in contant with Guri Leyell Skedsmo, the editor of Aftenposten Junior. The first interview with Skedsmo maintained some of the exploratory nature that had characterized the discussion with Barland, and Skedsmo was also largely seen as a thought partner in developing this understanding of what "counter-innovation" could entail. Before embarking on more semi-structured interviews, a final exploratory discussion with Barland was conducted in order to conceive more topics, concepts and themes to explore in the interviews that were to follow. The purpose of these three interviews was thus to further build the idea of counter-innovation through discussion with people who had worked, or otherwise interacted, directly with the type of innovation I wished to study. An overview of the topics discussed in these interviews can be found in table 3.

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[11] Barland has, amongst other achievements, been editor-in-chief of Norwegian newspaper Stavanger Aftenblad (http://www.sa.no), and worked for both Aftenposten (http://www.ap.no) and Dagbladet (http://www.db.no).

	Interview 1	Interview 2	Interview 3
Category	Category B	Category B	Category B
Date	15.03.12	21.03.12	10.04.12
Type of interview	One-to-one, exploratory, face-to-face interview	One-to-one, exploratory/semi-structured, face-to-face interview.	One-to-one, exploratory/semi-structured, face-to-face interview.
Name of interviewee	Jens Barland	Guri Leyell Skedsmo	Jens Barland
Role of interviewee	PhD student at the University of Oslo. 20+ years of experience in the media industry.	Editor of Aftenposten Junior.	PhD student at the University of Oslo. 20+ years of experience in the media industry.
Topics	**The media industry** The changing role of media in society **Innovation** How media companies view innovation. Innovation processes in media companies. Trends in media innovation. **Notions of counter-innovation** [Present the idea of counter-innovation] – what does he think? Can he envision this type of innovation existing – and if so, how, where and in which ways?	**Aftenposten Junior** How did it come about? Who has been involved in the process? What was her role? What does she think of the process & the paper? **Background** What is her experience in the media industry? What is her experience with media innovation? **The idea of "counter"** [Present the idea of counter-innovation] – What does she think? How (if at all) can we see of counter-innovation in society today?	**Print media innovation** What are other examples of print newspaper innovation? How are they similar and how do they differ from Aftenposten Junior? **The idea of "counter"** Can Aftenposten Junior be seen as "counter"? If yes, how and why? Are media products for children intrinsically "counter"?

Table 3. Types and topics of exploratory interviews

Developing the Field Diary: Coding and Detection of Early Themes

Analysis is the act of giving meaning to data (Corbin & Strauss, 2008, p. 64). In order to progress with defining the concept of counter-innovation, giving meaning to the data collected in the first exploratory interviews was of great importance. Researchers often separate between the processes of data collection and reduction, however, as previously mentioned, Glaser and Strauss (1967) argue that the researcher should ideally begin the analysis after completing the first interview or observation. The exploratory interviews proved fruitful both in terms of developing my understanding of what counter-innovation could be as well as in giving an indication of which codes to apply in the research process.

The field diary helped in iteratively building the concept of counter-innovation. As the connection between the development of the newspaper and the concept of CI resonated with

both the researcher and the interviewees, Aftenposten Junior was kept as a thought vehicle throughout the research process. Bouncing between interviews, discussions and sparring, theory and personal reflection, noting thoughts and inclinations in the field diary as the counter-innovation concept developed allowed for imagining the concept from a wide range of perspectives; for example when discussing the media industry, an industry I know well from previous professional experience and interest.

Examples of open coding that took place during the analysis of the first field research were mostly industry-specific characteristics, such as the divide between online and print media, and notions of counter-innovation in how Aftenposten Junior came about (e.g. that GLS described that "everyone agreed that it was a great idea", and that "that doesn't happen very often"). An example of the open coding that took place is shown in table 4.

QUOTE	OPEN CODE
You have to become the best at what you are already good at (Jens Barland 2012a)	CORE PRODUCT INNOVATION AS A STRATEGY
Production costs in themselves are becoming lower and lower – it is cheaper to produce a print newspaper now than it was five, ten years ago. And I think that makes it easier to launch new products (Jens Barland 2012a).	LOWER COSTS DRIVES PRINT INNOVATION
To me, Si;D is "counter"; and now, Aftenposten is trying to reach even further out, to even younger readers (Jens Barland 2012b).	NEWS FOR CHILDREN = COUNTER
I think we just felt that now is a good time to launch a product like Aftenposten Junior, because there is so much information available online that children might get fragments of, but no one is giving this information to them in a way that gives them the full context (Guri L. Skedsmo, 2012a)	"OVERLOAD" OF ONLINE VS. "FULL CONTEXT" OF PRINT
Parents feel the need to limit "screen time", but never "paper time" (Guri L. Skedsmo 2012a)	CONVERSE REACTIONS TO DIFFERENT MEDIUMS
Only Aftenposten can release this sort of product {…} because it is important for children to have quality news, and that is what we are known for (Guri L. Skedsmo 2012a)	THE "SENDER" OF THE NEWSPAPER IS KEY TO SUCCESS
Question: "Why was the brand important for launching the children's newspaper? Because people trust the brand (Guri L. Skedsmo 2012a)	TRUST IN THE BRAND IS KEY TO LAUNCHING THE NEWSPAPER

Table 4. Example of open coding from exploratory interviews with Jens Barland 2012a, Jens Barland 2012b and Guri Leyell Skedsmo 2012a.

One theme that became evident early on in the research was that the media professionals did not think that the decision to launch the newspaper was strange, controversial or "counter" to the dominant trends in the industry. Rather, they all had very rational arguments for why they believed it was a logical decision; the print business model was still working well (people were still paying for print products), the costs related to developing a print product were low, Aftenposten had launched other print products in recent times that could demonstrate good sales figures, and so on. Simultaneously, however, they both thought that the concept of counter-innovation was very interesting, and claimed to, at a macro level, see notions of converseness in the newspaper. The decision to launch the newspaper itself seems completely rational when looking at the drivers behind (economies of scale when considering production costs, sustained popularity of print products), however the mechanisms behind the drivers appeared to be shaped by converseness. I found this ambiguous reaction to be very interesting – one that I wanted to explore further in the research. Discussing the mechanisms behind the launch also helped make evident some of the drivers of the process, such as low risk and familiarity, or experience, the people involved in the development have with both similar products and similar innovation processes.

According to Hallberg, theoretical sampling, or letting the emerging results direct in which direction to go and what question to ask in order to saturate each emerging category/concept (Hallberg, 2006, p. 143), should take place relatively late in the research process. Arguably, it is best used when some key concepts have been discovered – to generate further data to confirm and refute original categories. Thus, I attempted to refrain from letting the open codes guide the subsequent research in a protruding way. Although some themes, such as the separation between non-converse drivers and converseness in result, were kept in mind through the rest of the interview process, I attempted to adhere to the ideal of the open qualitative interview – characterized by a loosely constructed interview guide – to the greatest extent possible. In this way, refraining from theoretical sampling at this stage allowed for an initial open and broad approach to gathering data.

3.2.3 Constant comparison and conceptual categorization
At each level of analysis, **constant comparison,** the process of comparing each interpretation and finding with existing findings as it emerges from the data analysis (Glaser & Strauss 1967), has been used to weigh, order and connect the different observations. Grounded

theory suggests constant comparison and contrasting between the qualitative data in search for similarities and differences (Glaser and Strauss, 1967). I based my comparisons largely on **inductive reasoning**; widening reasoning from observed cases to general claims (Eriksson & Kovalainen 2008: 306), or the act of examining the social world with the aim of developing a theory consistent with what you are seeing (Esterberg, 2002, p. 7).

Next, I created **conceptual categories** based on the data. According to Glaser,

> {Data} is not only what is being told, how it is being told and the conditions of it being told, but also all the data surrounding what is being told. It means what is going on must be figured out exactly what it is to be used for, that is conceptualization, not for accurate description
>
> Glaser 2001, p. 145

Categorization was an iterative process; refining codes and consolidating emerging concepts as new data emerged. In discovering theory, one generates conceptual categories or their properties from evidence; then the evidence from which the category emerged is used to illustrate the concept (Glaser & Strauss, 1967, p. 23). Even though the research is theory building, rather than theory discovering, I applied the same logic to my research. For example, when the interviewees would talk about how the online medium can be exhausting due to its endless possibilities, and that the children's newspaper is a 'counter-weight' to this, inductive reasoning allowed for developing this into the claim that "a perceived overload of something can lead to an inclination to counter-innovate". Table 5 presents an example of early concept development in the research process.

QUOTE	OPEN CODE	CONCEPT
You have to become the best at what you are already good at (Jens Barland 2012)a	CORE PRODUCT INNOVATION AS A STRATEGY	CORE PRODUCT INNOVATION
Production costs in themselves are becoming lower and lower – it is cheaper to produce a print newspaper now than it was five, ten years ago. And I think that makes it easier to launch new products (Jens Barland 2012a).	LOWER COSTS DRIVES PRINT INNOVATION	LOW MONETARY RISK AS A DRIVER
To me, Si;D is "counter"; and now, Aftenposten is trying to reach even further out, to even younger readers (Jens Barland 2012b).	NEWS FOR CHILDREN = COUNTER	MANIFESTATION OF CONVERSENESS: FOCUS
I think we just felt that now is a good time to launch a product like Aftenposten Junior, because there is so much information available online that children might get fragments of, but no one is giving this information to them in a way that gives them the full context (Guri L. Skedsmo, 2012a)	"OVERLOAD" OF ONLINE VS. "FULL CONTEXT" OF PRINT	COUNTER-INNOVATIONS RESULT FROM "TOO MUCH" OF THAT WHICH IT IS COUNTER TO
Parents feel the need to limit "screen time", but never "paper time" (Guri L. Skedsmo 2012a)	CONVERSE REACTIONS TO DIFFERENT MEDIUMS	MANIFESTATION OF COUNTER: THE MEDIUM
Only Aftenposten can release this sort of product {…} because it is important for children to have quality news, and that is what we are known for (Guri L. Skedsmo 2012a)	THE "SENDER" OF THE NEWSPAPER IS KEY TO SUCCESS	BRAND AS A DRIVER
Question: "Why was the Aftenposten brand important for launching the children's newspaper?* Because people trust the brand (Guri L. Skedsmo 2012a)	TRUST IN THE BRAND IS KEY TO LAUNCHING THE NEWSPAPER	

Table 5. Example of concept development from exploratory interviews with Jens Barland 2012a, Jens Barland 2012b and Guri Leyell Skedsmo 2012a.

3.2.4 Field Research II: Semi-Structured Interviews

As means of building the concept further, semi-structured interviews were planned with people who had a significant connection with Aftenposten Junior and how it had come about. As previously mentioned, these interviews were more structured than those with an exploratory nature; semi-structured interviews come close to an everyday discussion, however have a purpose and involve a specific approach or technique (Kvale & Brinkmann, 2009).

One of the initial and important practical considerations was deciding on whom to interview. As with recruiting participants for exploratory interviews, **purposeful selection** was deemed appropriate at this stage of the research, as interviewing the people who had been most

involved with Aftenposten Junior appeared the most beneficial in terms of collecting data. The nature of the study had an impact on participant selection and the roles of the interviewees; they were not merely informants, but thought partners and to some extent also as experts, whose experience and first-hand accounts provided qualified input to the generation of theory. Thus, probability or convenience sampling could prove insufficient for gathering the desired data. The selection of key informants was thus largely based on the experience and role of the people in the company. One of the informants (AM) did not have a direct role in the process of developing Aftenposten Junior – she was, however, recommended by several of the people I had been in contact with, due to her extensive knowledge of trends and innovation in the media industry, as well as the great interest she had taken in the process of creating Aftenposten Junior.

The interviews were in-depth and focused– with the advent and development of Aftenposten Junior as well as wider tendencies in the media industry as key discussion points. In preparing for the interviews, a loose interview guide was constructed. The interview guide focused on certain themes, and included a few suggested questions. The interviewees were told that the interview revolved around innovation in the media industry, and that Aftenposten Junior was selected as a case with the purpose of shedding light upon that topic. About halfway through the interview, the researcher introduced the participant to the idea of counter-innovation, and thus enlisted the interviewee as more of a "thought partner" throughout the remainder of the interview. Some changes were made to the interview guide depending on the position and role of the interviewee, in order to extract the key experience and reflections of each individual research participant. Also, each interviewee assigned their own meaning to the pool of codes and concepts discussed in the interviews. This naturally guided the development of the theory building.

Type of interview	One-to-one, semi-structured, face-to-face interview
Date	03.05.12
Interviewee	Sverre Amundsen (SA)
Position of interviewee	CEO, Aftenposten Publishing.[12]
Role in connection to Aftenposten Junior	Through his role as CEO of Aftenposten Publishing, SA is part of the management team of Aftenposten, and was present at the management gathering where the idea of a children's newspaper was first discussed. He has led the whole development process of the newspaper, and is responsible for e.g. the printing and distribution of Aftenposten Junior.
Transcript	*Appendix 1*

Table 6. Interview 4 – Sverre Amundsen.

Type of interview	One-to-one, semi-structured, face-to-face interview
Date	21.05.2012
Interviewee	Guri Leyell Skedsmo (GLS)
Position of interviewee	Chief Editor, Aftenposten Junior
Role in connection to Aftenposten Junior	Was hired after the idea of the newspaper was conceived to be the editor of Aftenposten Junior. Has been instrumental in developing the newspaper, including hiring other operative staff, holding focus groups with members of the target audience and developing different content to be featured in the newspaper.
Transcript	*Appendix 2*

Table 7. Interview 5 – Guri Leyell Skedsmo

Type of interview	One-to-one, semi-structured, face-to-face interview
Date	29.05.2012
Interviewee	Anette Mellbye
Position of interviewee	Development Editor, Aftenposten.
Role in connection to Aftenposten Junior	Part of the management team of Aftenposten where the idea of Aftenposten Junior was first discussed. Through not directly involved in the development of the newspaper, Mellbye has taken great interest in the project.
Transcript	*Appendix 3*

Table 8. Interview 6 – Anette Mellbye

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[12] Aftenposten Publishing is a fully-owned subsidiary of Aftenposten that publishes different magazines under the Aftenposten brand.

Type of interview	One-to-one, semi-structured, face-to-face interview
Date	14.06.2012
Interviewee	Gisle Høvik
Position of interviewee	Subscriptions editor, Aftenposten.
Role in connection to Aftenposten Junior	Høvik was the one that got the idea when observing a similar children's newspaper on a work trip to Austria. Though not directly involved in the development of Aftenposten Junior, Høvik is part of Aftenposten's management group where it has been discussed, and has also followed the project with great personal interest.
Transcript	*Appendix 4*

Table 9. Interview 7 – Gisle Høvik

Type of interview	One-to-one, semi-structured, face-to-face interview
Date	27.06.2012
Interviewee	Ole Erik Almlid
Position of interviewee	News Editor, Aftenposten.
Role in connection to Aftenposten Junior	As part of the management group of Aftenposten, Almlid was there when the idea was first introduced, and has followed the development of the paper. He has collaborated some with GLS in developing the editorial content of the newspaper.
Transcript	*Appendix 5*

Table 10. Interview 8 – Ole Erik Almlid.

3.2.5 Axial coding and concept development

During the exploratory interviews, loosely constructed codes were used to group relevant information and decide where to look for further information. When I started with semi-structured interviews, the data reduction that would make sense of the data required a higher level of sophistication. **Axial, or theoretical, coding** conceptualizes how the substantive codes may relate to each other as hypothesis to be integrated into a theory (Glaser, 1978, p. 72). Again, the process of concept development was aided by constant comparison in creating categories out of the differentiated concepts located in the data. At this point in the research process, I used **abductive reasoning** as means of navigating the relationship between data and theory. According to Eriksson and Kovalainen, abductive reasoning refers to

> [...] the process of moving from the everyday descriptions and meanings given by people, to categories and concepts that create the basis of an understanding or an explanation to the phenomenon described.

Eriksson and Kovalainen, 2008, p. 23

Abduction, as first described by the American philosopher Charles Saunders Peirce, is the logic of exploratory data analysis – the process of generating new ideas or hypotheses (Staat, 1993).

At this stage, **theoretical sampling** was employed as new interviews were being conducted, in order to further the research. As previously mentioned, Hallberg (2006) stresses that theoretical sampling should take place relatively late in the research process in order to not compromise data collection. In grounded theory, data collection continues until **theoretical saturation** is achieved – meaning that new data does not give new information (Hallberg, 2006). Saturation is, in its very nature, subjective – it is the researcher who her-/himself decides when it has been achieved. This could naturally constitute a bias. I felt that saturation had been achieved when the people interviewed were not brining substantially new perspectives on the innovation process and the counter-innovation concept; there were no people left to interview who had taken part in the development process for Aftenposten. I considered interviewing other media professionals who had been involved in projects focusing on print innovation, however, at this point, the data already gathered appeared sufficient to produce valid and relevant knowledge. The practicalities concerning time and resources also contributed to the saturation of concepts.

The process of concept development using abductive reasoning and constant comparison left me with four key categories that helped explain counter-innovation:

1. Converseness on an overall scale
2. Manifestations of converseness
3. Drivers of converseness
4. When the converseness is valuable – and when it is a mistake

4.2 PRESENT CORE CATEGORY AND THEORY / MODEL

Theorizing is interpretive and entails not only condensing raw data into concepts but into a logical, systematic explanatory scheme (Corbin & Strauss, 2008, p. 56). According to Hallberg, the systematic abstraction and conceptualization of empirical data constitute the theory-generating process in a grounded theory study (2006, p. 143). According to Hallberg (2006), there is some disunity amongst Grounded Theory scholars as to what actually defines a

theory. Glaser believes that a theory is a process but can be presented as a momentary product that is still developing; his definition implies that a grounded theory study can result in an empirically grounded hypothesis that can be further tested and verified with qualitative and quantitative data. Strauss, however, argues that grounded theory is both generated and verified in the data. I have largely adopted Glaser's definition; I believe the result of my hybrid study should rather be seen as a hypothesis that requires greater testing and validation.

Identification of a **core category** is central for the integration of other categories into a conceptual framework or theory grounded in the data. This core category determines and delimits the theoretical framework (Hallberg, 2006, p. 143-144); the generation of theory occurs around it, and without a core category an effort of grounded theory will drift in relevancy and workability, according to Glaser (1978, p. 93). The process of selective coding formalized the relationships into theoretical frameworks (Strauss & Corbin, 1990). The procedure started with deciding upon one core category from which the main issue of the research is portrayed, and that all other concepts could be related to. For me, the category of overall drivers of converseness appeared the natural choice for a core category, as the elements uncovered here related to the entire concept of counter-innovation. The major categories were then linked to the core category through explanatory statements, retelling the story about what was going on by using minor categories and concepts. The resulting theory/model was then refined by checking the scheme for internal consistency and gaps in logic (Corbin & Strauss, 2008). In this process, theory was used as 'data' and constantly compared with the emerging categories to be integrated in the theory (based on Glaser 1992).

In general, what I have found is that most converseness appears to operate on two different levels: one larger, more general level concerned with overall notion of converseness, and one more specific level, that is concerned with manifestations of that converseness in one particular situation, case or project. For the core category, the manifestations of counter appeared the most obvious; they had clear links to other categories and the concepts developed in this category were given considerable weight by the interviewees.

4.2.1 The Proposed Framework of Counter-Innovation

Figure 8 (below) is an illustration of the proposed framework of counter-innovation. Through summarizing and contextualizing the individual elements discussed, its aim is to be used to attempt to answer the questions asked in the beginning of this chapter;

1. What is it "counter" to? What is the function of converseness?
2. How does it manifest itself?
3. Where does it live? What supports it?
4. When is it valuable – when does it work?
5. When does it not work?
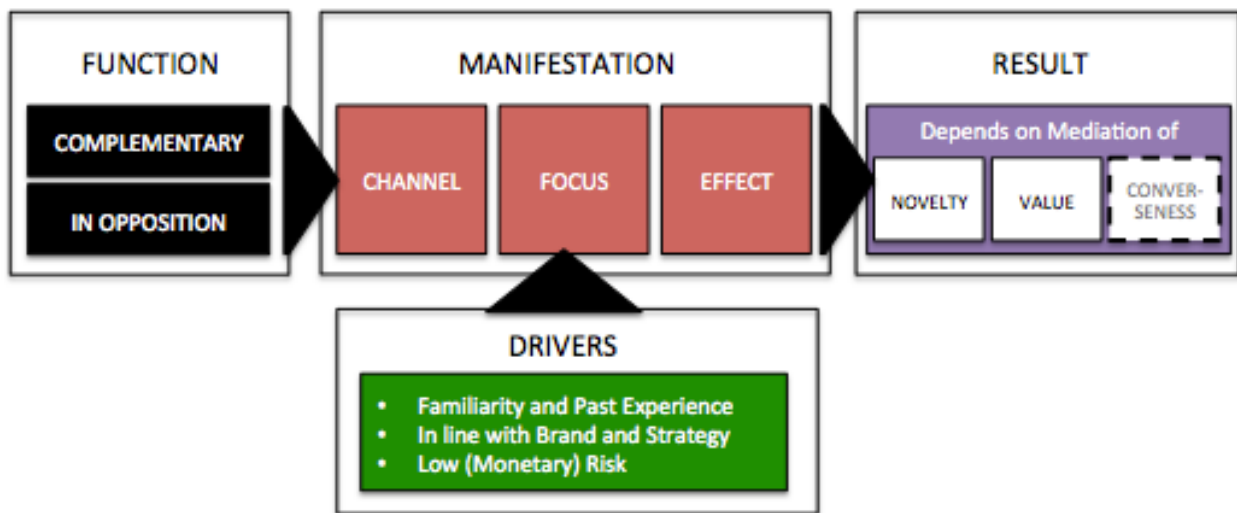
Figure 8. Proposed Framework of Counter-Innovation

The framework is split into 4 parts, all of which are connected to each other. The parts vary in level of abstraction and perspective, from "function" describing the overall forces behind converseness, to the "manifestation" which is concerned with manifestations of converseness in specific products, services or processes.

From FUNCTION to MANIFESTATION

The overall function aims to answer the question "what is the function of converseness?" and is the core category of the framework – providing a key hypothesis and overall perspective as to why converseness exists and how it manifests itself. The category is concerned with a relatively high level of abstraction and looks at "the larger picture". It attempts to explain how

converseness can be valuable – why it can be needed. This function is then related to the manifestations of converseness; how these functions might be manifested in a specific product or service offering.

The DRIVERS of converseness and their impact on the MANIFESTATION

The function of converseness is abstract. However, the presence of certain drivers can increase the likelihood of these functions manifesting themselves in a specific offering. In general, these drivers are characteristics of a specific organization, market or trend that are believed to aid in the manifestation of converseness.

From MANIFESTATION to RESULT

Once the converseness is manifested in the second level – the innovation itself – it's reception by users in general decides whether it becomes a success or a failure. The overall performance of the innovation appears to be contributed to the success in mediating novelty, value and converseness; not unlike "normal" innovations. Also, like other innovations, counter-innovations can be successful or failures – they fail either because they do not propose sufficient value, or because they propose a sense of novelty that appears too risky for users to take a chance on it.

Over the subsequent parts of the chapter, I will go more into detail on the content of the different categories and how they relate to each other and the proposed theoretical framework in general.

4.3 THE OVERALL FUNCTION OF CONVERSENESS

> The newspaper isn't necessarily a counter-reaction to the online media, but rather a natural consequence.
>
> SA 00:37:41.08

Why, in a general sense, might converseness come about? Which overall function does it serve? In order to account for the concept of counter-innovation, an important dimension to uncover is the value, or function, of the converseness in itself; why is it there?

Both the innovation literature and the qualitative data stress two different understandings of the term 'counter-'; being **complementary** to something and in **opposition** to something[13]. These understandings imply that converseness is contextual; it is described in relation to something else. It is that relationship that the core category of the framework of counter-innovation is concerned with. How is it manifested – and how do the two different understandings compare and differ?
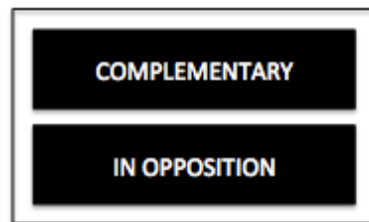
Figure 9. Overall Function of Converseness

4.3.1 Complementary Converseness

Complementary can be defined as "serving to fill out or complete", or something that is "being complementary to each other"[14]. As previously mentioned, the notion of complementarity first came up through the literature review, in defining the word "counter". However, its importance became evident when undertaking the data collection; when analysing the interviewees' explanation of why the children's newspaper was needed, the concept of complementarity seemed to be key.

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[13] See chapter 1.2.1.

[14] Complementary. (n.d.). In *Merriam-webster*. Retrieved November 5, 2013 from
http://www.merriam-webster.com/dictionary/complementary

In practical terms, looking at Aftenposten Junior as being complementary to current offerings would mean that it aids in satisfying some need the current offerings are also catering to, or that the offerings together manage to serve some total need. With Aftenposten Junior, one notion of complementary converseness appears especially dominant; that an offline product, with a narrow scope that aims at concentration and an online product with a limitless scope that invites exploration somehow 'fulfil' each other. AM explains how the offline and online mediums exist almost in a form of symbiosis – complimenting each other and playing upon each other's characteristics;

> In breaking news-cases [...] where there are news updates constantly, [...] the picture you will get as a news consumer is pretty fragmented, because you can't pick up on everything. And the print paper will arrive the next day and give you a "this has happened" and "this is what you need to know", and then in total, you have gotten the most of it.
>
> AM 00:24:06.42

The newspaper does not appear to be a substitute for online media use. Rather, its distinct properties – giving a summary and curating information – are seen as complimenting the news coverage already given by the online media. Although not unequivocally positive to online media, more or less all of the interviewees describe an ideal media landscape as including both digital and print media – it is the combination of the two that results in the best news coverage and the greatest level of enlightenment, for media consumers of all ages. In the case of Aftenposten Junior, the complementarity seems to manifest itself in elements such as medium, content and mode of consumption. All of these elements are manifested differently in print and online media, something that I will get back to when discussing the manifestations of converseness. However, it is likely to believe that complementarity can be manifested in many different ways – not necessarily confined to these specific elements.

However, the complementary relationship doesn't have to manifest itself though all consumers needing a mixture of both mediums. Both mediums aim to largely satisfy the same needs, however people are different, and prefer to satisfy similar needs in different ways. Like GH puts it, "some like to read print, some like to read online. You can say that the characteristics of a computer are not the same as the characteristics of paper". So when different consumers choose different mediums to satisfy their common need to be updated on the news, this is another manifestation of complementarity.

What about the temporal aspect of complementarity? Is the complementary relationship something static or dynamic? Does it evolve or change over time? AM believes that online and print "complement each other now, but they didn't do that two years ago" (AM 00:26:33:63). However, is this more of an objective fact or rather something that appears subjectively true for the interviewees? When looking at the core elements of online and print, they do not seem to be contemporary in nature. Although both mediums have experienced changes during the last decade, such as video becoming an important feature of the online medium and print publications experiencing vast changes in production costs, the core properties such as the tangibility/intangibility of online and offline have remained constant. What has changed, however, is the sheer popularity of the online medium - as access to, and use of, the Internet has surged during the last few years. The relative importance of online in relation to offline is different than it was just a few years ago. The two elements might appear more complementary because one of them has become more prominent; both consumers and industry experts are more aware of both mediums, their strengths and weaknesses. The relation has become more obvious – and, with that, easier to identify, describe and theorize.

The sheer awareness of this complementary relationship can have several implications for innovation. The innovation process can focus on playing on the strengths and weaknesses of each medium; in this specific case, that could mean to think differently when creating products or services for the online medium than for the print, as their roles are complementary rather than identical. This is already happening, whether consciously or not; the interviewees mention how Aftenposten is focusing on releasing new magazines and newspaper products which content can be described as "niche" rather than aspiring to keep what has been traditionally been the print medium's role as a broadcaster. AM mentions that the two different mediums "will play different roles" in the future, and that understanding this is important for the survival and success of both online and print media products. In other words, the ability to innovate based on its unique characteristics appears key to success when navigating a market space occupied by complementary, yet different, forces.

However, there is something about the notion of complementarity that lacks the inherent feeling of "converseness" that the counter-innovation term conveys. 'Converseness' implies a

relationship characterized by going against the stream – not with it, as the concept of complementarity implies. Perhaps the tendency towards complementarity can make the counter-innovation seem less radical? This can ease adoption of counter-innovations, as relating the innovation to a dominant design can increase the likelihood of successful mediation of novelty and value. It can also help explain the positive reactions towards the innovation; it is not necessarily seen as a substitute for an online media product, but rather a complementary product. This will also lower the perceived risk in adoption. For the interviewees, the complimentary nature of online and print mediums appears so innate that many had an aversion against using the concept of "converseness" to describe the children's newspaper.

4.3.2 Oppositional Converseness

The second understanding of converseness stresses how the function of the 'counter-' can also be rather 'converse' to that of complementarity. Rather than fulfilling each other, being in opposition implies "going against" the specific product, service or process the innovation is counter to. It can also be said to imply some greater form of action; it indicates a larger sense of purpose and direction.

What brings on the need for an opposite? When the interviewees talk about why there is "room" for a product like Aftenposten Junior, they contribute large parts of the need for the product to their belief that children are spending too much time online;

> [Children] are very concerned with the fact that they have "screen time", and well, that quota has been filled already. There is just no more room there, however "mom says that I can read books and the newspaper and stuff – I'm sure I'll be allowed to do that".
>
> GLS

According to the interviewees, the sheer fact that children are "surrounded by iPhones, iPads and such all the time" (SA) brings on the need for the children's newspaper – and simultaneously counts as proof that there is room in the market for the product. There is a strong connection here between being in opposition and the feeling of something being simply "too much". By using words such as "limit", "quota" and "overload" when describing children's use of online media, the interviewees position the children's newspaper as a response to an almost intolerable situation more than anything else; too much of the never-ending Internet creates a need for an informational outlet that has limits and that sets information into context (AM, SA). The status quo has reached some sort of tipping point.

What can it be in opposition to? In this case, it is described as a variety of characteristics and functions; the physical properties such as tangibility/intangibility, the effect they have on consumers (exhaustion/concentration), and so on. This will be accounted for more in detail when describing the manifestations of converseness.

The oppositional converseness appears to carry with it a greater sense of purposeful action than the complementary function, perhaps because innovating with the function of being "oppositional" seems more daring than creating a 'complementary' product. One can assume that it might be harder for a counter-innovation that is heavily characterized by an oppositional function to be successful, as it might greatly differ from the dominant design in that specific industry, and thus find it hard to mediate novelty and value in the eyes of consumers. Perhaps it is the oppositional function of the paper that has warranted some of the negative reactions from the public.

However, the oppositional function also appears more dynamic, for example as it can manifest itself easily through trends. GLS presents what she sees as examples of oppositional trends in other industries; in Norway, the fact that "too many" luxurious cabins are for sale has made "back to basics"-cabins more popular, and the availability of "too many" fast food restaurants has been "countered" by a new trend of home-made packed lunches and organic food cooking classes (GLS). There is an implicit notion that everything can become "too much" – and when it does, you might need a solid dose of that which is in essence it's straight opposite.

As with complementary converseness, oppositional converseness can also be purposefully used to innovate. One could, for example, use the oppositional function to attempt to turn current products, services or solutions "upside down"; trying to imagine the complete opposite of what they are, and see if that might uncover some previously hidden value.

4.3.3 Towards a Framework of Counter-Innovation: Function

Two different functions of converseness have been accounted for – a complementary and an oppositional function. Though undoubtedly different, the two functions share the fact that they are only definable in relation to another product, service or process; they are inextricably

linked to some status quo or dominant design. Also, both functions can be located and accounted for, and awareness of this can thus have great practical utility for organizations.

However, a key question that is challenging to provide an answer to, is where the limits of complementarity and opposition go. When is something complementary – and when is it in opposition? When are the elements of complementarity and opposition to small that they do not qualify as being "counter"? And can something ever be too complementary – or too much in opposition – for the counter-innovation label to apply? It is logical to believe that the converseness should be prominent in some way; that its presence should be characteristic of the product, service or process that is defined as a counter-innovation. However, this is an element where further research can be needed.

4.4 COUNTER IN WHICH WAY? THE MANIFESTATION OF CONVERSENESS.

Perhaps the main question to ask of the data was exactly what part of a counter-innovation that really inhabits these "counter-" tendencies. In which way an innovation can be seen as converse to something is undoubtedly a complex question. However, using the Aftenposten Junior case as a thought vehicle, I have isolated three axes on which an innovation can be described as being "counter";

1. Channel: the medium through which value is delivered
2. Focus: the extent to which the product or service is broad or narrow in scope
3. Effect: how the product or service impacts the user

The axes of converseness were constructed through analyzing how the interviewees described the children's newspaper as being different from online media, and, more specifically, ways in which these differences were of value to its users. Please note that these manifestations, though abstracted, are rather case specific – and that using a different thought vehicle might have uncovered different manifestations.

4.4.1 Channel
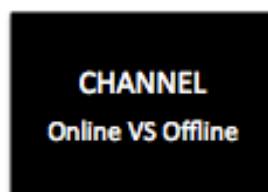
Figure 10. The Element of Channel: Online VS Offline

The channel through which a product or service is delivered can have great impact on how that product or service is perceived by users. Different channels have different properties, and leave the user with different possibilities and experiences. Also, a channel, or a medium, is often indistinguishable from the content it is conveying; they can seem inextricably linked. In Aftenposten Junior's case, the medium has been so tightly connected to the innovation that there, according to the interviewees, were never any discussions of using other channels to convey the content. As AM puts it, "it's not like we had an idea of a paper, and then we decided it should be in print. The thought of a print product was there from the start" (AM). In other words, the channel is an integral part of the product itself.

For the children's newspaper, the channel is described as the element that has led to the biggest reactions from users. This reaction has been split; on the one hand, many have reacted positively to the print format, but on the other hand, some users have reacted with shock and disbelief. In the words of GLS, "of course there have been a lot of sceptics. "Oh my God, they are brave" and "Where is the online version? Where is the iPad?"" (GLS). Users are not just surprised by the fact that the newspaper is in print, but almost take it for granted that it is digital; "There was a study [on Aftenposten Junior] in which someone had commented, "oh, how nice – will it come in a print format as well?"" (GH). The fact that people have reacted, whether positively or negatively, is largely down to the notion that the choice of channel, or medium, seems *unexpected*. According to the interviewees, the print medium is not just different, but largely converse, to what users would have imagined as a vessel for supplying this particular content. The particular need is not being satisfied *in the way* the consumers thought it would be.

Looking at Aftenposten Junior, what are the major differences between the two different channels? On the most basic level, the online and print mediums are converse in terms of their tangibility. Online media is intangible; it is "not a physical entity that has limits" (AM). The print medium, however, is very much tangible; it is a physical object. The tangibility of the media product influences its consumption to a great extent, with one of the main characteristics of intangible products being that they are inexhaustible (Caves 2000). This means that you can consume as much as you want of it without it being finite. Tangible

products, on the other hand, have a defined beginning and end; they can be fully consumed. You can add pages to a print newspaper, but you can never make it limitless. In the end, when it comes to print media, it will always seem achievable to consume "all of it" – something that will never be the case with consuming news online. The element of tangibility is not the only one that can characterize different channels, however. The print paper is not only a physically limited size, it is also subject to specific times of delivery. Whereas "online you decide when you want to use it, the newspaper arrives at 7 AM, or a magazine will be sent to you on a Thursday" (GH). The mode of delivery largely frames the consumption of the product, and can potentially influence everything from the timing of the consumption to where it is consumed. Different channels put different limitations on consumption; a digital product might not be able to be consumed without Internet access, for example. In total, the channel or medium through which the product or service is delivered can be of great importance.

Which medium or channel is considered "normal", or the dominant design, will naturally differ between different industries. The Internet has vastly changed how many products are delivered; when the American video rental chain Blockbusters closed all their US stores in 2013[15], it was because their business model could no longer take the competition from online video streaming sites such as Netflix[16]. Similar examples are also abundant in the media industry, with English newspaper The Guardian even hosting a section in their online paper named "Newspaper Closures"[17]. Like using the Internet as a medium must have seemed converse to people's perception of what was "normal" 15 years ago, using offline mediums now often trigger those same feelings. Again, however, using offline mediums is not necessarily converse – that depends on the status quo in the specific industry, sector or market.

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[15] Barinka, A. (2013, Nov 6). Blockbuster Video Rental Chain Will Shut All U.S. Stores. *Bloomberg.com*. Retrieved January 4, 2014, from http://www.bloomberg.com
[16] Peterson, A. (2013, Nov 6). Netflix has won: Blockbuster is closing its last retail stores. *washingtonpost.com.* Retreived January 4, 2014, from http://www.washingtonpost.com
[17] Newspaper closures {section}. *theguardian.com.* Retrieved January 4, 2014. http://www.theguardian.com

Figure 11. The element of focus: Broad VS Narrow

The sheer magnitude of news online makes it physically impossible for consumers to navigate all news stories; you are left with picking up pieces of information from a variety of sources. In essence, this is what the interviewees see as the major drawback of the online medium, and a key difference between consuming news online and in print. The multitude of news channels and stories is even described by interviewees as negative, as it's sheer magnitude results in children not getting "the whole picture". Sure, online media gives you something valuable (it "makes children so knowledgeable"), but this happens at the expense of something else; something that is perhaps equally valuable ("they don't know where to go to get the large overview, to understand the connections", GLS).

With a multitude of news channels and a constancy of news delivery, information has become available 24/7. The interviewees mention specific news events, such as the terror attacks in Oslo and at Utøya on 22/7/11 (GLS, AM, OEA) in relation to what they describe as an immense media exposure. The tragic incident was subject to media coverage of a magnitude that is almost unprecedented in Norway. According to GLS, the news story "made it evident that a lot of children have the need to get news presented on their own premises" (GLS 00:08:26.96), because:

1) Both the event and the media coverage was "incredibly massive"
2) It showed that children also are exposed to news (you could not escape it)
3) It showed that children need explanations (so that they are "not just reading headlines and fragments").

<div style="text-align: right;">(OEA, GLS, AM, SA, GH, JB)</div>

This largely influenced the timing of the children's newspaper;

> The reason why we thought the children's newspaper was a good idea at this point in time is that.. the media landscape has changed; children are more exposed to news and need edited products.
>
> AM

The *curation* a print newspaper offers aims largely at providing the children with not only a filtered news report, but also this sought-after "whole picture". Essentially, this curation of news is not something we as consumers are perceived as being able to do; according to GLS, "you have to be really skilled if you manage to sort through the constant news pressure by yourself" (GLS). Rather, it is something that the news medium has traditionally done for you as a news consumer, and a value the interviewees still considers it to be the best provider of. Curation is not just deciding on which news events to cover, but also presenting them in a coherent and 'appropriate' manner. Media that shares the characteristics of being "offline" and "curated" with the children's newspaper, are described as channels "where we are concerned with explaining and putting things into [a perspective] that is easier to understand" (AM).

How has this tendency been attempted countered before Aftenposten Junior was launched? Largely, the interviewees describe it as happening through limiting the children's access to, and time consumed, online. According to GLS, children she has talked to says that there is "no more room" for digital media, as they already "spend so much time online"; however, "mom says I can read books and newspapers and stuff" (GLS). And because online takes so much of their time, parents want to assure that their children are exposed to varied input;

> Perhaps because I have children in the target group myself, because I see that he is surrounded by iPhones, iPads and so on all the time, I think that it is nice that not all the offers are digital.
>
> AM 00:03:27.91

AM's statement shows an interesting inclination; the wish to limit "screen time" appears largely to be based on intuition or emotion rather than necessarily any rational or logical arguments. It's "nice" that not all the offers are digital, because "he is surrounded" by digital products.

In sum, the online medium has increased the availability and magnitude of news and news channels, resulting partly in what can be described as "information overload" and fragmentation of news stories, making it hard to "get the whole picture". This is considered

negative especially for children, as they might end up confused (AM, GLS), and is attempted countered by the children's newspaper through curating content.

4.4.3 Effect
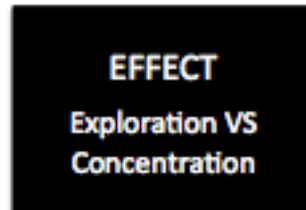
Figure 12. The element of effect: Exploration VS Concentration

Do counter-innovations differ also in the way that they affect us as users? When looking at the difference in focus, we saw that whilst print is limited and controlled, it can be easy to "get lost" in the myriad of information and diverging paths of online media. The online world represents not only more content, but also greater variety of that content, as well as greater availability of it. In an environment as uncontrollable as the Internet, the combination of this content can easily be translated into noise;

> If you look at a print paper versus reading an online version – imagine which state you are in when you read a print paper versus those blinking boxes {you see online} and… you become excited, right, you become derailed. Isn't it better to sit down and concentrate?
>
> GH

The way it is described by the interviewees, the noise protruded by online news appears almost as something consumers are unable to choose not to get influenced by; even if you go to an online newspaper with the sole aim to "only get updated on the most important news stories", you will "get lost in some light-weight article which is great to sit and enjoy", and then, "all of a sudden, five minutes have passed" (GLS). It seems as though online media can render us almost powerless against our own inability to sort, prioritize and make sense of information. It is this tendency that, according to the interviewees, makes curated media products an important counter-weight to "choosing everything freely", such as you do on your TV (GH).

The Internet, whilst "filled with possibilities", is becoming "almost too much"[18] – and as a result, consumers in general, and children especially, are perceived as needing something "[they] can sit with [themselves], completely quiet, concentrated" (GLS). This concentration called for by the interviewees is something that they believe the print paper can offer – and they argue for it based on personal experience;

> I think the print paper is great, because I know that this here, this thing I have in front of me… There will be no incoming e-mails […]. I can enjoy myself, I can relax with it. And I think that [children] benefit from that experience, too. That there are not 17 other games or other things that can disturb that experience, the concentration they have on what they are doing.
>
> AM

In sum, the interviewees believe that consumption of online media can result in exhaustion, lack of concentration and inability to "get the full overview". Traditional media, with no incoming emails or messages (elements that "disrupt" you) lets you rather "enjoy" and "relax". This perception is no doubt highly personal and subjective, however described this way, one can see the element of "effect" as a direct result of the manifestations of channel and focus.

Although the effect can arguably be seen as rather clear in the case of the children's newspaper, it is important to note that this will not necessarily be the case for other counter-innovations.

4.4.4 Towards a framework of counter-innovation: How?
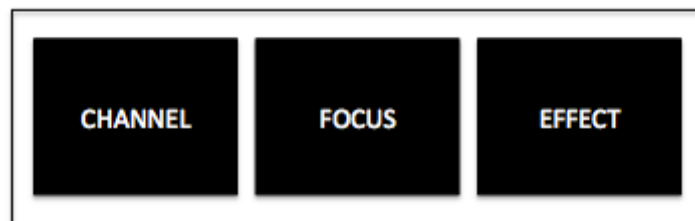
Figure 13. Manifestations of Converseness

Through using Aftenposten Junior as a case and example, I have identified a three-fold manifestation of converseness; operating on three different levels that appear to lead to, influence and strengthen each other. Whilst the element of channel is describing how the content is delivered, focus relates to which content the product or service provides, and effect can be said to describe the result of the two other elements. These are the elements of the

---

[18] This is related to the oppositional function of converseness.

counter-innovation that are most visible to the general public – as they can be described as characteristics of specific products or services. Thus, they often represent the specific things that might evoke strong reactions among people. In the case of Aftenposten Junior, for example, it is specifically the element of channel that has garnered both praise and critique. Again, the mediation of novelty and value – and how far the innovation strays from an eventual dominant design – are key factors for how the product or service will be perceived. For the counter-innovation to appear less radically different, and thus increase its likelihood of success, one should be careful with how the converseness manifests itself in the product or service itself.

The manifestations accounted for here are channel, focus and effect, however they can arguably be said to constitute neither an absolute nor an exhaustive representation of how counter-innovation can be manifested.

4.5 How is the Converseness Supported?

I have accounted for the function and manifestations of converseness – but how are these innovations created? Which factors might support the counter-innovation to develop beyond the invention stage? Through the research, the following factors appear to have contributed positively to the creation and launch of the children's newspaper:

1. Familiarity, skills and structure
2. The innovation is in line with strategy (and brings added value)
3. The innovation is in line with brand
4. There is low (monetary) risk

4.5.1 Familiarity, skills and structure

Past experience and familiarity seem to have been key drivers in the development of the children's newspaper, more specifically the employees' professional experience, the structural components of the organization being in place as well as the more informal familiarity with both the target group and the specific product type.

Employees' experience

Starting up a new innovation project takes time and resources. It can also come with a great dose of risk. However, professional experience with similar processes might make the road ahead seem less challenging. One of the first hurdles the Aftenposten Junior innovation

project had to jump was the creation of a business case, where the sustainability and profitability of the project was assessed. According to GH, the business case they drew up was based on "knowledge of the market, others' experience and own" (GH), and wasn't hard to device, because they "have experience and skilled employees" (GH). The fact that there have been people involved in the process with long and varied experience within the media industry led to Aftenposten not making any large analyses to find out how it could work, as "it was pretty gut feeling" (AM).

Although Aftenposten Junior is by all means an innovation, structurally it is not a radical change from many of the products Aftenposten is producing today – in fact, they have been producing print newspapers for over 150 years. Many of the structural components needed to develop and launch the newspaper are well established within the company, such as the steps in the innovation process and the basis structure of newspaper production. These factors contribute to decreasing the risk of new innovations; "because we have the structure ready today, the new products will have a solid bottom line, right" (GH 00:18:31.26).

According to SA, the innovation process was different than for other print publications they had developed, because "we now have more experience". This was a result of launching other niche print products successfully during the last few years (GH, SA) – in other words, although a publication for children might be novel to the company, creating print products for smaller audiences is not unknown to them. Where Aftenposten did not have past experience, however, was with catering to the target market for the newspaper – children. However, they attempted to make up for this lack of experience through hiring a teacher to work for the newspaper (SA, GLS). In other words, it seems as though previous knowledge and experience can ease the development process, however knowledge that does not exist within the company and can be easily acquired outside the company has the same effect.

What is striking, however, is the more personal connection and experience the interviewees have with the target group – and how they all refer to it very matter-of-factly in explaining their thoughts on the product. Several of the interviewees have children, and most of them referred unprompted to their role as a parent in explaining their enthusiasm for the product (and a few did so continuously throughout the interviews);

> I personally have more faith in [Aftenposten Junior] today than I would have had three years ago - simply because I have children that age myself.
>
> AM

The fact that they have children has not only been a contributing factor in terms of enthusiasm and positivity for the product, but they have performed "hypothesis-testing on your [their] own reality" (AM); using themselves and their family as a test for the value of the product.

When speaking of familiarity, then, it is interesting to see that it appears to arise from both professional and more personal experiences. Although it is difficult to generalize this to a level where one could say it would be characteristic of counter-innovation, it seems as though the more experience and familiarity the people involved in the process have with the process, the target group or the type of innovation, the less radical the innovation seems, and the easier it is to get acceptance for the idea within the organization. In Schumpeter's definition, innovations are "new combinations of existing resources" (Schumpeter, 2010). According to this definition, elements of what you innovate could thus be familiar to the people involved in the process. In the case of Aftenposten Junior, combining news reporting for children with the print newspaper format was a new combination – where the result undoubtedly was novel (in terms of subjective novelty). Familiarity with processes and both personal and professional experience would be positive drivers of counter-innovation, as they effectively reduce the uncertainty connected with both the development and the end product.

4.5.2 In Line with Brand and Strategy

In line with Strategy

According to the interviewees, Aftenposten Junior can also be seen as part of a larger strategy – one that is meaningful for the company. There are two fits with the strategy that appears to be of specific value:

1. Fit with their strategy of customer acquisition
2. Fit with their strategy of preserving the role of the press in society

Children are valuable consumers for the media companies, as they are the media consumers of tomorrow; they have years of consumption ahead of them. With the multitude of media outlets and fragmentation of media products that we see today, children will also have more

choices than ever before as to how to satisfy their media consumption needs. Creating
Aftenposten Junior is thus also a way of reaching out to a new market segment;

> Many feel that this is a very good way to "raise" users to see the value of Aftenposten, from
> when you are a child. If you grow up with Aftenposten Junior, it will be easier to get you to
> start reading Aftenposten Senior and online and so on, right.
>
> OEA

GH mentions that "young readers" was a topic at the management gathering where the idea of
a newspaper for children was first presented. In other words, catering to young readers was
not only part of Aftenposten's long-term customer acquisition strategy, but also a topic that
was specifically relevant at the time the idea for the newspaper came about.

As a provider of news, a large part of Aftenposten's strategy is also fulfilling the role of the
press in society, including conveying information, debate and critical comments on current
affairs[19]. Despite being a commercial product, the children's newspaper satisfies some other
need; informing and educating the public;

> We see that we have a task beside just being commercial, right. So I think that a lot of people
> feel a satisfaction in contributing to something that's good for children, good for parents.
> Perhaps children will become more enlightened.
>
> OEA

The role of the press in society is undoubtedly important to consider when creating new
products and services at Aftenposten. OEA goes as far as claiming "had it been a non-profit
project, we still would have done it". Thus, this is not only a strategy that is important for the
company as a whole but also the employees personally.

In line with brand

When you read through the transcripts of the interviews, one think that struck me was the
fact that all of the interviewees seemed to unconditionally believe that the children's
newspaper was a great fit with the brand – almost to the point where they had no real
explanation for it – it was just "completely right" (SA). According to SA, Aftenposten has "a
cred and a standing amongst people that makes [them] a credible supplier of this type of
product". GLS mentioned that actors outside the company had echoed this belief;

> A lot of people talked about the fact that it has to be Aftenposten who does this, and who can
> do it. If another newspaper – none mentioned – had done this, I don't think it would have
> happened.
>
> GLS

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[19] Code of Ethics of the Norwegian Press. *presse.no.* Retrieved December 6, 2013, from
http://www.presse.no

So according to both Aftenposten employees and, by their own account, outside actors, the children's newspaper is a new product that exhibits a tight connection to the Aftenposten brand. In fact, the brand is seen as such an important key success factor that AM believes that the product would have been a success regardless of whether they had competing products in Norway, as there are few actors that could deliver the product in the same way;

> [Because] we are a believable source of news; it is not the uniqueness of the product in itself, but the uniqueness of the brand.
>
> AM

It is difficult to assess the objective truth in this – if anything of that kind can ever be discerned, however the notion that trustworthiness is an important trait for a brand with products aiming to deliver news to children, does not seem far off. What it indicates, however, is that the belief that the product fits with the perceived brand of your organization is a contributing factor to commercialization of the invention.

4.5.3 When (Monetary) Risk is Perceived to be Low

> There is just not a great risk connected with it. We felt that we were "safe". […] We felt the market was ready for it, and without us making huge calculations or anything.
>
> AM

The children's newspaper is "not a high-risk project" (SA); and "no one will break their arms and legs because of this if it doesn't work" (SA). There are three main reasons why the newspaper is perceived as being low-risk:

1. There appears to be a market for the product
2. Print newspapers are still profitable
3. The project does not warrant large financial investments

First of all, there is, or at least appears to be, a market for the product. The testing of the newspaper has resulted in positive feedback from children, and led the interviewees to believe that the children's newspaper has a relatively large potential group of readers (GLS). As previously mentioned, media products designed especially for children already exist and thrive in the Norwegian market; several of the interviewees mention an increasing focus on children as media consumers, and especially the introduction of NRK Super, a children's news program on the TV channel NRK (AM, GLS).

Second, despite drops in circulation and decreasing revenues, print newspapers are still profitable, and still have a relatively high readership. According to SA, there is still willingness

to pay for quality print publications, using the example of Aftenposten Innsikt[20], which has a paid subscription of 35.000, something that is "pretty unique" in the market (SA). And if a product is meant for a niche audience, its circulation would – and should – be firmly below that of a newspaper focused on mainstream news. It can survive not everyone liking it.

Finally, the newspaper has not warranted high financial investments; according to SA, early projections showed that not much money has to be invested in the project, and that they also used money they had received from their owners in the form of a fund earmarked growth to launch Aftenposten Junior. In fact, the low (monetary) risk associated with the product was described by most as a factor greatly contributing to the realization of the project;

> If you have a good idea for print that you think you can make money from, it is very easy to say yes to it, because we know that we have a working business model there.
>
> AM

Interestingly, according to the interviewees, the project entailed notably lower risk than if the product they wanted to produce was digital;

> In contradiction to when you develop something digital, which means developing many things that cost a lot of money, test a lot of things that cost a lot of money, and the cost... the cost is higher if you miss. While in this case, it was creating a project group that worked for a period of time with developing a concept, then launch it, and then.. well, if it doesn't work – well we'll shut it down, right. It's not more difficult than that.
>
> AM

In other words, risk is also perceived as low because the project entailed a very low probability of high sunk costs. As Aftenposten is drawing on already existing resources within the company, both human and structural, a new print product did indeed warrant lower investments than a digital one would.

4.5.4 Towards a framework of counter-innovation: What context?
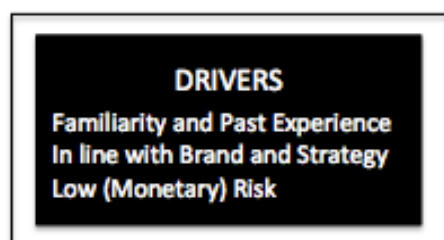
Figure 14. Drivers of Counter-Innovation

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[20] Aftenposten Innsikt is a magazine published by Aftenposten, focusing on current affairs and commentary.

All these drivers of counter-innovation are in essence reducing the risk associated with the innovation process and the commercialization of the innovation; they contribute to making the process appear, or seem, less risky and more controlled. The fact that the innovation appears to be in line with brand and strategy suggests that realizing it would contribute towards the company succeeding with their long-term goals. That both the company and its employees are experienced with similar innovation processes and products also greatly lower the barriers to innovation, especially when these similar processes have been successful in the past. Finally, when economic risk is low, the risk the company takes on is drastically lowered compared to a resource-intensive project.

One could argue that none of these drivers are unique for counter-innovations; in fact, their presence would have a positive impact on any type of innovation. However, perhaps because the manifestations of converseness in the end product or service might make it harder to adopt, these factors become increasingly important in contributing to commercialization.

4.6 WHEN IS THE 'COUNTER' VALUABLE?

When discussing the value of counter-innovations, three key questions emerge:

1. When is the "counter" valuable?
2. Is the value or purpose of counter-innovations different to that of any other innovation?
3. Does the value lie in the converseness itself, or is it embedded in something else?

In the literature review, the concept of value was discussed. Schumpeter's (2010) idea that an innovation is not valuable before it is commercialized lies at the very basis of the understanding of value in this thesis. In other words, the counter-innovation, like any other type of innovation, must be commercialized in order to be valuable.

4.6.1 Mediating novelty and value

Commercialization can be said to be dependent on the successful mediation of novelty and value. According to Hargardon and Douglas, in order to be accepted, entrepreneurs must locate their ideas within the set of existing understandings and actions that constitute the institutional environment, yet set their innovations apart from what already exists (2001, p. 476). In order to succeed, the perceived novelty of the innovation is often crucial; if

consumers see the innovation as containing too many novel and unfamiliar elements, it will be seen as being too strenuous to adopt. As attested by Hargadon, even radical innovation such as the electric lighting system can reduce its perceived novelty through adopting known elements through its design.

Counter-innovations can then arguably be valuable as long as they successfully mediate novelty and value. However, is this really applicable for all types of innovations? The concepts of 'novelty' and 'value' can potentially encompass a lot. Where does one draw the line between novelty and converseness? Is all converseness in essence novel? Insofar that all new products or services inhabit something new, all converseness that is manifested in an invention will be novel. However, are we losing some meaning or significance by equaling converseness to novelty? It seems to be a rather drastic simplification. Rather, converseness can be seen as a force of its own, which can be – and often is - characterized by novelty.

How much of the value of the innovation lies in its converseness? When you look at Aftenposten Junior, its value as described by the interviewees lies largely in the manifestations of converseness;

- the fact that it is a physical entity,
- that has limits, and
- is curated.

What does it mean for the value of the innovation that its arguably most valuable traits are simultaneously manifestations of its converseness? Looking at the case of Aftenposten Junior, it might mean that there will be more reactions towards the innovation – both positive and negative; that it will be subject to greater discussion and scrutiny. The product seems to evoke stronger reactions than many other innovations – the people who like it *love it*, and the people who don't are vocal about it. Perhaps one could say that counter-innovations are rather uncompromising in nature – a tendency that can be manifested differently depending on whether the converseness is characterized more by a complementary or an oppositional function. Being uncompromising can also mean being rather clear and transparent, however – making the innovation easy to understand. Several of the interviewees pointed out that the concept isn't hard to grasp even though it is novel, as the newspaper is inhabits elements of

already existing products; the news content and the print medium are all previously well known.

> I don't think I have gotten any negative reactions to this at all. And that is very positive. You know, it's easy to understand. You can come up with all kinds of ideas where people almost don't understand what you are talking about. So I think that is a factor in this, too.
> GH 00:27:59:96

4.6.2 When is it a mistake? – The boundaries of converseness.

There are many reasons why an innovation might fail, most of which would be applicable also for counter-innovations. Introducing new products are innately more risky than producing existing ones; regardless of its position on the incremental-radical scale, it will naturally result in a greater need to educate the market as to what the product is, or even just the mere fact that it exists. In other words, there are many reasons why a counter-innovation might fail on the same grounds as "normal" innovations. However, when might a counter-innovation fail because of its converseness?

Successful innovation is achieved by catering to a consumer need – by adding value to consumers. This is true for radical, incremental, sustainable or disruptive innovations, and is also true for counter-innovation. What happens when they do not succeed in doing so? Counter-innovations, like other types of innovations, are considered mistakes when they do not add value to the consumer. As established in 4.6.1, the perceived value of counter-innovations is often seen as the manifestation of its converseness. What happens if these manifestations become "too much", or conversely – when they are not visible enough? Can we claim that counter-innovations might fail when the converseness of the innovation cannot provide this added value for the consumer? In a way, this is not very different from saying that an innovation has to be valuable to succeed, however the crucial point is the origin of that value.

What are the boundaries for converseness? I have previously discussed the importance of the innovation being easy to understand for consumers. What then, of extreme types of converseness? Imagine a musician whose songs consist of mere silence – it would probably be too extreme for it to be successful. Because it has in essence become something that can only be defined as beyond the category of that which it is converse to; in other words, we simply

wouldn't define it as music. What I mean is that music that consists of silence is so far from what we traditionally understand as music that it becomes something else entirely. Conceptual art, converse and radically different as it was, was still categorized as art. Duchamp's masterpiece might have been a urinal, but it was put into the context of art because it represented something more than a urinal: a new, conceptual form of art. When counter-innovations are so far removed from what it is counter to that it loses its core value proposition, it is not valuable. There are no obvious grounds for which an innovation that is built on converseness simply for the sake of being converse would be successful. In other words, the converseness needs to be mediated – either as part of the element of novelty or as a separate element altogether.

Another factor that seems vital for the counter-innovation to succeed is the presence of the drivers accounted for in chapter 4.5. One could arguably say that counter-innovations that were not created in an environment where these drivers exist, would find it hard to live. When risk is high, there is no familiarity with the type of product or process, and it is not in line with brand and strategy, it is hard to imagine an invention being commercialized. Thus, it is not just the manifestation of converseness that is crucial for the success or failure of a counter-innovation, but also how this converseness has been supported throughout the innovation process.

4.6.3 Towards a Framework of Counter-Innovation: When?
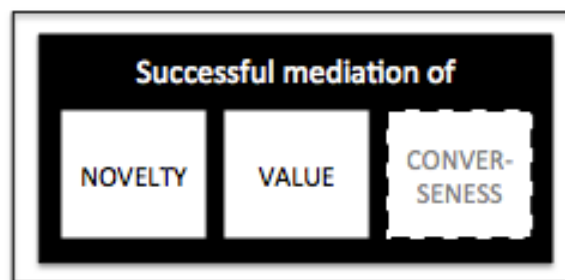
Figure 15. When does Counter-Innovation work?

When are counter-innovations successful, and when do they fail? In general, innovations succeed when they successfully mediate novelty and value, and manage to appear useful or important to users; they cater to a need. However, it is difficult to say whether the terms

'novelty' and 'value' completely absorb the converseness, or whether the combination of these terms not enough to contain the concept of converseness? Answering this requires a discussion in semiotics, which falls outside the scope of this thesis. I choose to indicate the presence of another element, which falls outside the normal novelty and value-concept, namely the function of converseness. In order to be successful, the innovation must arguably manage to successfully mediate its converseness, whether complementary or oppositional in nature, with its novelty and value (manifestations of converseness).

CHAPTER 5. DISCUSSION AND IMPLICATIONS

In my discussion, I will get more into how the counter innovation fits with the innovation literature – the place it could have, and, given its place, what are the future implications for research and practice.

5.1 Implications and Suggestions

5.1.1 Research

Establishing the concept of counter-innovation has impact on research in that it can provide explanation and understanding of innovation types that have previously been unaccounted for. However, all parts of the counter-innovation model require greater research and analysis. As previously mentioned, the concept of counter-innovation cannot be fully understood or researched through an 80-page thesis. In this section, I would like to highlight a few areas that I believe could be of specific interest for future research.

What are the boundaries of counter-innovation? I have talked about when counter-innovations can be a mistake, or rather when they can be perceived as having no value, however there are vast possible restrictions to the concept and framework that have not been explored. For example, is counter-innovation something that could be fostered in all industries and all types of organizations? Answering this question has been beyond the scope of this thesis, as doing would arguably be impossible considering the practical limitations – however, it is key to determining the applicability and generalizability of the framework. Further research could concentrate on applying the concept of counter-innovation to an array of industries to test the generalizability of the concept and its components.

Another very interesting, though under-explored, issue is that of purpose. What is the place of 'purpose' when talking about the process of developing counter-innovations? Purpose requires intent; the intention to create something that is converse to something else – and the concept is especially interesting when concerned with furthering practical and academic utility. One could argue that all innovations require purpose and intent, however how embedded can this be this in the converseness of the innovation – and how far can it be put to practical use? When does it work and when does it not? Is it industry-specific? Just looking at the case of Aftenposten Junior compared with the conceptual art movement can illustrate how

purpose can manifest itself differently; conceptual art arguably had a more explicit connection to its converseness, in the form of its aversion to formal art.

As regards the three elements isolated as manifestations of converseness, there are many questions that have been left unanswered. Are these three elements something that is present in all counter-innovations? The proposed interplay between the different properties arguably raises more questions than it answers – for example; do all three types of counter-characteristics have to be there in order for something to be defined as "counter"? If yes, how can we ensure that there are not other elements that should be taken into consideration? And if not, where is the magic boundary where something becomes "counter"? Is everything just "normal" until it suddenly turn counter? Answering these questions will no doubt require further discussion and analysis.

One of the key questions I have attempted to ask is whether counter-innovation fits with, or is in itself part of constructing a new, innovation typology. Much innovation typology research restricts itself to the paradigms of radical/incremental (e.g. Abernathy, 1978) or sustainable/disruptive (e.g. Christensen, 1997) – scales by which the novelty and impact of an innovation is measured. What then of conceptual art? There are most definitely grounds to call it both disruptive and radical – no doubt it was both novel and impactful – but isn't it something more? And what of the children's newspaper? There appears to be some dimension to it that the terms "incremental" or "disruptive" does not seem to catch. However, counter-innovation – the way it has been accounted for in this thesis – cannot be said to be a typology the way it is today; it is definitely more of a framework than a typology. How can you go about to attempt to create a typology of counter-innovations? There are several options, exploring all of which would be too complex for the scope of this thesis. However, some possible dimensions could be

- Degrees of manifestation of converseness
- Degrees of intent/purpose

Whilst the radical/incremental paradigm revolves around the extent to which an innovation presents a new business model – a radical break with previous ways of imagining a product and deriving income from it – the counter-paradigm does not consider this perspective

explicitly, or at least I have not done so in this thesis. This has a simple explanation – it is not necessarily whether the business model is novel or radical that is the key issue; the concept of counter-innovation can manifest itself through different parts of the innovation – both the process and the finished product or service. Radical or disruptive innovations can be counter-innovations, but they don't have to be. Can incremental innovations be counter-innovations, however? I would argue that they could; the children's newspaper is not necessarily radical in nature. Also, there is no reason why incremental changes cannot be made to products or services that are counter from the beginning. Regardless, I believe one can argue that prevalent innovation classifications falls short relative to this form of atypical innovation – that which is built on "converseness" and goes "against the stream". This calls for further research.

5.1.2 Practice

Although the focus of the thesis was to obtain theoretical utility, there are also implications of the findings in terms of practical utility; how it can be used or furthered by companies. This thesis has only hinted towards how you can use the proposed framework; it does not propose any specific form of action. Applying, testing and developing it in a practical setting are most definitely something that could yield results both for research and practice.

Practitioners could attempt to use the "counter"-philosophy to purposefully develop counter-innovations, or look to the three manifestations of converseness to locate or provoke similar elements in innovations. A few ways of possibly doing so have been described throughout the thesis. Counter-innovations appear to be successful when their novelty, value and converseness are successfully mediated. If this is achieved, there is little reason why purposefully innovating based on the function(s) of converseness cannot be a fruitful strategy. Thus, this research can have implications for innovation or business practice in terms of adding tools and methods to the "innovation toolbox". Exploring these assumptions in a practical setting can aid in providing answers here.

5.2 LIMITATIONS OF RESEARCH

As is very much the case with the concept of 'innovation', is likely to believe that people will view and define 'counter-innovation' in different ways. Arguably, many innovations, trends or tendencies have previously been described in ways that are not far from the wordings used in

this research project. Can design-driven innovation be a "counter" approach, for example? Yes, definitely. It is the product of years of research, but the innovation process need not be designed in a specific way in order for an innovation to be seen as counter. Rather, it is easier to assume that the processes behind counter-innovations are diverse, perhaps to even a radical level, as the products and services are counter to different phenomena.

This thesis has attempted to answer a few questions, however through doing so, it has ended up asked many more. The resulting Framework of Counter-Innovation would arguably require greater testing in order to be presented as theory. However, as previously mentioned, this research has adopted to the view of theory-building research as generating hypotheses to be tested and validated rather than presenting a finished theory. This can arguably be perceived as a limitation of this research.

When performing qualitative research inspired by the Grounded Theory Method, the interpretation of the researcher his-/herself is key in making sense of the data. There are many possible interpretations of the data collected, and the reader should be aware of this. Also, in adopting a hybrid research design, some elements of traditional Grounded Theory have been disregarded. An example of this is the literature review. As previously mentioned, grounded theory researchers traditionally perform the literature review at the end of the research process, as to not guide the emerging data in one way or another. Performing the literature review at the beginning of the process might have put certain limitations upon the resulting process of data collection and analysis.

As regards drivers of counter-innovation, there are several questions that cannot be answered through this study. Do all of the drivers have to be present for the idea of the counter-innovation to be realized? Would the drivers be different if we looked at another type of innovation process besides organizational innovation – e.g. for that of the creative individual? This too requires additional research into processes producing counter-innovation in other constellations besides organizations.

5.3 Final conclusion

Despite being the subject of research and scrutiny for decades, the concept of innovation still wears a certain aura of mystery. In theorizing the concept of counter-innovation, it has been the aim of this thesis to play its part in attempting to de-mystify the concept.

In the beginning of the research phase, whether or not the concept of counter-innovation could be said to exist was still an open question. After consulting existing theory, it seemed as though researchers and practitioners alike had overlooked these explicit counter-tendencies. Was there any sense to developing the concept? What could be the value of potentially establishing this form of innovation as a concept? Using the case of Aftenposten Junior as a thought vehicle, certain functions, manifestations, drivers and success criteria of this type of innovation have since been accounted for. The Framework of Counter-Innovation proposes that the converseness that characterizes this type of innovation can be manifested on several different levels. The function of converseness – its complementarity or oppositional function – is a larger, more all-encompassing function, whereas the manifestations of channel, focus and effect are almost tangible – they are the touch points where consumers come face-to-face with converseness. It's not always pretty. Counter-innovations can seem uncompromising, forceful – risky to take a chance on. However, they can also represent some form of symbiosis; representing the "missing piece of the puzzle" that complements current products and services in a good way.

The Framework of Counter-Innovation has attempted to begin the process of understanding what this converseness might mean and how it might affect us as consumers and practitioners. This thesis has also suggested several possible areas of further research. Hopefully, it might also inspire others to delve down in the weird and wonderful world of converseness.

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APPENDICES

Appendix 1: Interview 4

I:	Interviewer
SA:	Sverre Amundsen
DATE	03/05/12

I: *Can't you tell me a little bit about your role in the process of developing the children's newspaper?*

SA: Well, it started with.. one of the directors or subscription directors, Gisle Høvik, he had been in Austria and met.. the people who print a newspaper for children there. It's called keine.. no Kleine Kinderzeitung or something. They had a lot of experience with it – very good experience with it. They sold a few thousand subscriptions before it hit the streets and it has grown... yes.

And then we had an innovation meeting at one of these manager gatherings in Moss, and he suggested that perhaps we should look into this. And yes, everyone thought that was a good idea, and then the ball landed in my court at some point, because they thought it was sensible to roll it out from the publishing department, and not have it as a part of the 'normal' Aftenposten, right.

So that's how it started... and then we made some economic calculations, to se how.. on which level we had to position it for it to be economically viable, and they were not particularly scary. So based on that, there was no reason not to try. And the special thing about this paper is that we only have the revenue from subscriptions, we don't have any advertising revenue. So we have priced it pretty high, its 25 kroner for home delivery, and 29 kroner if you buy it in a store.

And then Guri Skedsmo, who you have talked to, she approached us with an idea for a magazine last year, while she still lived in Hong Kong and Singapore? Hong Kong, maybe? I cannot remember. Ehh.. and then that didn't happen, but we agreed that we would talk when she got home, and then she really liked this idea, and I asked her to make a draft for a concept – an editorial concept. She did that in a very good way, and so in that way she sailed {laughs} she sailed into the project and became the project editor. She has since been in charge of all the editorial aspects of the project.

Well, I'm not a part of the target group for this – I don't know how a ten year old thinks or how their brains work, so we have talked with a lot of children. I mean this has to be.. this is a newspaper created on the children's terms, so if it doesn't capture the target group then that's... or, I mean, there are no target groups {of Aftenposten} that we know that little about, so we were out talking to a couple of hundred kids. Emm.. and then we made a dummy, that we printed about a month before the newspaper was launched. We took the dummy with us to a couple of places, not just in Oslo but also in the... in the countryside, because it shouldn't primarily be an Oslo-phenomenon – we think it is a product that there can be a need, or a need and an interest for anywhere in the country. And we already see that we have quite a few subscribers outside the eastern part of Norway.

So my role in this has been to coordinate the progress here, and that involves the marketing department – we have involved the sales department, and we have made.. when it comes to sales...

Emmm.. well, circulation consists of two different things, right. It is subscription and single copy sales. For the single-copy sales, we have made a pilot with Coop {Norwegian grocery store chain}. And that means that, traditionally both newspapers and magazines are.. well you get some newspapers and

count them and return the ones that you haven't sold, right. And we didn't have a system for doing that, and we didn't really want to start it either, you know building a return system for this. But Coop has some business with a company that Aftenposten owns a large part of, called Distribution Innovation, that make digital logistics solutions. They are now developing a system for single copy-sales, or countinuing to develop, and they are doing it with Coop. It is based on data from the shop, so that we can see every day how many that have been sold, based on the code that is on.. that you register at the till.

And then we made a selection, I think it was 180 Coop-shops, that are doing this. But it is a system that we hope will gain traction, and perhaps we can join forces with more grocery store chains, but so far it's... The fact that Coop has had an exclusive deal has resulted in great exposure in the store – we have these "shockers", the cardboard boxes that are next to the registers, so we got really great exposure. So we are very happy about that. And there are others that want to sell it, but so far... so far we have limited it to Coop, of practical considerations because it is very simple. They get X number of newspapers, we get money for the ones they sell, and the rest – the paper – they get rid of it, right. So that is great.

So then there is subscription which we.. so far, we haven't sold that much – in the way that it has been self-driven. We have used the market power of Aftenposten through ads in our own media products, both print and online, and then we did a radio commercial during easter. And so based on that we have.. there has been a lot of activity around this in social media – a lot of tweets and there are a few forums that have gotten hold of this, and in general, people are very positive.

But after a while, we will also start selling more actively. We think that.. well, Aftenposten has an established customer relationship with 250 000 households about, well at least 220 000. So we think that there is a great potential when we start selling actively. So we are thinking of doing that.

And in the project group, we have also had a few developers. We had to adjust our subscription solutions to this, so that has been another thing we have been doing.

So I handled the printing press, we are printing this in Estonia. Emm.. there is a printing press that Schibsted owns, where we print all the other newspapers we have, called Kroompress. So we send this newspaper – it is done on Friday afternoon – and then we get it back here Monday morning, even though it is 20 miles into the forrest close to Tallinn. So they use the weekend to.. well, they print it Friday night and then they drive it here so it arrives Monday morning, and it is distributed Tuesday morning in the areas where we have paperboys, and in the mail to the places where we don't.

Hmm... and who else has been involved in this project? There is logistics, which is distribution, and there is subscription sales, single copy sales, and the marketing department. So my job in all of this has been to drive the project forward, and keep the troops together, so-to-speak. So that the newspaper would hit the streets when it would [laughs]. And it did.

I: *When did you start – you mentioned that you saw this children's newspaper in Austria. When was that?*

SA: I think we had that gathering.. early autumn I think, or right after the summer holidays. It was at this management gathering where this came up.

 I: *Yeah, in 2011?*

SA: 2011, yes.

I: *2011, yes. So it has been a pretty quick process.*

SA: Guri started perhaps before the holiday, but we didn't do a lot about it. Guri started in September or October. So she has been there the whole way – whilst the three others were added to the team later. One joined in February I think, then one joined on the first of march, and one now.. in april. Amongst others, we have recruited a teacher. He was a teacher in elementary school for 15 years, and worked at one of the schools where we tested out the newspaper. He was really fascinated by all of this, and just got into it and ended up here as a journalist. It is important that, in the middle of all of this, that we.. he manages to communicate in a pedagogical way that the kids understand, and he knows what they are interested in and yeah.. he has been an important person in terms of getting access into classrooms – that has been really important. Because children need to think that this is all right, if not, it doesn't matter what we make. It's not that easy for middle-aged people to know, but you only have to ask. Guri has done amazing research, I really have to say. So.. have you seen it?

I: *Yes, I have. I saw the dummy version too, before ut came out. I met with Guri in March, I believe.*

SA: Yes, exactly.

I: I*t's very nice. A very good newspaper. I am not either in the target group, but I think it looks really good. Absolutely. But the fact that you involved children to a great extent in the process of making the newspaper – do you usually involve the target group like this?*

SA: It depends on the character of the magazine. We usually do.. I'm not gonna call it focus groups, but reference group I guess is the word. When we made the Kulturmagasinet [a monthly magazine on culture], we invited some of the most important cultural institutions in the city – the opera, the national theatre and so on – and some of the largest media agencies. We did the same when we made Innsikt [a bi-weekly magazine on current affairs]. Yeah, we have done it for all our magazines. And then, a little while after the first meeting, we called them back and showed them how far we had gotten in the process, and attempted to make them feel some ownership of the process. So they have been able to voice their opinions about it up until it was launched. And that has been very positive. We have gotten a lot of positive feedback from that. I think it's completely essential. But I don't think we have ever gone so far as we have with the children's newspaper. But with all the food magazines, we have talked to people in the industry. I don't know if you have seen this niche magazine for Norwegian food, but with that one we talked to a lot of relevant actors, like the Foundation for Norwegian Food Culture. And if everyone had told us that "we don't believe in this", I am not sure that we would have launched it. At least you will get some of your hunches confirmed. And a lot of good input.

I: *What was the feedback from the children on Aftenposten Junior?*

SA: For the specific reactions, you have to ask Guri. I haven't been involved in that. But she will be able to tell you what changes they made based on the feedback they got.

I: *But why do you think this idea of a children's newspaper received such good feedback – both at this leader gathering and in the beginning when it was just an idea?*

SA: I think that everyone felt that "if someone should do it, it was completely right that it was Aftenposten". We have a cred and a standing among people that makes us a credible provider of this type of a product. It would fit well with the brand. And it is not a high-risk project, in that sense. Of course, we could have missed. We still don't know how good or bad this will go, but at least we are off to a pretty good start, to put it like that. I believe everyone felt that it was a bit exciting, and also it was a "right" product for Aftenposten. Not a lot of new print products are launched these days, but when we were out testing the dummy, all the children were completely clear that this is what they want. They wanted their newspaper – there was no demand for an online version or anything. On the other

hans, there are quite a few older people.. parents or something, that have tweeted "oh, what a shame this is not an online product as well". And we might launch an iPad-version sometime, but so far we are prioritizing what the kids want, and that is their own newspaper – a real newspaper and their newspaper. Full stop.

I: *So already from the idea stage, the thought was to make a print paper?*

SA: Yes, that was crucial all along. There has never been any other discussion around it.

I: *But why was that so clear even before you talked with the children?*

SA: Well, this is what we wanted to test, and I think that if the children had said that no, they wanted an iPad-version, or a website, then I don't think we would have done it. I don't think it is possible to make money on it. It is a clear product, that is different from everything else that is out there – and so it also generates willingness to pay.

I: *Is that what you mean when you say that it is not a high-risk project – I mean the financial side to it?*

SA: Yes, it's not.. If this would end with us having to switch it off, well, we have spent some money on it, but no one will break their arms or legs because of it if it turns out that it doesn't work. Also, when Aftenposten was 150 years old a few years back, we got an anniversary present from Schibsted of 5 million kroner in a fund that we were supposed to use on growth projects – growth and development of Aftenposten. So we spent some of that money – some of it we have used to finance the start of this paper.

I: *But looking forward, how do you think that this will develop? I mean, when you see the tendencies in the media industry, it is more and more online. Do you think that Aftenposten Junior will continue to be in print? If so, why?*

SA: Well, I think its about.. we have released two editions now, and so far we have a paid circulation of 5000 without having done very much to get it, other than advertising in Aftenposten, and answering subscription calls. I think it is such a unique product. And I think that as long as print newspapers are still around, the children will think it's cool to have their own newspaper. I think it's strange that no one has done it before. The Austrians are in no unique position – you have them in Germany, in France, and in South America. So internationally, this has been a focus point for several years. In England there are one or two.. at least. So we haven't invented the wheel, we just brought it here. And like I said, I think it is completely right that it bears the Aftenposten brand.

I: *You speak about it being unique – do you think the fact that it is in print adds to that uniqueness? That there is a greater diversity online, in a way?*

SA: Yes, I think you are completely right about that. You have Donald Duck and so, but there is no other equivalent in Norway. In other words, yes it is unique – at least in Norway.

I: *How much do you think it is a success criteria in itself – the fact that it is unique?*

SA: I think it's important, but like my old editor Einar Halset used to say: "the sum of weirdness is not mainstream". What you see in the magazine business these days is that niche publications are managing ok, and it is still possible to launch print products in Norway, I believe. But it has to be niche, and the niche has to be large enough for there to be a reader market and an advertiser market out there. For example with these women's magazines – what you see now is that they are experiencing a

rather ugly decline. But good niches, that have both enough readers and advertisers, I believe there will exist willingness to pay for them. So Innsikt, which is not really a niche publication, has a paid circulation of 35 000. And that is pretty unique.

I: *I'd like to go back to that process – the innovation- or product development process. Did it stand out from other, similar processes? Like when you were developing K or Innsikt, for example?*

SA: Yeah, it was a little bit different, because we have more experience now. I have to admit, calling this a heavy innovation process is a little pretentious. We didn't exactly make a lot of power point related to that process. But what set this process apart was that we haven't had to take advertisers into consideration along the way. It has been a pure reader market product. In that sense, we might have gotten away with it a bit easier than normal, as we would have had to anchor it with the advertisers. Especially before the first edition, like with the food magazine, they normally run around like crazy after all potential advertisers. So that demands a larger group of people. Also, creating a 130-140 pages long magazine has completely different costs than making a 24-page newspaper for children.

I: *I don't know if you are involved in this at all, but when you are launching new products online – would you say that the process from idea to finished product is different?*

SA: I don't have a good opinion in that. I haven't been involved in that for many years. I was the editor and director of the online companies we had 10-12 years ago, but the task then was just cutting costs. It was the era of the dotcom-death. We have kept track, but it has been pretty informal. Everyone who knows me know that I am not the one who leads the most straight-forward processes, to put it like that.

I: *Approximately how many people have been involved in the process?*

SA: Well there is the core group who have been meeting once a week. That is 5-6 people. But then we have the marketing department, who have made campaigns, and then of course a lot of people have been involved. And then we set the design – we used a company called Red Communcations. Yeah, it's a company that Aller [another Norwegian media company] owns. It is the same designer that designed K, that has made the design of this one. And he is good!

I: *Let's see.. I would like to talk more about larger tendencies in the media industry. When looking at especially the newspaper business, both online and print – for you who has been in the industry for a while, what do you see as the main tendencies in the market?*

SA: Well, the tendencies are pretty clear I think, on the Norwegian market. You have three categories that are affected to varying extent. There are the single copy sales newspapers that are.. well, making themselves superflouos really, because they are largely a form of media that you would buy when you want to relax or be entertained, or just kill some time. And I believe that Dagbladet and VG especially, in their quest to get the number one position online – which is very important, I mean they have done a great job getting to where they are, that's not what I'm saying – but I think they to a large extent has helped provoke their own decline in sales through giving away so much of the content for free online for so many years. And I think that Facebook, for example, is stealing a lot of time from reading newspapers. The "media day" looks completely different than it did just a few years ago. And then you have the large regional newspapers, that I believe will experience a larger decline in the future than they see now – yeah, Aftenposten and the other large ones, Bergens Tidende and Stavanger Aftenblad. But they have one advantage that the single copy sales newspapers don't have, and that is distribution. When you get the newspaper delivered to your house every day for a couple of years, it is a part of your daily life in a completely different way, and it's a part of your daily routine much more than going

to the kiosk and buying a single copy sales newspaper. But I still think they will feel the decline. The local newspapers are the ones that I think will stand the test of time the best. Because they have a completely different "glue" to the society than the regional or single copy sales newspapers. I think there will be willingness to pay for such newspapers for a long time to come. And if you see the decline in local newspaper readership, it is pretty small. So the more local, the better I think the prospects will be for you as a local newspaper – as long as you don't step into the trap of giving away everything online. But the local newspapers have been much better at doing that than both Aftenposten and the single copy sales newspapers. I think that Aftenposten has given away too much of their editorial material online for too long. And when people are used to it, they will think "why do I have to pay for this then?", and I think coming up with online payment models for newspapers will be tricky as we have taught people for years that journalism online is free. And then we didn't use the momentum that might have been there when the smart phones emerged. I mean, I am almost retired, but I am reading VG on my cell phone rather than.. I almost never open the print paper. To me, what I find on my phone is enough.

I: *Yeah, how do you see the online newspapers developing?*

SA: I think that they will try to differentiate what they want people to pay for and the constant newsfeed – I don't think it is possible to get paid for that at all. Also, I think that traffic will decrease so much if you put content behind a paywall, so you will lose quite large advertising revenues as well. So there is a link here. It is basically only VG who has managed to do this in Norway, with Vektklubb. That sort of thing, there is willingness to pay for. But charging for the constant newsfeed, I don't know.. I just don't believe in it. And because I don't think everyone will say "let's do that" – there will always be one newspaper that is on the outside, and then people will go there when they just want to be updated on the general news. It's not easy. We have given away too much for too many years. And we have taught people that this is free, and then there has to be something unique for you to want to pay for it, right. You don't want to pay for something that was for free somewhere else.

I: *I thought about this in relation to the children's paper. Because here you are launching a unique product, something new, that is only in print. And in a way, you have content there that you cannot find anywhere else. Do you think the availability of the content, the fact that it is the only place you can find that content – that that adds to the uniqueness of the product?*

SA: Yes, it does, and that is what provokes the willingness to pay. You wouldn't pay for this if you would log on to your computer and read the exact same thing. Or maybe.. to a certain extent. Just because it is the product it is. But we agree that we will not give away anything for free. And if we make an iPad version of it, well there is some tax-related problems that are not so simple, but, it will be a product that you have to purchase as well. As long as you don't have a dime in ad revenues, you can't give away something online. The important thing for us is that the balance sheet adds up.

I: *Yeah, there has been a lot of talk about everything becoming increasingly digital, and there are not that many new print products. But in Norway, it seems as though.. you have launched Innsikt and K, and then the children's newspaper.. we have a lot of these magazines that come with newspapers too. Do you think that this is a tendency specifically for Norway, or do you see it all over?*

SA: I don't really have any knowledge of that. I think there will be willingness to pay for what people find interesting and relevant. And yes, if it's relevant "because it is what I am interested in and what I like", then I think there will still be willingness to pay for print products for many years to come. Definitely.

I: *Because some of the focus of the research I am doing – and this has evolved as I have been studying the*

topic – revolves around this term that I have called counter-innovation, which describes a type of innovation that is different, or perhaps goes a bit against, what is dominant or the trend in an industry. And some of the idea behind using Aftenposten Junior as a case was to see whether this term is something that can characterize the paper. Because when you think of children and media, you think digital and online. At least that is how it is often portrayed. I don't know if you can relate to this description?

SA: Yes, I think it's right. It is pretty atypical to launch a print newspaper right now, when everyone is talking about "the death of the newspaper". But I think that we have laid the foundation for something that can be a pretty cool thing, something that can be a success. And yeah, doing that at a time where so many people are so skeptical to print products, that is pretty exciting. That is the unique part of it. All the good feedback we get from the kids means that it is not just a product the parents want to buy. It is something the children want as well. And that is the crucial thing here – that the kids actually spend time with it and read it. Then we get funny photos from parents of children that are reading the paper, and touching stories... I think we have something here. But of course, it is way to early to tell. But the response so far shows that we are touching upon something.

I: *I have seen a lot of comments on twitter for example, and Jens Barland told me, he has some young children, that he had subscribed to the newspaper and thought it was really good. And going back to this concept of counter-innovation – when you look at editorial, or journalistic, trends, you see that online, everything is quick and fast and "in real time", but then you launch products such as Innsikt, that are more based on slow journalism. Do you think it is almost a conscious counter-reation to everything becoming so available, so quick and fast?*

SA: No, I don't think that it is a counter-reaction – I think it is a natural consequence. You can still find newspapers that are almost mocking their readers, because they don't publish anything about large events for almost a day before the newspaper hits the streets, and then they have to put it into some context – to advance the story. Because to think that people are not online or watch TV or listen to radio for a day, then the newspapers are making themselves superfluous. So when we choose to profile Harald Stanghelle and his voice in the newspaper from the terrorist case, it is because Harald manages to put everything into context, and explain. Everything that has been said during the day, I have heard it already, either on TV or online. The newspaper must even more than before create their own news stories, they have to cover breaking news differently than they have before. If not, they will be superfluous.

I: *So in a way you could say that there are some news online that are so fast – they are published constantly – that you need a counter-weight to see the whole picture. You need to ensure that you have this complexity. So maybe because we hear everything so fast, we need to take a step back and have someone explaining the context to us.*

SA: Yes, I think so. You can say, I have registered that it has happened, and I want to know how it has happenend and the consequences it might have.

I: *Do you think this has become so dependent on the different mediums? I mean, that we automatically think that we will get breaking news online and more "background" news in the print edition?*

SA: Yes, I think it has become like that. And I think it's a good thing. I also think that the newspapers should advertise their own news more. Of course, you can't pretend that something hasn't happened, but if you can't develop a story further, then I don't think that a breaking news story has anything to do on a front page. Then, I would rather have the paper tell me something I don't know. Everything can be news, as long as I don't know it. I just think they have become to servile when it comes to breaking news.

I: *But do you feel that the print newspaper is more concerned with setting the agenda? Meaning not concentrating on breaking news but rather, like Aftenposten is doing, looking at research, for example, and writing something based on that?*

SA: Yes, but its been like that for many years. If you listen to Dagsnytt on a Sunday morning, they have six stories where half of them are quotes from Aftenposten. Because the guy who makes the news has a limited reach. But yeah, the newspaper largely sets the agenda, and that is what the newspapers should do. Either locally, or regionally, nationally or internationally. That is a consequence of what they are doing – that you set the agenda. Of course.

I: *But during the years that you have been here – do you think that the editorial profile of Aftenposten has changed?*

SA: I think it has changed pretty dramatically. Before, we were more focused on referring and registering. But as the development has happened in other media channels, that type of journalism has become somewhat superfluous. And that is the biggest change, I think.

I: *Do you think that this is something you can link to the case of the children's newspaper? That we need that type of editorial product because changes like these are happening?*

SA: That is hard to say. I don't have a good answer for that.

I: *But why do we need that children's newspaper?*

SA: I think we need it. Of course, the world would have gone on without it, but I think it has a mission when it comes to explaining things. Children have a lot of questions, and I think it's good for them to read about how children are in other countries, for example. And I think it can be a good tool for teachers, too. And I think it's nice that parents can read this paper with them, and get some support when they need to explain things to their children.

I: *But does it take on a role that has previously belonged to something or someone else, or is it a completely new role?*

SA: Well, I see this as a supplement. You have NRK Supernytt that has been somewhat of a role model for us. And they have a lot of viewers in this target group, as far as I understand. So I think that there is a need out there, and I think that we can help cover that need. But we don't really know how large it ie before we have been doing this for a while and seen how it ends up.

I: *Yeah, because I was thinking about whether this is a new need – that children now more than before need someone or something to explain things to them – or if this is something that has been there all along.*

SA: I don't know. I don't have children myself, so I know very little about this. There might have been a need there that hadn't been covered. Like I said, the interest for the paper will show that in time. But it already looks like we are helping to satisfy what you can call a previously unsatisfied need. I think. If we are not creating the need? I don't know.

I: *You launched Si;D, for example, a few years back. And it has become pretty successful. Has the fact that you have been successful with other products targeted towards a similar target group impacted the decision to launch the children's newspaper?*

SA: No. I was responsible for the process of changing the size of the morning edition to tabloid back

then, and was part of launching Si;D as a part of that transition. I think it has been very good for Aftenposten as well. It has been a good thing for Aftenposten's brand to be part of, to have that arena.

I: *Has it been a conscious strategy from Aftenposten's side – to reach younger readers?*

SA: Yes, we would very much like that. Of course, we want to recruit. We hope that these children will read this newspaper for a few years, and then get some sort of relationship to Aftenposten, to get a positive experience with Aftenposten, which makes them use us online, or maybe continue in reading the print paper. We hope that will be a positive spin-off from all of this. We want to create future Aftenposten readers. Or at least motivate them to have a positive attitude towards us. And there are a lot of young people growing up with Aftenposten, as it is already in the house, but.. you can say a lot of good things about the morning edition, but it is not exactly created for children.

I: *Yeah, I grew up with Aftenposten myself. We always had it at my house. But I remember reading På Skråss med Simon and those kinds of things. So for me, it started as a weekend-thing, and then it became part of the morning routine. And I can really relate to what both you and Guri mention, that children see their parents reading the paper and then they want to do it, too. But, in your opinion, is it more difficult to get young readers to read print papers now than before?*

SA: Yes, I really think so. Today, there is a generation growing up that don't have any relationship to print papers at all, unless their parents have been subscribers. There are large groups of people here in Oslo who don't have a relationship to print papers at all, so they can't be bothered to spend time on it. The diversity is a lot greater than it was just 10 years ago. Both in terms of content and mediums delivering that content, but also different platforms. The mobile phone is revolutionizing this right now. There are some user statistics on mobile phones that are just explosive. At the same time, you see these iPads that everyone thought would be huge, and they haven't caught on at all. There are no newspapers in Norway or Scandinavia who has a lot of subscribers there anyway. Some of course, but not as many as you would think.

I: *How do you think this is going to develop?*

SA: That I would really like to know. I think it is strange that it seems to have plateaud. Not the usage of iPads, because a lot of people are using it, but the willingness to pay to read a print product on an iPad.. It seems to have "fallen between two chairs"; the laptop and the mobile phone.

I: *But while we are talking about willingness to pay – do you think it is connected to the medium in itself? That there is a greater willingness to pay for print products in general compared with for example a digital newspaper on the iPad?*

SA: Yes I think so, and it has to do with tradition. And it feels, at least for me, it feels more right to pay 15 kroner for something that I get in my hand rather than something that I have to log in to. Because that is not something that I want to do. So it will be interesting to see what willingness to pay you will see online in the future, I have to say. No doubt do the media companies have to create new ways of getting revenue from readers. When the circulation decreases as much as it is doing, both for VG and Dagbladet now, they have to compensate for that if they still want to deliver quality journalism.

I: *Because I'm thinking: take these single-copy sales papers for example, say if the willingness to pay online increases a lot, it is pretty natural to think that it will have a great impact on these papers. But what about products like Aftenposten Junior?*

SA: I think that this is a product where the willingness to pay will still be pretty large. There are quite a lot of kids in the age group that we have defined, 10-12 years old, so I think it will be a popular

product, something the grandmother can give you for Christmas and so on. I think it will feel "right" for a lot of people to have it in your house – and especially if it is the kids that take the initiative. Some of the feedback we get indicates that, already after only 2 editions, the children run out to the mailbox in their pajamas on Tuesday mornings to get their newspaper.

I: *I talked a little bit about my own experiences before – the fact that I would have loved a paper like this when I was a child, and that my parents read the regular Aftenposten. How much of the popularity of the paper do you think comes from the fact that it is a format "for grown-ups"? If you understand what I mean.*

SA: Yes, but it is.. I think that's important. That is the feedback Guri and the others got when they were out talking to kids – that it should be a newspaper for grown-ups, only for children. And yeah, the Austrian paper has a much more childish look and feel, both in the design and content, than our paper, I think. We thought it was too childish.

I: *Is it for the same age group?*

SA: Yeah, pretty much.

I: *Ok, thank you!*

Appendix 2: Interview 5

I:	Interviewer
GLS:	Guri Leyell Skedsmo
DATE	21/05/12

I: *We have talked about this before, but it would be nice to have it all on tape so that I can use it in my research. But yeah, I will ask you a few questions. The first one is: when, and in what way, did you enter the development process of Aftenposten Junior?*

GLS: Well, I contacted Aftenposten because I had an idea for a product. That is the story. So I started a dialogue with Sverre [Amundsen – SA] about it, but then this came sailing in from the side, and was a bit more urgent.

I: *Have you had any previous contact with Aftenposten?*

GLS: Well the news editor of Aftenposten is my former boss, so that was the entrance. I know him really well – we have worked together before. So he knew me, and what I had done previously. So I talked to him, and he referred me to Sverre.

I: *But was the idea of the children's newspaper there from the moment you first contacted Aftenposten?*

GLS: No, that came later. I lived in Singapore for a few years, and we started a dialogue while I was still there – last spring, I think it was. and then we talked for a few months. and then I was asked if I wanted to join this project instead.

I: *If you can remember – how did they describe the idea of the children's newspaper at that time?*

GLS: I think the idea was just "a newspaper for children". Really simple. I don't know what Sverre remembers of it, but that is what I remember. And parts of it I cant remember, but I can clearly recall what I thought, and where I was sitting, when I got the first phone call. My reaction was "What? Retro? Oh God, those children's pages in the... ah, horrible!". That was my first reaction. And I think it was good to enter into the process with all these doubts – because I had a lot of them. It's not like I thought "wow, what a great idea!". I thought it was passé. But then I thought about it some more, and I started researching what has been done before, what has been done internationally and so – and after a while I thought it was a great idea! And why haven't anyone done it before? And then I just thought "wow, we have to get this started right away – this is genious"!. So it was a 360 turn – the first reaction didn't run that deep. But I think it's important that we didn't just make something like a boring page in the regular newspaper. We had higher ambitions.

I: *But why – more specifically – do you think you had this first reaction, that you didn't think it was a good idea?*

GLS: Because.. I think that I, and many others with me, have a tendency to not take children very seriously. Intuitively, I thought "this will either be very boring, because we can't take them so seriously that we actually make something good?". But after a while I realized that we are talking about making an actual newspaper for children, with exactly the same criteria that we have for making newspapers for adults, that takes children just as seriously as we take adults. And then we were talking about something interesting. All of a sudden, it became really cool and forward-leaning and just so right! So it

was that process. I just had some bad associations, because I hadn't seen anything like this in Norway before.

I: *From the first time you heard about it, was it always the plan to make a print paper?*

GLS: Yes

I: *Did you have any thoughts about that?*

GLS: Yes, of course. I think I thought that it was a good idea to go for print. I think it has been gutsy, but smart, to go for print. Because there are of course a lot of prejudice and scepsis. But I feel like the people who are vocal about that are often very black-and-white. Before we started, some people said that it would go really bad from day one. And I understand that belief.

At the same time, I had this strong feeling that.. first of all: children read. They read print products today. So in that sense, there is already a market there. And they are curious, and they want something that is just theirs, something tangible – they are concerned with "this is mine and this is yours", something that you can flick through, and so on. We really got that confirmed when we went out and met with children. We didn't do anything before we had spoken with the kids, to hear what they wanted. So we got that confirmed pretty quickly – that this was something we should go for. And no one ever said that it will only be a print product. But we dare to start there. And I have been comfortable with that. Because I think it is a great way to convey something, because children so often get the news presented so fragmentary. And I believe that there is something special about being able to sit down with a newspaper that you can put aside, find again, write in, cut things out of, go back to certain questions, and so on – as opposed to TV, for example. And Supernytt are doing great things, but it is a different way of conveying information. So there was a gap in the market, that was not being filled – to use bad imagery. So I have been very comfortable with starting there. I don't think I thought very differently about it in the beginning.

I: *Do you think that this is a need that has been there – or have you created a need?*

GLS: I think it is a need that has been there. I really do. Because when we went around and visited schools and talked to children, there was such an overwhelming "YES" from both teachers and kids and parents, something that surprised me a bit. I had expected many more negative reations. But the need was there, and especially after the 22nd of July, because it became so massive, and showed very clearly that children are affected by the news coverage, and they need explanations, because it is horrible when they just read headlines and don't understand the context. So the events of this past summer showed that, very clearly. I think it made it more clear that a lot of children need to get the news presented to them in their own way.

I: *When we talked last, you told me that you entered into a research-phase when you first got into the project, where you looked at what the newspaper could be like. What did you look at during this phase?*

GLS: Yeah, I was, of course, looking for some ideas as to what this could look like visually, and what we could write about. We started with nothing – I think I just had a yellow post-it note saying "children's newspaper". That's it. Nothing about what it should look like, how often it should be published, the number of pages, the age group – nothing. So we were evaluating different elements. For example, how big should the age group be? That was a huge question. Should we make several papers – one for 6-10 year olds, and one for 10-14 year olds? There were a lot of these type of questions. So I went out to schools looking for some answers, to hear what they wanted to read about and what it should look like.

And it was pretty demanding, because they had nothing to compare it with. Everyone knew of Supernytt, but they had nothing to relate to in terms of print newspaper. So I brought along a lot of international papers, just to get them on the track of something, which they then looked at. And it was pretty useful, even though they didn't understand anything of what they wrote. Still, there were pictures, and the visual part was very important.

And it was pretty obvious that the children wanted news the way the grown-ups got them. Not a newspaper with celebrities and stuff, but some of them were dead serious. I was so overwhelmed by how intelligent children are – they have this self-awareness in relation to what they should know. And they said "why has no one made a newspaper that I can read?", and especially the children who were used to seeing a newspaper on the kitchen table back home, it was them especially that has a lot of thoughts on this; "why is no one explaining the newspaper to me? I don't even understand the comics!". There were a lot of concrete thoughts on this. So the impression was that they wanted a newspaper that wasn't too childish, but that had a high level of "infotainment". And there was very clear feedback on the type of paper it should be printed on, and number of photos and size of the text.. they had an opinion on everything.

I: *Were you surpised by how many opinions they had?*

GLS: Yeah, I was surprised by how easy it was to talk to them about it. I was prepared that we would have to explain to them why we thought conveying information and newspapers were important – getting to know the world and so on. But I'm not a teacher, and I'm sure a teacher would not be surprised, but I was. And I was surpised by the level of knowledge, and the clear opinion of what a newspaper was. It was very uplifting.

I: *Yeah, because you mention that they have clear views on what a newspaper is, and knows a lot about it. But you also used the foreign newspapers to illustrate, and then you later made a dummy version. Was it important to have something concrete that they could criticize?*

GLS: Yes, I think so. Because they could talk about the regular newspaper, and criticize it a lot – "it's too boring, not enough photos and no colours!", but it was difficult for them to be to-the-point about what they actually wanted. So, for the first round it was the international papers, and then there was the dummy, which was really important. And we were really nervous when we were out ther with the dummy. But we said to ourselves many times that we were ready to throw out everything, and start from scratch if we were not on to something. And I told myself that 10 times a day, because I knew that they had done that other places in Europe. For example, this Austrian newspaper, who put a lot of resources into making the coolest newspaper – according to the adults. Then they brought it with them to the schools, and were met with a huge yawn. So they had to start all over again. So that was really important.

I: *Did you make a lot of changes from the dummy?*

GLS: I would say that the framework was there to a great extent, but the devil is in the details, so both yes and no. Perhaps not in terms of the theme or content, but there was a huge awareness around incorporating the feedback from the dummy. So it was more like adding or removing parts of something. But the framework was there, and so were were definitely on track of what we are making to day. History tell how it actually goes, but we were definitely on track of something with the dummy. So we didn't make a new one. The feedback we got was good enough.

I: *Did you make a lot of changes since? From the first edition until today?*

GLS: Just adjustments. We make adjustments all the time, but we haven't removed any topics or anything. But we are willing to do that. And we still talk to the kids, and we will continue doing that. We are doing a new evaluation now on Thursday. But yeah, there are no big adjustments yet.

I: *Apart from when you have been out at schools talking to children – has there been a lot of rections or feedback?*

GLS: Yes, a lot! All the emails we have gotten! It is very nice. But I can't compare it to the other children's newspapers – how many reactions did they get? But there are hundreds of children that have written to us – we still get letters you know. It is amazing. Of course, there are more emails. But the children.. we get so many letters from children. A lot of them are concerned with answering questions and such, but they take the time to write "the newspaper is nice" or "could you write about this and that", and so on. And in the beginning, we got a lot of mails and SMS, MMS, from parents who loved taking photos of their children when they were reading the paper, because they looked so grown up. And that was completely overwhelming, that the parents took the time to send us those photos. So, there are not that many anymore, but in the beginning there were a lot of these photos being sent. Amd we have been curious about the activity on social media, and how people would talk about it there, and it has been varied, but I think that it has also been overwhelmingly positive. But of course a lot of skeptics, too. "Oh my God, that they dare to do this!", and "where is the online version? Where is the iPad?", and so on. But it is fun that people have been talking about it.

I: *The less positive or negative reactions you have gotten – what have they been about?*

GLS: Especially the ones about the print medium – "going for print is so stupid". But our answer is that, well, if there only existed print versions of this, then yes – but this is our start, and it might not look like this forever, it might look different. But this is where we will start. And the number of subscribers we have already show that it wasn't a bad idea. But we have to do something more. We can't stop here.

I: *Have you been part of similar processes before?*

GLS: Yes, I have. Not with children, but I have been part of starting a magazine before. It didn't have a long life, but that wasn't my fault. It was something called "Osloliv", and it was a magazine supplement to the newspaper Asker & Bærums Budstikke. That was a few years go. But I have never started something that took this much research and user contact, both before the process and during production. It is dufferent to go out and ask the potential readers what they would like. I haven't done that before.

I: *It might be self-evident, but why did you do it in this case? Why did you involve the users so much?*

GLS: For me, it was unthinkable to start this without asking the children what they wanted. There was a sense that they had very strong opinions, and that they would either want it or not want it at all. So it had to appeal to the children. And the only way to find out it it would was to ask the children. Because we can sit here and be adults and discuss what we think the children should know, but it would be useless. So it was important to ask a lot of children. We just had a lot of conversations with a lot of children – they were comprehensive and long, and we got a lot of input that made us secure in what they wanted, what they asked for.

I: *Why do you think Aftenposten chooses to launch a children's newspaper?*

GLS: It is of course about the competition for new readers, that it is important to create what Aftenposten sees as good reading habits. And then it's important that you, at an early stage, create a relation to a media house that hopefully will be an important conveyer of information and content for

them also in the future. And I don't know if the Aftenposten management has read the report on children and reading habits, but the theory, as far as I know, is that creating media habits happens around the age which is the target age of Aftenposten Junior – so it is very important to enter the market there. It is too late to create close relations when you are 18, 19, 20 years old. Around 8 years old, something happens to child that makes them expand their horizon and be ready to take in more than that which is in their vicinity. And then you should be there and deliver something that seems relevant and important. And create a relation that hopefully can last throughout a lifetime.

I: *So if not explicitly, it can still be part of a more long-term strategy?*

GLS: I think so, absolutely. And there is nothing wring with that. NRK has "BarneTV" and "Supernytt" and.. yeah. If you want to be taken seriously as a conveyor of news or as a cultural institution, you need to take all parts of the population seriously, I think.

I: *Yeah. We have talked about this a bit before, or I have presented this concept of "counter-innovation" to you before, and have used it to describe some of what we are seeing here, or rather discussed whether it can be said to describe this situation. Can you relate to that description?*

GLS: Yes, I can. Because I was very overwhelmed by how both myself and all these teachers and parents felt like it was very right to launch this newspaper now. That perhaps a few years ago, everything to do with online and all the possibilities, the iPads and all of that – it was overwhelming, it was so good and it was great for the schools and everything. Then all of a sudden, you come to this point where it is almost too much. What happened to the things that you could just sit with by yourself, in silence, concentrated – like I mentioned before – that you can cut in, glue together, which is "just mine", and so on. It takes too long to list all the benefits of the Internet, but a lot of the teachers and parents we talked to were concerned abuout the quiet immersion – that things become so fragmented, that it is difficult for a child to orient him-/herself in an online game, for example, because no one is presenting it to them in a way that is easy to understand. So they were missing something that could fill that role.

And then the children themselves were very concerned with the fact that they have "screen time". Most of the users that are online a lot, playing games and so on, are very concerned with "screen time" and, well, that quota has been filled. There is just no more room for anything there, but they say that "mom says that I can read books and the newspaper and stuff – I'll be allowed to do that". So that was interesting. I felt that there was a need that hadn't really been spoken about that much – about doing something "old fashioned", in a way. That maybe, in this great abundance of information and tools we have in schools these days, we are also loding something. We have to get it back, and make this work together somehow.

And with all the possibilities people have these days, I find that people are more and more concerned with quality. There are so many things to choose between, so what we use and read should have high quality. Like when a lot of people said that "if anyone should release a children's magazine, it should be Aftenposten". So that, if another newspaper were to do this, it would not be that great. But it's a bit old-fashioned, I think. But it's really interesting how they thought the timing was so good in some way. I really think so too.

I: *Yeah, and you mentioned previously that this is not a need that you create, but a need that is there. But isn't it a need created by the Internet, in a way? I mean, the fact that we now have the Internet?*

GLS: In a way, yes, that is what I am saying. Because it's thanks to the internet and the enormous news pressure throughout the day that children are this enlightened and pay this much attention to what is happening – that they have a perspective on things and ask questions. And that is so great! But on the

other side, it is almost too good. Because they don't know where to go to get the large perspective, to connect the dots and so on. Not on their level. So in a way I think so, yes.

I: *So do you think that the need would have been there, let's say 40 years ago?*

GLS: 40 years ago is a long time.. Hmm..

I*: Is it hard to say?*

GLS: Yes, its hard to say. But you are on to something. Because part of the answer is the great fragmentation that we see today. In that way, the need is larger today. It is complex; we get the news, we get a message that there has been a mass killing in Syria five minutes after it has happened. I mean, there is an incredible news pressure. It is a cliché but true. And the need to connect the dots and try to understand the large perspective is even larger. I think.

I: *I just thought – its basically a digression, but – what you said about people being so concerned with quality.. The Internet also has a lot of low-quality information. And I just thought that there might be a connection there – that there is a lot of low-quality information, or information whose quality is unknown, which drives a need, or a wish for something that is high-quality. Not that this wasn't there before, but perhaps you didn't think about it in the same way. Perhaps you didn't think so explicitly about wanting something that was high-quality, just because you expected it to be.*

GLS: I absolutely think so. And I think that.. I mean this product had to appeal to the children – if they didn't want to read it, then the parents wouldn't buy it. But the parents are also important in this, because a lot of parents are often pretty ambitious when it comes to their kids – they want them to get the right input and knowledge. It's actually really simple. 1000 things are happening every day, so I want the news that my children get to be ok, or substantial – that it will lead to something, something they can take with them. I think a lot of parents think that way.

I: *You mentioned that a lot of people thought that "of course it is Aftenposten that has to launch the children's newspaper". Why do you think that is – or where do you think that comes from?*

GLS: Well, I think people see Aftenposten as a quality newspaper – the one national quality newspaper we have in this country, that writes about foreign affairs, has foreign correspondents, and so on. I think it is that simple.

I: *And so you mentioned that parents want quality for their children – so this is where that link comes in? Hmm. Back to the topic of "counter-innovation" and this concept that we have tried to define a little. Perhaps this question can be a little hard, but: have you thought of any other manifestations of it – any other forms of counter-innovations?*

GLS: Hmm. I would have liked some time to think about that question. I feel like I could just start babbling on about it, but then it will be all 'me and my views'. But it is an incredibly difficult question.

I: *But yeah, you just have to talk on behalf of yourself. Because I am just exploring this topic here – not just gathering objective facts but also enlisting you as what my supervisor calls a "thought partner". So the point is not to find the large, objective truth.*

GLS: I understand. And I don't know if you can call it "counter", but are we talking about retro trends?

I*: We could be.*

GLS: Yeah, maybe that makes me think of giving healthy food to children, for example. There is more of a "back-to-basics" focus, to get rid of what is not important and all the glitter. It's not necessarily cool to be the first person to have all the new stuff, because it's not so cool to spend too much time online, or play a lot of games just because you can afford those expensive games. Or.. Isn't McDonalds pretty uncool these days? Shouldn't you rather make packed lunches for the kids and send them to organic cooking classes. It's not cool to buy all the expensive cabins anymore. That's just stupid! The cabins that most people want these days are the "back to basics"-ones, the stripped down versions. Cross country skiing, which was a '70s or '80s thing, is so incredibly popular. Not everything should be easy or simple.

I don't know if it has anything to do with that, but perhaps everything is becoming more serious.. Like, do we even have time for this nonsense? Look at how Dagbladet and VG are declining in sales, for example. And if I look at myself, a self-confessed news junkie, if people had told me five years ago that I would stop buying Dagbladet and VG on weekends, I would think "Jesus, is it possible? Of course I will, I have to stay updated"! And now I don't buy them anymore. I don't have time for that nonsense. I need to have what is significant when I want to be updated on the news, and then I can read gossip magazines, too – but that is a completely different thing, something I will do if I have the time. I need to satisfy the most significant need first, and then I might consume some of that if I have the time. But I don't have the time to enjoy that nonsense in my day-to-day life. You peel away what is not necessary, and then you go straight to quality.

I*: So it has to do with time?*

GLS: I think that is part of it, yes.

I: *But why do we feel like we have less time these days? Do we?*

GLS: No, we don't. That is a grandiose question. But I guess it's because the world is closer to us now, we are updated on large parts of the world, as opposed to before. And what is before? I don't know how far back I should go, but you had your job, and then you read the newspaper once a day. But now we have so many things that steal time during the day, and the media houses are definitely parts of that. You have to be really good to manage to sort all the news that surround us all the time. How easy isn't it to just visit an online paper to get updated on the most important news stories, and then all of a sudden you get lost in some nonsense-story that you can sit and enjoy, but "oops! that was five minutes you aren't getting back". So I think that people need some guidance and something that you can trust will inform you about the most important things. "This is what you need to know now". And that is what we are telling the children through the paper, "This is what you should know from the last week". And then we have prioritized like crazy, because there are not that many news in this newspaper. We just don't have the space.

I: *So it's not just the children – adults need this guidance too.*

GLS: Yes, I think so. I think that is why Dagbladet and VG are not doing well, and Aftenposten is doing better. I think so.

I: *A lot of people say that one of the largest trends in the media industry is the focus on niches. Do you think that is connected to any of this?*

GLS: Yes, it is. If you start having very precise thoughts about what you are looking for in terms of information, you are in essence looking into niches. "I am interested in the newspaper that writes the

most about foreign affairs, or that publication or that website. That is my interest in the world, and the rest I don't have time to engage with". Yes, that can be.

Appendix 3: Interview 6

I:	Interviewer
AM:	Anette Mellbye
DATE	29/05/12

I: *The reason why I would like to talk to you is the children's newspaper. I have been talking to Guri Skedsmo, and Sverre Amundsen. I am writing my master's thesis about innovation – and I am very interested in the print format. So let's start. In what way have you been involved with Aftenposten Junior?*

AM: Actually, I haven't really been that involved in the process. We discussed it as one of several ideas in the management group, and we agreed to just do it. We also agreed to remove it from the traditional newsroom, and I am normally closer to the existing products, like the online news, mobile, print. And since this product would involve the daily creation of the newspaper to such a small extent, we chose to remove it from that newsroom. And so it has just developed from there, and that has worked out really well.

And it's a product that I personally believe in much more now than I would have three years ago. Simply because I have children in that age group myself, and I see that, well my home is pretty digitalized, so I think it's really nice when they are interested in things that are not necessarily digital. And papers are just that. And my son might be especially interested. But it feels very right, as a parent, that you children have a relation to a print newspaper.

I: *But it is a need that you have noticed from the children?*

AM: I mean my son – I don't know how this started, but for the last 1,5 years he has demanded that every time he goes to the toilet, someone has to come and read the newspaper to him. So he is a little bit.. damaged by his environment, I think. But when I asked him which newspaper he prefers – Aftenposten or Aftenposten Junior – he said that Aftenposten is more exciting, and Aftenposten Junior is the funniest. But it is very difficult for me to say whether this is a need that children have, but I do see... I will send you a link, if you haven't seen it, to this debate on Foreldreportalen [an online forum for parents] about the children's newspaper...

I: *Yeah, I haven't seen that one.*

AM: It is just amazing. I will send it to you, because it's just great. I mean, talk about viral marketing! I don't know if you saw that Eivind Trædal, the boyfriend of Maria Amelie [famous Norwegian writer and critic] tweeted that "Aftenposten is launching a children's newspaper – perhaps it's time that Dagbladet launches a paper for grown-ups?", or something. And it was retweeted so many times.

I have heard very few negative things about it. I have heard some people say that they don't understand that we are going for print these days. But I am completely calm. I am very digital, but I am completely calm. I think we can wait – it doesn't matter that we don't have the digital there from the start. And then we can gradually see what works. Perhaps because I have children myself, and I see that he is surrounded by iPhones and iPads and stuff all the time, I think it is nice that not everything is digital.

I: *I have heard a lot of similar things when I have been speaking to people about it, too. And for me as well. My first thought was "wow, a newspaper for children?", but then it all seemed more logical after a while. And like Sverre Amundsen said, when you discussed it in the management group, there was*

widespread unity on the decision to go for it. Why do you think that is?

AM: Well, if you look at the media trends, a lot of people thought that there would be an extreme fragmentation – that there would be only blogs and single voices, and no big brands – and I think it is true, but just that tendency has been challenged over time, because the established media houses are doing ok. And now people are speculating on how long Facebook will be around, even though they have glued their users to themselves with all sorts of services and everything. But Facebook is young, and if they are now speculating how long it will last, then of course 150 years of history, like Aftenposten has – of course you respect that. That is a heavy legacy.

And I talked to someone who used to work for Dagbladet, and he said that "no one else could have launched this newspaper", because Aftenposten has that credibility that makes you think that "I want my child to have that". And I think that is right. Perhaps Bergens Tidende could have launched a version of this, but I think Aftenposten has an even better position. And I actually think that even people who are not subscribers of the regular paper might want this one for their children.

I: *So you feel that it is connected to the Aftenposten brand? That that makes this product a natural fit?*

AM: Yes, it is very strongly connected to the Aftenposten brand. Like Innsikt is a part of Aftenposten, this too is a part of Aftenposten. And of course inspired by the success we have seen from NRK Super.. A lot of us have children around that age, too, and you do some hypothesis testing on your own reality. But we didn't run any heavy analysis on this case. It was pretty "gut-feeling".

I: *But do you see it as almost a trend to pursue children as media consumers?*

AM: Yeah, I think it is. And I think we might be treating children more like grown-ups than before. My son is six years old, and when the bomb went off on the 22nd of July, and the whole terror attack happened, it was impossible to isolate him. Even though we were in Denmark at the time, it was impossible for us to isolate him from that. We had to talk about it.. I think before, you were more careful, you wrapped things up a little bit. Today, they live in a society where media surrounds then 24/7, either they want to or not, and that means that the media are much closer to them, and we have to be more responsible suppliers of media for them. We can't just ignore them and think that they live in their own little bubble, because they are exposed to this all the time, like via social media.

I: *So the fact that news and information is so readily available all the time means that you need a product that is more limited, controlled?*

AM: Yes, I think so. And I think it is important that we can edit the news. I mean, the way we edit news for adults, so that they can be receivers of the big, tough news. And they will be available for the children as well, which makes it even more important that there is a channel where we are concerned with explaining and putting things into context that is easier to understand. But I think children's journalism is one of the.. I hope that we can learn from it internally, because we know that if everyone has been writing for young readers all the time, the journalism would have been so much better. Because young readers are more critical, in the sense that they don't give us a lot of chances. They expect everything to be presented in a good way, explained well, and so on. Not simple, but clear, good, well illustrated, and so on. And in that sense, writing for children makes you more focused, because you have to be very pedagogical. And I hope we can learn from that internally.

I: *Do you think that the need for a newspaper like this is new, or has it been there all along?*

AM: I think that it has been there all along, but I think it has become even stronger because information has become so readily available all the time. We move around in this media sphere

constantly, either we want to or not. And then it becomes even more important for children to have something curated especially for them, so that if they read a headline or front page, they can put it into a context. And they see front pages, they are on social media – the news are available to them constantly, and it didn't used to be like that. So I think that has made it more important now than before.

I: *But what about the print medium, as that is the format of this paper – how do you see it? Does it seem natural to you that this is a print newspaper, or could it just as well have been digital?*

AM: It might as well have been digital, but I think that, if I had to choose, I would have chosen print.

I: *Why is that?*

AM: Because I think it is good for children to get to know the print medium. But perhaps that is only nostalgia. I don't know. But I think that there is something good about the physically limitied medium. I think it's very tiresome when I bring my iPas on vacation for example, that it is not a physically limited medium that has boundaries. I think it's really nice to have the print paper then, because I know that what I have in front of me is all there is – there will be no e-mails, no messages, it is just this one thing. I can enjoy myself, I can relax with it. And I believe that that experience is good for them. That there are not always 17 other things that can disturb that experience – the concentration they have on what they are doing.

But we have a lot of opportunities. We could have launched an online service, we could have launched an iPad-version – and we will, or I think the first step would be to make a PDF version, but that is not the product that we believe in the most. The product we believe in the most is the print paper. Now. But that might change.

I: *When I talked to Sverre Amundsen we spoke a lot about how the value of the product might be its uniqueness, both in terms of content and the medium in itself – the fact that it is in print. What do you think about that, do you think that it is important – because you don't have that many alternatives? Do you think that it is a success factor?*

AM: Yes, I think so. But let met hink. We have Donald Duck, which is a monthly magazine, and I think we will cancel the subscription because we don't need it. It used to be for reading practice. But we don't need both, and I would rather have my children read a newspaper than Donald Duck. But Aftenposten Junior is also entertaining, so. So I'm thinking that we are doing ok in terms of print products. At the same time, if both VG and Dagbladet had a children's paper, I stil think that we would do ok. Who else could have done it? Perhaps Cappelen [Norwegian publishing house] could have done it. They aren't publishing newspapers, so they don't have the same possibilities to exploit their existing resources, and we have the credibility in terms of conveying news, in a totally different way. So I don't think it's the uniqueness of the product, but rather the uniqueness of the brand.

I: *I'm thinking about the innovation process in itself – meaning how the idea became realized. Do you think that these processes are different depending on whether you are innovating print or online? Or is it often that you come up with the idea and then after a while decide on which medium you should use?*

AM: I think that varies a lot, from product to product. It's not like we got an idea about a newspaper, and then decided that it should be in print. The thought of it being in print was there from the start. But it was funny, because we have known about these children's newspapers for a long time. But it is now that we do it – and I think that that is down to the media landscape changing, that children are more exposed for news and need edited editions – and of course that we are more pressured to find sources of income, and seeing how far we can stretch our brand.

I: *Yeah, because when you think about willingness to pay and print products, we are so much more used to paying for those type of products. Has that been a factor in all of this?*

AM: It definitely hasn't been a negative factor. If you have a good idea for a print product that you think you can make money on, it is easy to say yes to it, because we know that the business model adds up. But in this case, we had no advertising revenues, something that all the other products have. It could change but.. it is a different model than what we are used to.

I: *I'm asking because the focus of my research, or the way it has developed, started with looking at this children's newspaper and seeing what sort of trend you can relate it to. And my supervisor and I were discussing this concept I called "counter-innovation", which I think is about innovating against what is the dominant trend in an industry. And when you think about children and media, you very quickly think of digital products, whilst this is a print product. Can you relate to that way of thinking?*

AM: Yes, and innovation is often one step away – and by that I mean that you don't always do the expected but rather take a step away from the expected. And I can absolutely relate to that.

I: *I'm thinking about the consciousness, or purposefulness, of the fact that it is a print rather than a digital product. How big of a role has that played in the launch of the product?*

AM: I think that... There's not a lot of innovation that follows a school book. You can rationalize it afterwards, and if you do that, I can follow your model. But we just thought that "a newspaper for children could be a good idea", and then afterwards we realized how good that idea really was. There are so many reasons why this is a good idea now.

I: *The first thought of it being a good idea can also come from a lot of.. knowledge and experience.*

AM: Gut feeling

I: *Gut feeling, yes.*

AM: And I think that that plays a big role. And yeah, it is a risk – there is a risk to it, but in a project like this it is still pretty small. As opposed to developing something digital, where you have to develope a lot of things that cost a lot of money – the cost will be a lot higher then, if you miss. But in this case, we just put together a project group that worked over some time to create a concept, and then we went for it. And it it doesn't work then well, we will kill it. It's not more complicated than that.

I: *So there has been a relatively low risk related to it – which has made the threshold for launching it lower?*

AM: I don't know if I would put it like that, because I dont think that we saw a great risk with it either. We felt like it was "safe". But it is interesting, because in France for example, they have had these children's newspapers for many years, and we have thought "no, we're not interested". But now we felt that the market was ready for it – or so I think we felt, without really making any big analyses or anything.

I: *Some of the others mentioned the trend that everything is becoming more "niche". Do you think that it's connected to that? That it becomes more important to go for a more narrow target group for print products?*

AM: Yes, I think so.

I: *Why?*

AM: Because I think it is hard to hit the right spot with generic products, or mainstream products. And I think that the morning edition will try to be a generalist product for as long as possible, and that it is important for media's role as an arena for different voices and opinions, so it is important for us to be big. So we don't have a niche strategy for the morning edition – we wouldn't be comfortable with that, that wouldn't be right. But we are developing a niche culture around Innsikt, food magazines and children.

I: *Generally speaking, how do you see the newspaper industry, both print and online, developing?*

AM: I think that the newspaper circulation will decrease, and then the big question is how far. But a lot of the readers will migrate online. I still think that there is room for print, but it will be more niche I think. But the morning paper won't be niche in the way that its focus will be narrow, because it has to be a broadcaster. And digitally, we will have to work on charging users.. and developing the niche products there as well, so that the users are satisfied. But it is demanding to build strong digital products, because it is so fragmented. And making them profitable, too.

I: *But in terms of editorial strategies, or types of journalism, where you can discern that Aftenposten is leaning more and more towards "slow journalism" – do you see that as a natural consequence of the development online?*

AM: Both yes and no. I think we will differentiate even more between the platforms, and that the long feature stories will be more on print. And what we see from article tests is that breaking news-stories, if you can call them that when they are in print, they are also read a lot. So we will not become magazines yet. But the ability to develop own stories, explain the background and context – I think that will be very important for Aftenposten.

I: *But do you think online and print will become more alike, or more different?*

AM: More different. And that is down to a lot of things, but I think that we are still not taking the online platform seriously enough, and one of the things that will become more and more evident is that the Internet is social. Which means that our flat websites will have to develop and change. So I think that the whole journalistic process will change a bit, from getting a tip to writing and publishing a story, to someone having an idea, you get input from social media, write the story, publish it and get comments from readers, and then make a follow-up based on comments from the readers. In relation to the rape-case, all the rapes in Oslo before Christmas, we sort of crowdsourced the case in order to get more people to patrol the streets at night, and then we made a virtual map where we asked the readers where they wanted more streetlights in Oslo. I think we will see a lot more of that type of use of the Internet medium. And that is really good, because not long ago, we were scared that the Internet would take all our jobs. But they are two different things really, they are two different things when it comes to involving, engaging and giving the large perspective. We often see that in breaking news-stories, like when that cruise ship capsized off the coast of Italy, that there are constant updates. And the picture you then get as a consumer of news is pretty fragmented. Because you can't pick up all the pieces, and then you get the print paper the next day which gives you "this has happened" and then you have the most of it.. I think that they will play different parts. And that is a good thing for the print paper as well – that print and online understand their different roles. And I don't always feel that we are quite there, but sometimes we are. We have to become better at that.

I: *You feel that they complement each other?*

AM: Yes, and it's interesting, because they complement each other now, but they didn't do that two years ago. Because it has something to do with the development of the media. Two years ago, we talked about social media being interesting, now we talk about the Internet being social. It is a medium of dialogue, really. Social media was a thing two years ago as well, but now everything is social media really – I mean it's not logical that something shouldn't be a social medium. In the way that – and I don't mean that everything should be Facebook, but – that it has the possibility to carry dialogue and involve.

I: *So there is a change in the way we think about it and the way we use it? Not just how the technology is, but that it is the interaction in itself that creates the change?*

AM: Yes, but we have to make it possible, through the products we have. When we have "a safer city" and light bulbs around the city, and VG has Haikesentralen, then we are moving towards it being more social.

I: *But do you feel that the changes the print paper is doing becomes some sort of counter-reaction to the development or the possibilities of the online world, or is it developing on its own terms?*

AM: No, it is not developing on its own terms. Nothing is developing on its own terms. And I don't think.. If the Internet hadn't been there, the print paper wouldn't have changed much. And it wouldn't have to change.

I: *But how do you think that the children's newspaper would have looked if there was no Internet? Do you think it would have been launched? Do you think that it would have made a difference?*

AM: In a lot of ways, it has been driven forward by the Internet. Because children's newspapers existed long before we launched this one. But the Internet has sped up the fragmentation of the media, which has challenged us to think more in terms of nice. But at the same time that the Internet is the medium that is making all this information available to our children all the time, it makes it important for us to curate and edit news for them. So you could say that.. It might be right that.. It is interesting that we are responding to an Internet trend by launching a print product.

I: *Yeah, and it is this that I find fascinating. Why you chose to launch it, and the timing, and yeah – the whole situation. So how do you see print media innovation these days? Are media houses launching a lot of new print products, or less than before? What is your view on that?*

AM: Well, the pace of development, in the sense that we are changing much faster than we used to. But for the user, if you go 3 years back in time and compare Aftenposten then to now, you will see that there are huge differences. But I think the user perceives us as being rather static. And that is important, because the user hates that we change. But if you ask if we could change more or faster, then my answer is yes, we could, but it is incredibly important that the reader is caught up with the changes that we make. And there is a lot of conservatism here. In my head, I have a very clear understanding of what is suitable for print, and what is digital content. But I think it is clearer in my head than in a lot of others'. And you can agree or disagree, but.

I: *But when you say "my understanding of it", do you think about what you said about the Internet being social?*

AM: Yeah, I think about giving understanding, put things into context, summarize – that is a very important role for print. And I think that we can do it even better sometimes. And creating good graphics and stuff – we could do that better as well. And then I think that the digital – mobile and online – we could use the opportunities we have to do even more social journalism.

I: *But in terms of what you talked about regarding the print papers and delivering insight and all that – do you think that this role will change in the future, or do you see the print paper becoming more focused on just that?*

AM: Well, I think that it is very important that it is relevant in terms of reporting news. We are not an encyclopedia – we stick to the fresh, the current. But I think that providing background knowlegde, insight, understanding, having expert knowledge in the areas you report on – that will be more important. Maybe you will se more expert journalists than generalists. That is possible.

I: *How do you think the children's newspaper will develop – both editorially and in terms of the format?*

AM: I think it will change in symbiosis with its users – that they will change it through tests at schools. The children have been very involved in the development so far, and I think they will continue to be. But it was funny when I had the dummy version with me home, and then I brought the first edition with me later, and then my son says "ah, could you open the page on the experiment of the week?", and so one of the concepts had already stuck with him. And we know from Aftenposten that it takes a really long time for concepts like these to stick. So it seems like they have hit something.

I: *Yeah, and children as media consumers is an interesting topic. And how do you think this development will be going forward – will it be more difficult to get children to read print? Is this newspaper a way to get them to do that?*

AM: Well, good question. I think that we are building a relation with them. They might know who we are. And yeah, that can be a way to move forward with them. I definitely think that, as they get older, they might think that Aftenposten is more relevant.. And then I think that, subscribing to Aftenposten Junior might make them subscribe to Aftenposten as well, in the same household. But the whole thought, if you look at France and the children's newspapers there, was to get them to start reading print. But a lot has happened since then, and we know how print is doing. So it might be harder for them to accept print when they start studying, and don't have a lot of money, but have access through digital channels. But I think the fight for print readers is harder now than it was a few years ago.

I: *Yeah, and who is actually the print customer? Is it the adults or the children? Or some sort of mix?*

AM: Well, I think it's both. there are a lot of parents who like the thought of making "good choices" for their children. I know when I had my children, I wasn't sensitive to prices at all. I was just like "aah, my children!". In the beginning, you are just not critical towards things like that. And this is also the type of product you are less critical towards, because you just think it is good. There are no negative things about it. So this is sort of stretching the "sensible choices" you made for your children – the choices that feels like the right thing to do as a parent.

I: *But do you think that children have a greater need for news now than before?*

AM: Yes, I think so. But it is also because they are surrounded by news. They pick ip on it, and then they have a great need for those news to be curated in a way so that they can handle it.

I: *Have you seen any negative reactions to the newspaper?*

AM: Yes, I have. I think Gambit has one.. I mean, it was positive, but there was a comment on how they thought it was a mistake and that you should go for digital products and so on. Plus a few tweets that have been.. but there are not a lot of those. I haven't been worried for a second.

I: *But so the critique has only been about the medium – that it is print and not digital?*

AM: No, nothing about the product. Or.. what has been negative, if you can even say that, is that there should have been more news. And we can adjust that, or we might just keep it the way it is.

Appendix 4: Interview 7

I:	Interviewer
GH:	Gisle Høvik
DATE	14/06/12

I: *You can start by telling me what you do at Aftenposten?*

GH: I am the subscriptions director, meaning that I am in charge of the subscription department. My department has two main functions; one is selling subscriptions, the other is customer service. 18 months ago, we only worked with the print newspaper, but now we work with the magazines too. So we took the magazines, which were 5 in total before Aftenposten Junior was launched, into our portfolio. It has become more of a multi product-customer service, and we do the same when it comes to sales. We have one sales team that sell all the different products.

I: *How long have you been working for Aftenposten?*

GH: Five and a half years. Before that, I worked at Drammens Tidende and Orkla media. So I usually use my son as a reference – he is 16 and a half years old. I started working with subscriptions and single copy sales when he was about one. So I have worked with it for a few years you could say. And Aftenposten is a fascinating place to work. There are so many skilled people, a lot of great history, incredible products.. and then we have some solid challenges, that are fun to try and tackle. So it has been a good journey for me.

I: *What sort of challenges are you referring to?*

GH: Well, it's not so easy to work with print subscriptions, because people have so many other options. They chose to spend time on other things. And that is what makes them quit their subscriptions. You have costs on one side, and you have benefit on the other. When the ratio between the two is right, you can be bothered to pay your subscription bill. But when you look in the corner of your living room, and you see a stack of newspapers you haven't opened, and there is a bill for 4000 kroner next to you, then you think "I can't be bothered to do this". And that has changed. Not with all the customers, because a lot of them still like to read the newspaper and will do so for many years to come, but with all the customers that have not yet become avid readers, we definitely have a challenge. And that means that it is harder than before to make them say yes to a test subscription, it is harder than before to make them continue, and at the same time there are some of the loyal customers that also give up.

And challenge number two is that Schibsted is a demanding owner. And so when we meet a lot of hardship in terms of revenues from consumers and the advertising market, Schibsted still wants their bottom line. When there are areas where we can see that we can expand into, then we can't, because Schibsted wants their money. And we cannot maneuver well enough internally for that money to be liberated. So that is something that I find hard in my job, that your actions are limited. We could have done this and that, but we don't have the money, so we can't invest in it.

I: *What do you think makes people change from print to online or iPad?*

GH: The iPad can contain anything you want to put on it – it is one place, with easy access and takes up less space than carrying 5 or 6 newspapers around. That is one example. It is more handy – it is a simple library. Those who are very used to the newspaper format, the ones who don't want to risk

missing out on some news story, a lot of these people will still read the newspaper. A lot of people read the electronic newspaper. And it is more about the end-to-end feeling you get with the newspaper. You don't have that on the iPad – there is no end to it. So that is one of the benefits of the print paper, that will contribute to it still existing.

I: *What has been your role in relation to Aftenposten Junior?*

GH: My role has been that I was the one who imported the idea. I went with a delegation from Schibsted to Austria, and visited a newspaper there. Rolf Erik [Ryssdal, the Schibsted CEO] has recommended us to visit them, as they were believed to do some good work with circulation and that sort of thing. They had this motto "if you develop print, print will develop". They had that as their key thought, and also adopted a sort of "cradle to grave"-mantra; that we have to offer products to people all through the life cycle. And then they had created this children's newspaper, and it had performed way above expectations. The profile of that newspaper was pretty similar to Aftenposten, and so I thought "this is perfect for us – this is really clever!". I saw straight away that there was a business case here.

So I took the idea home with me, and went to Hilde Haugsgjerd [editor-in-chief of Aftenposten], and said that I think this is a good idea. And she agreed. So I presented this idea at a management gathering in Moss, and everyone there were really positive. This was a powerful idea – and people just got it. And when you have an idea like that, you just have to work with it. We are good at discussing good ideas to death here at Aftenposten, by creating a lot of slides and being critical and stuff, but this time the process was smoother. We set up a pretty decent case, with low costs and medium expectations on what it might yield, and then we launched it. At the same time, it is a project that we can kill easily if it doesn't work. But right now, it looks like it works.

My role has also been to be a professional resource into the project group. We will also phase it into my work in the sales department. So far, we have only worked with what we call passive sales – ads, DM and online sales, that sort of thing. But we will start selling it through phone sales and that sort of thing, where the volumes are a lot larger. We don't have enough money to market it all throughout Norway. When you invest money in an Aftenposten subscriber, that is money you get back during the first subscription period, but also all the years to come while the customer is still in the game. I guess we are a bit cautious in terms of the amount of money we spend getting new customers.

And so I think we have found a hole in the market, as there are no newspaper targeted to children. I think that managing to cover the need children have to understand the world – that is what the newspaper is about for us people, we need to understand the world we are a part of. And I think children need that, too. A lot of people don't watch Supernytt. And Supernytt is our only competitor – that is what we have defined as the only product that covers the need that Aftenposten Junior covers. So we have obviously hit something. You have children in different categories – some like games, some like playing in the street, and some like to read and understand what is going on. There is a group of children that are our target group, and they love this product.

Have you seen the Austrian paper? It is more childish – a little bit more like a school newspaper. But we have really delivered something else. Well worked through, the whole thing. We have created a great profile, and we have been good at delivering under that profile. And then it will change as we go along.

So it is an advantage that we are the largest subscription newspaper in Norway – we have a list of customers to start from. The first part of our launch strategy is about getting as many customers as we can out of our existing customer base and through our own advertising channels. We are trying to

capitalize on some sort of market capital – or call it whatever you want. So that has been successful. But like I said, we can take this further.

Other than that, I have been there the whole way – from coming up with the name to getting all the criteria for the profile aligned. So it has been an exciting ride.

I: *Has that been through the project group you mentioned? How many people were in that group?*

GH: Like I said, I have been a bit back and forth, but let's say that there have been four or five core members, and then two to three others that have been there when needed. It is about covering all the needs of the value chain, from the printing press to customer service.

I: *Do you usually create a project group like this when you develop new products?*

GH: Yes, that is normal – either if you are changing an existing product or developing new ones, there is often a project group with participants from all the relevant departments.

I: *You also said that you "made a case" when you wanted to continue with developing the idea. What did that entail?*

GH: It was a simple alignment, concerned with "what is this", "what can we charge for it", "how many subscribers do we see it having in a year, two, three", et cetera. A pretty simple calculation, with some room for adjustments. But because we have experience and skilled employees, we know approximately the figures. Distribution costs are from here to there, and so on. And when we have the infrastructure, then "plugging on" the extra products is.. if you were to go out and shop everything, it would be expensive. But since we already have the structure today, the new products become positive additions to the bottom line.

I: *When you made the case, did something surprise you or seem different than usual?*

GH: I don't think so. It is not rocket science, there are some numbers that are well known. And then it is about assessments – how much do we believe in it? If we had to reach a circulation of 25 000 for it to be profitable, I don't think we would have done it. But we set a goal at 10 000 before the end of the year, and then for it to reach 16 000 in three years. And I think that that's realistic. Also because we had some numbers from the Austrian newspaper. So based on knowledge of the market, others' experience and your own experience, you are almost always 80% right. Especially when you also get some tough questions along the way, and there are several brains working together, then you rarely loose track completely. There are a lot of great, experienced people, and the questions you get along the way are often part of tuning the foundation, or making the decision more solid.

I: *You mentioned that when you saw the Austrian children's newspaper, you thought "this is a great idea!". Why did you think that?*

GH: What caught my interest was that it was an untraditional thought that had materialized. It was surprising, in a way. And I though that if I had been young, or if my kid had seen this, I would have thought that it was pretty cool. And I liked the explanation they had – to give children their own newspaper that they have a relation to, and that can give them a simple explanation for why the world is the way that it is. Because it's not easy – I have kids myself and they ask me all kinds of things. And I can't always answer.

And then I saw the newspaper in our context, with our structure. It was just "plug-and-play". So there was a good fit. It was a given case.

I: *And then you presented it at the management gathering. Is that a normal forum to present this type of ideas?*

GH: Yes. We have a strategy plan with six prioritized strategies. One of the strategies is that we should strengthen our position amongst young target groups. And on this gathering, this was one of the topics that the group were to focus on. It was about getting down some good points about possible actions. And then I presented the idea of a children's newspaper, and some other person presented an idea about websites for children, like an application for kids. But you ask if it is normal? I guess it's normal to speak up about ideas that you have a "feeling" for. But if there hadn't been any time for it, I'm sure we would have found some time at a normal management meeting or something. It is not difficult to be heard in Aftenposten when it comes to things like this. But the idea has to be sufficiently good to make people think "yeah, why not?". You have to get through a hurdle, and then if the idea seems solid, we continue with developing it.

I: *And then you got what you described as a spontaneous good reaction from the people in the room.*

GH: Yes. Yes.

I: *And this is something that also the other people I have talked to mentioned. I think it seems like an exciting phenomenon. Was there any discussion around it? Did you talk about why it was such a good idea?*

GH: There can be these times when a group gets something presented, and it might have been presented a little bit before, like an internal preparation. But I don't think that was the case here. They were surprised. And I think they were left with the feeling that I had. Because the people I presented this for are experienced people with a good gut feeling for this kind of thing. I like that phenomenon – gut feeling. When your body responds to it, sort of like with good food – it tastes good. And then something happens collectively in a group – if someone starts nodding and stuff. There are some group dynamics there. So we worked in groups that evening just to try to anchor the idea a bit, to take a few rounds with the concept. And there was a unison positive mood. It's like I say – "a good idea is easily sold", or "a good idea is easily bought, a bad idea is hard to sell".

I had presented it in the group of managers that I have, and I don't think I have gotten any negative reactions to this at all. And that is very positive. It is easy to understand. You can come up with all sorts of ideas where people hardly understand what it is about. So that is also a part of it, probably. Because the world is easier than we want to make it. At least in a corporate setting.

I: *So you continued working on the idea the next day?*

GH: Hmm, how was it? I think we split into small groups and the shared the feedback in a plenary session. And after the gathering.. you have interviewed Sverre Amundsen? Because he is in charge of the publishing department, and he makes and has the revenue responsibility for the publications we have besides the normal paper. So I think Hilde [Haugsgjerd – the editor-in-chief] went to Sverre and said "can't you continue working on this case?], and then he created the project group that I was a member of, too. So yeah, it was a pretty smooth road. And I think that an increasing number of people at Aftenposten believe that, the smaller groups we have, the more effective we are in arriving at the target. Because Aftenposten has been rather characterized by large groups and a lot of people and things going pretty slow. I think we have learnt that the fewer the people, and the more "spot-on" in terms of people – a little bit "task force"-like – the better.

I: *Some of the people I have interviewed have mentioned that, not only did the idea seem good, but it seemed right at this point in time. That the timing was right. Did you feel the same?*

GH: Hmm.. No, I didn't have that feeling. But I understood that, when Hilde had gone to talk to Sverre, and not down to the large editorial staff and created a project group there, that that was more right. Because he had a collection of extra-products, if you can call it that, and there, you can create a small guerilla-environment that will deliver this – an environment characterized bv entrepreneurship, if you understand what I mean. So in that way, you could say that it was more right to launch it now, because we had a larger portfolio of the small products. But it wasn't something that I was consciously thinking.

I: *Because one of the people I talked to was talking about the availability of news stories, in relation to the Internet. That, for example, after the 22nd of July, you see that children actually see a lot of the news, but perhaps just a headline or they might read an article on VG that is not really for them. In that sense, people mentioned that the timing might be better now than 10 years ago. Have you thought anything around that?*

GH: No. I didn't think about that at all. And to be honest, I don't know if it is something that we come up with when we look back on it. But no.. I can't remember anyone talking about it when we made the case either, to be honest.

I: *Another thing is the need for the newspaper. Was this need there from before, or is it something that you have created?*

GH: It is a need that was there, definitely. The need is created when children talk about having done something or seen something in their friend's magazine – then you create a need. But from the start, we cover a need that is already there. And that is the force that is moving this process forward. Because it is completely different than a Rolex or a Versace-dress, which is a need based on myth. But you could say that, ok, the world is about being correct. If you take an average street with Aftenposten readers on the west side of Oslo, a street with families, and then two of them start subscribing to Aftenposten Junior, you bet that the others will start subscribing to it as well. So those are the effects you get. But you get them with everything.

I: *But do you think that there was a need for a print newspaper? Or was there just a need for more and limited, or curated, information?*

GH: That is difficult to say. I mean, you have two decision makers here. It is the parents that purchase, and the children that read. And the parents that purchase, they think "ah, a print newspaper – that's clever, I understand that". And the children might not have that sort of a relation to print, because they are more digital, but they have a relation to the fact that adults have a relation to print. But it hasn't been available to them before now. In that sense you might say that it had to be print that was the wrapping. But to us, it should also be print because it is what we know, it is our main business model, and it is what we know will yield revenue. So it was just as much an internal need on our side, where the business model gave us a sum of money. We didn't have a business model that told us that online would yield that much revenue.

I: *So it was always meant to be in print?*

GH: Always. And then we had a period at the end of the process, where we had gotten some feedback from some sort of survey, where someone had commented "oh, that's great – will it be in print as

well?", and we thought "woops!". But it was no issue really. We were supposed to make money on it.

I: *But some might say that developing a new print paper now is a strange strategy, or a strange thing to do. What do you think about that?*

GH: I don't think it's a strange strategy at all, I think it's a good strategy if you can make money on it. If you can't make money on it, then you stop doing it. And one more thing – through doing this we are gaining skills in creating information for children. Whether that is in print or not is up to us. We deliver the newspaper that will be profitable for us.

Another thing is that we are building a new customer base. We sell a newspaper to you, and you have a six-year old and a two-year old. You are a potential Aftenposten Junior-subscriber for another 6-7 years, but then we also have a really cool online application that lets you practice the time table, do you want it – it's only 29 kroner a month? Yes, I want it. So you have a potential there for gaining more value out of the customer, and when it comes to a pretty narrow target group. It's not in the plans right now, but it is a way of thinking. And then we tie the household to a customer relationship. And we haven't done anything with our bundles yet, but that is another possibility. Or we can say that "ok, since you have a subscription for Aftenposten Junior, you can get a reduced price on Innsikt". So there are a lot of these type of mechanisms, right.

I: *So you don't believe in the death of the print paper – at least not yet?*

GH: No, I believe that the paper will live. And some like to read print, some like to read online. You can say that the characteristics of a computer are not the same as the characteristics of print. But in a distant future, if you have a computer that is just a sheet of paper, that it what everyone will use. But for now, some people will like this format, and some people will like that one.

I: *So they are complementary, in a way?*

GH: I think so. If you think about reading a newspaper as opposed to an online paper – imagine which state you are in when you read a print paper versus those blinking boxes, and... It disturbs you. Isn't it better to sit down and concentrate on it – "today's commentary, part two, Aftenposten"? And it satisifies a need, right. Those are my thoughts on the matter. And people will predict the death of one thing or another, and so on. But as long as we make money on print, we will continue doing it. If we had made money online starting tomorrow, then perhaps we would have thought "let's quit everything that has to do with print, because now the money is coming from digital products". And that is nice. So you can say that the money controls that kind of stuff.

I: *We have been talking a bit about this need for something that is both print and online – that they have a complementary rather than substitute function. But do you think that the generations growing up today that have these digital products from day one.. they play with iPads when they are two, right.. do you think that they have the same need? Is it a human need? Or is it something that is created by the context – the world we live in?*

GH: Well, I think people have some basic needs. We have a natural curiosity, and a need to develop that we are born with. In that way, the media helps us achieve that. Look at the phenomenon with Se & Hør [Norwegian gossip magazine], for example. Why is it still being published? And why is it the first thing I pick up when I'm at the dentist's office? Ok, not always, but. It is because we have a need for gossip. We have a need to know how other people are doing.. and we are born with that. It is the same way with news. Back in the day, they ran across mountains with a hollow cylinder containing news. And my thought is, ok, they are growing up without a relation to the print medium. And if they can satisfy their needs without the print medium, than that is what will happen. But if they find out that

print, that is also a good medium, they will use it. I believe that they will. They predicted the death of the paper when the radio was launched, and then when the TV came along, and then the Internet.. But we are still chopping down a lot of trees. Of course, it will be different for the ones who grow up and play with an iPhone in their stroller. My niece is one and a half years old, and she can handle an iPhone fine. Programs, choosing songs, and.. So it is a good point. But only time will tell.

I: *But what about these innate qualities of the print medium, the print newspaper, that you don't get online?*

GH: Well, this is related to what I said about having a defined start and stop, that is one thing. And the other thing is that it is based on editions. Online, you decide when you want to use it, but the paper arrives at 7 am, or you get the magazine in the mail on a Thursday. So those are some characteristics. "Ok, it is Thursday so I will sit down and read Innsikt" – instead of choosing everything freely. Because you can choose everything freely – your TV has a thousand channels. So it is sort of a counter-weight. And I think that can be a characteristic. Another thing, and I don't know if it's important, but that is the "collector"-phenomenon. You have a stack of Innsikt, they are jus standing there and you can look through them. I don't know if that is a huge factor. But you have people collecting stamps and everything, where the important part is just to obtain all these objects. I think it is sort of a primal instinct, from when we were collecting nuts and berries – it's sort of a hoarder instinct. And it might be easier to satisfy this instinct when you are dealing with physical objects. Or no – I don't think that that is very important.

But what else? Well, print is less disturbing. It is a calmer, more meditative medium, compared to a lot of what you can find online. And then there is the most obvious: the experience of the reader. You can say what you want about the quality of iPads and everything, but seeing paper and black letters – there is still something special about that. At least that is my subjective opinion. But then there are quite a lot of people who have these Amazon-things, the Kindle, which is all right. But the iPad – so far, I can't really get comfortable with it.

I: *The new one is supposed to have a resolution that is better than print. Or at least be amazing to read from.*

GH: And of course, they aren't working on it for nothing. Because they are competing with print.

I: *You mention that you almost see reading print as a counter-weight to reading online. Do you think that you can say – to a certain extent – that all the news online almost make it neccessary to have a print newspaper? That they cause this need, in a way?*

GH: Yes.

I: *Because there is so much chaos that you need something limited?*

GH: Yes, right. That is the value of the Aftenposten brand. Because when I pick up the newspaper in the morning, I know that this is the delivery Aftenposten will give me today – they have edited what is important in the world today. You don't get that feeling online to the same extent. You might get that feeling when you use the iPad version of Aftenposten, because it has a defined beginning and end. I think that is a good point. I think we could make an even bigger point out of it in the morning newspaper, for example by being even more thorough. "What are the top 5 news stories in the world today?". We don't do that. We could be even more of a centre for editing the way of the world. From space and to Hegdehaugsveien [one of the main streets in Oslo].

I: *Yeah, and I was thinking – is it Kjetil Østli who is writing from the trial? I talked to Guri or Sverre about this role – especially when it comes to the trial, as it is such a huge news story – if you go to VG, you will find it all over the front page, and you can see it live – you can chat and tweet and everything. And it might become too much, so that it creates this need for someone to bring you sort of a summary – or not a summary but more like the whole story.*

GH: I see what you mean. Just as an extension of what we are talking about here: we had an idea workshop here, and we were talking about how Aftenposten could make their mark by editing what was important in the world that day, but with a different touch. And that could be that we have 60 partners out there – the 60 largest newspapers in the world. And we would select 20 insightful articles every week, translate them into Norwegian and sell them – and it could be both digital and print. An interesting example could be "what are the Greek newspapers writing about the Greek economic crisis? What are they writing about themselves?". Because we don't know that. Or Japan during the earth quake, you know – how do they really handle it? What are people feeling – and what is the mood like? And that is some of the same thing as we do now – functioning as an editor, but then not even with Norwegian eyes, and basically just packaging content together. It is a cool idea, really. So.. that is sort of along the same line of thought. That you have someone that edits and packages it for you. Because you can't stay updated on everything.

I: And then perhaps the brand – everything it stands for – becomes even more important?

GH: Yes!

I: *Because there is some sort of greater trust, in a way? Do you think it's important for Aftenposten Junior as well – the Aftenposten brand? I guess it is not coincdental that it is called Aftenposten Junior?*

GH: No, there was no discussion around that. It was very important to us that Aftenposten should be the clear sender of the product, because it was sort of a brand extension – a very precise brand extension. It was built on the same values, so it wasn't hard. But I guess that is the difficult thing for newcomers. And that is why we have to handle the transition to online in a stable way. Because we have a brand we can capitalize upon.

I:	Interviewer
OEA:	Ole Erik Almlid
DATE	27/06/12

I: *First of all, what is your position, or role, at Aftenposten?*

OEA: I am the news editor, which means that.. do you know what it is, or do you want med to explain it?

I: *You could explain it, just for...*

OEA: It means that I am responsible for all the news production at Aftenposten, which is basically everything that happens editorially, in all channels. There is a digital director, but I am responsible for a lot of the content that goes online.

I: *And how long have you been working here?*

OEA: I have worked at Aftenposten twice. I started working here in 2001 as head of political journalism, and then I advanced to news supervisor after some time. And then I became editor-in-chief of Østlendingen, which is part of Edda Media [a competing media company in Norway]. And then I was re-hired by Aftenposten as the digital director at first, and then news editor. So I have been here for 6, 7, 8 years then. In total.

I: *But so your other working experience is also from the media industry?*

OEA: Yes, that is where I have my education from, and I have worked as editor for a lot of different newspapers.

I: *And what has been your role in the process of developing Aftenposten Junior?*

OEA: Well, there are a lot of people that you have talked to that have had much more important roles. But I was at the meeting where the idea was first put forth, when Gisle had been to Austria. So he came to that meeting and tells everyone about the idea, and everyone just went for it. At that moment, we decided that, almost no matter what, we would do it. And Gisle was very enthusiastic, and so were everyone else as well. And then I haven't really been that involves in the process, other than that I know Guri, so I was the one who tipped them off about her, because I have worked with her before. So I have talked quite a lot with her, I have talked quite a lot with Sverre, and then I am part of the management group and have been part of taking some decisions there. And then my son has been really involved in it, because his class, who are like 11-12 year olds, they have been part of developing the concept – they have been sort of sparring partners for the project group. And Guri has been to their classroom quite a bit, and I have been there too. So I have felt quite a lot of personal enthusiasm for the paper. Other than that, there are quite a few other people who have been more involved than me.

I: *But do you think the fact that you had children contributed to the feeling that this was a good idea?*

OEA: Yes, I think so. The 11/12-year old, he is a little bit too old for it – he wants to read the adult newspaper. But my 8-year old becomes a little grumpy if I haven't brought Aftenposten Junior with me from work. She asks about it, because there are some other kids in her class that have read it. So she is really into it. And that newspaper, it is solid. People care about it a lot already. I heard today that we

have 8000 subscribers, and that shows that.. I believe it will be an important newspaper for us. I only hope we will manage to keep an ok bottom like. But it is looking good.

I: *You mentioned that everyone liked the idea straight away. Why do you think that is?*

OEA: I think it has 2 reasons, or maybe 3. I think Gisle presented the idea in a way that made it seem important. But I also think that we have a mission that is past just being commercial. So I think that a lot of people feel a satisfaction with contributing to something that is good for children, good for parents. Perhaps children are just becoming more and more enlightened. So I think that a lot of people feel that "let's do something that is good". I think if it had been a non-profit project, we still would have done it. When we then make money on it, that is a bonus, but I find that a lot of people find it rewarding to be a part of. The third reason is that a lot of people thing that this is a good way to raise children to see that Aftenposten holds a value. If you grow up with Aftenposten Junior, it is easier to get you to start reading "Aftenposten Senior" and the online paper and so on. So I think it was easy to get people to listen to the idea. And then Sverre and the guys are really good, so they have been really working on it. So when it was time to launch, we just had to keep going.

I: *But you haven't been part of this project group that continued working on it?*

OEA: No, none of us – it is Sverre who is in the management team that is responsible, so I haven't been a part of it. But I have talked a lot to Guri about it, since we are pretty tight, and Sverre, too.

I: *What have you talked about? Has it been more about the content and that sort of thing?*

OEA: Yes, some organizing, and the profile, and then she has been visiting my son's class quite a lot, so I have gone with her. My son made a power point presentation on what he thought the paper should look like. But no, I haven't worked on it besides that.

I: *What did you think about the newspaper being a print paper?*

OEA: I thought it was right that it should be in print. But it should probably also have a digital – an iPad version, too. And perhaps there should be one. And perhaps there should also be a website where children can discuss and stuff, right. So you need that, too. But I think it was right that it is in print. I don't think it would have been a success, had it not been in print. And there are two reasons for that. One is that the separation in our head between print and digital is really totally irrelevant for children. They read school books in print. And comics. But then they are also online – my son programs in HTML 5, right. So that separation, they don't understand it. Also, it is the parents that are paying for it. And a lot of parents and grandparents are print people. So I think it was very important that it was print. But then they have to get all the other things, too.

I: *Was there any discussion around whether it should be in print or digital?*

OEA: No, no, there was an agreement that it should be in print, but ideally, there should have been some sort of online supplement from day one. So I think that will have to come. For example, I think a lot of people would want to purchase it as an app, an iPad-app. But apart from that, I haven't experienced any negative comments on the fact that it is in print.

I: *But since you say that, ideally, it should also have a digital version – does that mean that the print paper doesn't cover the whole need, or?*

OEA: No, I think that.. first of all, I think for a lot of people around the country, it would be ok to have it as an app. I use apps all the time, and a lot of people do, so only for that, it should be available on an

app. And then I look at my own children, who are very digital, and my 8-year old is in chat rooms every day, discussing. So I think a lot of children have the need to participate actively. And this one child in my kid's class, he made a Facebook page for the paper straight away, but we had to stop it, because they are not old enough, you know. So there are some limitations also digitally, because you can't be on Facebook if you are under 13 years old. So we can't make a Facebook page when everyone in the target group are too young to be on Facebook. But then they all are anyway. But we could make a chat room, right. You could go to aftenpostenjunior.no and participate in moderated chat rooms, have competitions and all of that. You could have apps, you could have a "questions and answers"-section, and so on. So we have to try to do that at some point. That would be an advantage.

I: *Why haven't you done it?*

OEA: It has probably been an issue of resources. Plain and simple. In that sense, we prioritized print before digital. So we have to take one thing at a time. You want to see how it goes. And now it has gone even better than we hoped. So that is good.

I: *How do you see Aftenposten Junior in relation to Aftenposten? Does it fit in with the project portfolio?*

OEA: Yes. But I think a lot of poducts could fit in. I think that in the future, Aftenposten as a media house needs to have a lot more products, with different frequency in delivery and different channels. We will have a lot more products. Some will be delivered once a month, some once a week, some several times a day, and some every second. Some will be digital, some will be print, some will be both, and so on. It will be a completely different product portfolio – but everything within the Aftenposten brand, which carries with it certain associations.

I: *Why do you think it will be like that?*

OEA: Because we have to understand that the market has different needs. And a lot of what we offer can be presented in different ways, to satisfy different needs. So the needs of the market are more differentiated. People are more critical towards what they purchase. And so the only way for us to increase our market share is to become more clear in that sense.

I: *But do you feel that this is a development that has happenend over the last few years, or something that has always been there?*

OEA: I guess it is a development that has happened over the last few years, that media consumption has become more differentiated. But you have to go further back in time if you want to try and find an explanation for it. And that is that people have become individualistic. This is some sort of a sociologic or social anthropological analysis, and I don't know if you are interested in tackling it, so I don't have to explain it further. But I think it is really interesting. When I was 15, there was one radio channel, one TV channel. We had a lot of newspapers, because we were "newspaper people", but people normally had 1 or 2 newspapers, and that was it. We didn't have cell phones, nothing. You turned on the TV at 6 to watch BarneTV [a TV programme for children], and that was it. But that was a completely different type of media consumption. Now you use the media all the time, it's just that we have different needs, right. Some are interested in *that*, and then they will find their own niche. Just look at TV2 [Norwegian TV channel] over the last couple of years - how many channels they are creating, as opposed to what it was like when they started out. So you need to cover different needs.

I: *You mention the example of TV2. Do you think that the media industry is responding to this type of change?*

OEA: Yes, but it might have done so insufficiently. It has to adapt a lot more. If you are interested in

eastern Europe, for example, then you might be interested in buying content related to just that. If we had an Innsikt on only that topic, you would have bought it, and then you should be able to buy it. And you should be able to buy it digitally, because you might be very digitally oriented. And then it wouldn't be so interesting for you to get the print paper delivered to your house every day. But perhaps if you get married and have children, your children might read Aftenposten Junior once a week, and then you might have A-magasinet [a weekly magazine that is delivered with the Friday newspaper] on Fridays, and then you have the newspaper on Saturdays, and then you subscribe to the digital paper, right. Then those are your needs, and your children's needs. And it might be completely unique, because you have selected options from a menu. But back in the day, if you had a family in the 80's, you would subscribe to Aftenposten, and that would be that. And then you would watch NRK and listen to NRK on the radio and that's it. So the possibilities are much larger. And that means that we have to take it into consideration. But the media hasn't been good at adapting to the situation, and especially the traditional media houses haven't been very good here. But now you have to ask your questions, because I could go on and on about this. It really engages me.

I: *It engages me too! But why do you think that is, that the media houses haven't been good enough?*

OEA: I think that people have changed more than the media. People have changed before the media has changed. It is not the media that changes people, but the other way around. Look at Facebook, for example. Look at what Facebook has done to our media habits, how sharing things have become part of the strategy for the media houses. But it is not the media that is creating this culture for sharing, because there are some technological opportunities here that the media have overlooked, and all of a sudden someone else have exploited those opportunities. But we are lagging behind. Look at WordFeud, how that just hit like a tidal wave. It was massive, and then it fell apart. And it came out of nowhere. Before, it would be someone coming up with putting a crossword puzzle in the paper, and then that would have been it. So things are changing completely. And cell phones, smart phones – what that will do to our media habits.. How will we be able to communicate with our readers and satisfy their needs with a smartphone, so that it is financially sound as well? So this is really exciting. This is why our industry is the most exciting one to be in.

I: *You mention this about being financially sound. And so I was wondering a bit about the financial aspect of this "menu"-scenario that you are describing.*

OEA: You have to be good at making it a responsible choice, in terms of resouces – and you have to be good at re-using material. You also have to be good at using external actors. For example, we have a collaborative agreement with the Washington Post. They write a lot of good articles for us. We translate, and print it. No one thinks about the fact that it is cheap. But then we also have correspondents, but that it sheap. So you have to think rationally. Because, over time, you cant run a business that isn't profitable. That's just how it is.

I: *But what about delivering this content – print costs versus digital costs, or revenues for that matter?*

OEA: Are you thinking in terms of delivering the content to the customer, or producing that content?

I: *I am thinking about delivering it to the customers, and just costs in general. And models of revenue.*

OEA: I think 55% of the print production is just buying paper, printing and distributing. So it is really expensive, right. But for the iPad version, Apple takes 30% of the revenues. And the willingness to pay is much lower online. So in the end, I think you end up pretty much the same. We buy the paper in bulk, but we are also the ones that print and distribute. We own all the parts of the chain. Whereas Apple gets away with 30% just because they are the distribution channel. They don't do anything, they just approve the app. And on the cell phone, it is either the supplier of broadband that makes money

on it, or Telenor [Norwegian phone operator]. It is much cheaper to produce digitally, but you lose control of the revenue flow. A lot of those flows of money, you cannot control. You can actually monitor the ones that are on print, but that is really expensive as well. So the business model has to be so that you can control the costs in a different way. You have to try and secure the revenue. But on mobile, it is difficult to get advertising revenue. And if you don't make money off the traccis, you have a huge issue in terms of how to make money on it. So this is a huge issue.

I: *One thing that is interesting about the children's newspaper in all of this, is that issue of willingness to pay. As far as I understand, when it was first launched, some people thought it was crazy to be on a print product for children. But is it because you have this habit, that it is easier to sell products that are print?*

OEA: Yes, but it is. Yeah, I saw that there were some reactions, and I really didn't understand any of it. Because their schoolbooks are in print. There is so much paper that my son really has enough of it as it is. He reads Donald Duck and books and a lot of things. So I didn't understand that. And I think that the willingness to pay is higher for print. And we have proved that – as the children's newspaper has a higher circulation than most local papers in Norway, to make a comparison. And these are new subscribers. But I understand that people want us to have a digital presence as well. I understand that well. And we should, too. Then we might eventually phase out the print version, but I definitely don't see the need for that anytime soon.

I: *Yeah, cause do you think that there has been too much focus on "the death of the newspaper"?*

OEA: Both yes and no. I hope the print organizations are ready to become more digial. But I don't believe that the print paper will die. However, the circulation might drop, and it might become less common. But I don't care that much about that conflict. I care about what you can do journalistically, and how you can present it in different channels. So it is sort of an artificial opposition, I think. Because it is journalism that people are paying for, not neccesarily where it is at. And if it, at times, is most profitable for the journalism to be distributed in print, then we do that. As of now, that is what we are looking at. The advertisers are also becoming more oriented towards the digital, right. We need to define the readers' needs, and then we need to make products based on that. And then I think print will exist for many years to come. But we will probably start losing some money on it.

I: *What approach do you see other Norwegian media houses take towards this type of innovation? In terms of print versus online, do you see any dominant trends?*

OEA: I think that a lot of people are on to the same thing. Right now everyone thinks that they have to go digital – there is complete agreement on that – and everyone is now trying to figure out how to get paid for digital content. So those are the dominant trends right now. A third trend is that there is a lot more focus on video. So my opinion is that the media houses are doing similar things. As usual. And VG is leading the pack, but the focus is still pretty much the same. And that is to become more digital, to charge for digital content – and video.

I: *But what about new products and product development in print. Do you feel that a lot of people are spending time and resources on that?*

OEA: No.. but the children's newspaper is an example of that. But other than that... there is a lot more digital development – and there should be. But you have to continue developing the print paper, and we will. So of course, you shouldn't stop doing that.

I: *Because the focus point of my research stems from when I first heard about the children's newspaper and the reactions around it – the fact that a lot of people didn't understand this print element. And I thought that was interesting. It sort of seemed like this universal thought that "ok, this is really good, but*

isn't it strange to launch a print newspaper aimed at children?". So what I am looking at are counter-tendencies within media innovation.

OEA: That is really good – what you are doing.

I: *And when I was put in contact with Guri, we talked a lot about it, and she was very interested as well. So I'm looking into print versus online innovation, with the children's newspaper as an example, and I'm trying to isolate these factors – to see why it has worked out for you.*

OEA: First of all I would like to say that I think it is a commercial catastrophe to stop developing print. Really. During the next three years, for example – if you don't develop print, you will lose money from here until eternity. If anyone says anything else, you have to write down their names, because that would be a disaster. Even if it is not a trendy thing to say, you have to continue developing print. Also to reduce costs. So it can be a mistake that a lot of people make – not developing it. Our analyses showed that it was right to create a pint paper, so it was really no issue at all for us. The question was what we could do digitally, in addition to the paper, but we haven't been able to do that much. I think a lot of those reactions bore witness that people weren't really updated on the reality of the business. For example, we spent a lot of money redesigning the newspaper. We will continue developing it for many years to come. The problem hasn't been that we have been spending too little time on developing print the last few years – we have rather spent a lot of time. That is what e will do moving forward as well. But I think the main challenge is to still focus on the digital part. You have to develop the print paper a lot quicker, and you have to develop digitally a lot quicker, too. Not either or.

I: *Do you think a lot of people have sort of a problem with that? To keep focus on print at the same time as the focus on digital is so huge?*

OEA: No, I would rather say that our problem has been to focus enough on the digital side. But we have plans going forward in terms of developing print, so we will also have time to focus on that. But for other media houses.. I don't know enough about it. But inside Schibsted I think that VG has been good at developing their print paper continually. Aftonbladet has done great things, too. But it would be a catastrophical business decision if you chose not to develop the print paper. Because we have such a large part of the revenues, right. A huge cut. But that is a good question.

I: *What is the innovation environment like in Aftenposten? Do you feel that there is an open environment in terms of sharing ideas and such?*

OEA: Like a lot of other media houses, we should probably focus more on innovation. We are taking some measures there right now. We have some really skilled people that will work on this going forward. But remember that the media industry has developed a lot. It is an industry where you basically create something new all the time, so you have to be ready to change. But then perhaps the change has happened within boundaries that are too strict. You have to think about innovation in a larger.. a bit outside the box. So I think we can do a lot better. In all ways, actually.