Innovation in the Creative Industries

> – Creating a successful innovation process in the creative industries

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By Frederik Thybo Nielsen

Supervisor: Kristina Vaarst Andersen, Department of Innovation and Organizational Economics

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Executive summary

Companies working with experience products or hiring creatively skilled employees have for years been categorized as; *creative industries*, *cultural industries,* or the *experience economy.* The aim of this thesis is to elucidate whether elements important for creating a successful innovation process in the creative industries can be identified.

Firstly, a theoretical framework presents perspectives on innovation practices and the creative industries. Three themes add value to the theoretical perspectives. Innovation practices in general, innovation in relation to creative industries, and lastly creative industries and its employees. This is done in order to elucidate the subject as nuanced as possible from a theoretical perspective. Secondly with a case study, employees within the creative case companies have been interviewed to identify how two case companies within the creative industries approach innovation. Contributions of practical knowledge and viewpoints on what is important for creating a successful innovation process in the creative industries are analysed to define the most fundamental perspectives.

Based on an analysis of theory and data key findings present and outline elements that can be stated as important for successful innovation in the creative industries. These are: *Casting of the team, clearly defined roles, cooperation, frameworks, freedom, the role of the project manager, trust, courage and mandate, passion, ownership and motivation, value propositions, open innovation, and iteration and experimentation.*

When aiming at generalising a method for innovation based on practices from the creative industries, it is proved that this is not just possible as several factors differentiate companies within the creative industries. The diversity between companies in the creative industries affects how the identified elements shall be implemented. Prerequisites for implementing these are therefore identified and discussed, as these must be taken into account before planning an innovation process based on the perspective of the creative industries. Prerequisites that must be taken into account before implementing the elements are: *The level of complexity of creating a product, the type of product being produced, and the organisational structure of the company producing it.*

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1. Introduction

1.0 Introduction

1.1 Motivation

With the emergence of India and China as major economic powers, the ability to innovate is moving to centre stage as a survival issue for most companies and a competitiveness issue for most nations (Carlson et al. 2006: 5).

When it comes to competing among companies, improving efficiency has for many years been the primary tool, since it is not possible to compete on the price of labour. However, today most companies have reached a point where they are equal in efficiency (Innovationcharter for Danmark, 2005). The global world order is a challenge to the western countries in regards to knowledge and efficiency, which have been their competitive advantage for more than a century. This means that sources for competition must be re-evaluated (Innovative Danmark, 2005).

In order to stay competitive it is necessary to identify new ways to differentiate. Today the best sources of differentiation lie within new ways of thinking, hence innovation is the most favoured element to secure economic wealth for Denmark (Innovative Danmark, 2005). Carlson et al. (2006) states that innovation is the basis for:

(…) increased productivity, competitiveness, and national wealth. And ultimately, the major problems of our age – poverty, health, and the environment – will only be addressed through our collective ability to innovate (Carlson et al. 2006: 3).

Innovation and new ways of thinking are essential for the creative industries[1] where unique products or services are inevitable when striving for success. For decades Danish creative industries have created unique products rooted in Danish culture. Danish cultural values have been shaping products to solve problems or simply to make daily life more aesthetic and comfortable. An example is the PH lamp, created by Poul Henningsen in 1924. The lamp combines timeless design and comfortable lighting with the overall aim to create functional

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1   Creative industries are characterised as companies creating experience based products and employing creative people (Caves, 2000). I will further elaborate on the definition of the creative industries in paragraph 1.5.

lighting (Innovative Danmark, 2005). Other examples are Danish TV drama and films that have been receiving international awards. For example, the Danish TV drama *The Eagle* received an Emmy in 2005. Products like the PH lamp and Danish TV drama, examples of the creative industries, have for many years put Denmark on the map and the Danish creative industries have been successful in developing products that differ from those from other countries. These products are now being exported in a larger scale than ever before[2]. Furthermore, new companies benefit from the reputation of designers from earlier times, including architects who were at the peak of their careers in the 20th century.

The creative industries are defined by and based on the skills that creative people hold[3]. It is in the innovation process that the skills of creative employees can be rightfully expressed and prove beneficial as creative products are argued to have no upper limit with regards to the opportunities of expression. This is explained by Austin et al. (2003) who state that:

> *Any activity that involves creating something entirely new requires artful making. Whenever you have no blueprint to tell you in detail what to do, you must work artfully.* (Austin et al. 2003: xxii).

So this is what creative people are good at, and this is why the innovation process in the creative industries will be the focal point of the thesis.

Below I will point out my field of interest based on the motivation presented above before presenting the research question.

1.2 Field of Interest

Building on the motivation above three subjects influence the field of interest of the thesis.

Firstly, I find it of interest to identify the essential elements for creating a successful innovation process in creative companies.

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2   The Danish experience economy has experienced a value increment. As an example the companies within the experience economy has experienced an higher increase in exporting from 2000 – 2006 than the economy in general. Industries working with production of content, design, media (radio/TV), and architecture are in general higher in exporting than the remaining economy (Erhvervs- og Byggestyrelsen, 2008).

3   I will elaborate on the skills of creative employees in paragraph 2.4.

Secondly, I find it interesting and necessary to enlighten whether it at all is possible to generate a general method for improving innovation based on the approach of the creative industries. Alternatively it shall be researched whether the creative industries represent companies that diversify too much with regards to; the products they produce, the methods for innovation, methods for production, and the organisational structures, in order to generalise a method based on the creative industries.

Guided by the field of interest and the motivation the research question will be presented in the following.

1.3 Research Question

Which elements of the innovation process in the creative industries can be extracted as important for creating a successful[4] innovation process? What are the prerequisites for companies to implement these elements?

1.4 Clarification of concepts

As described in the research question above, the aim of the thesis is to investigate which elements of the innovation process in the creative industries that are essential when creating a successful innovation process. In order to prevent misunderstandings and make my points clear throughout the thesis, below I will present and specify concepts that are of importance for the general understanding.

Innovation: When using the term *innovation* I chose to follow the approach used by Carlson et al. who define innovation as the:

(…) *successful creation and delivery of a new or improved product or service in the marketplace* (2006: 3).

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4   I will elaborate further on the meaning of successful in paragraph 1.5.

As Carlson et al. (2006) point out innovations are developed in a value-creation process and not in one simple step. This process is the focal point of the thesis.

It is important to stress that for a product to be innovative the product must be unique. Replicating is not innovating. It is furthermore important to mention that I do not distinguish between radical, periodic, and incremental innovations since this does not affect the process (Carlson et al. 2006)

I focus on the process of developing a successful product and do not evaluate the success of the products developed at the companies or whether the product is good or bad. I leave the decision of whether a product is successful to the case companies involved in the thesis. When talking about successful innovation I assume that a successful innovation process is necessary in order to reach a successful product. However it is relevant to understand that the definition and understanding of what successful innovation is, is very subjective. Companies and employees might differ in this.

I am aware that it is not possible to ensure successful innovation a 100 percent, what however, is possible is to do as much as possible in order to create a successful innovation process. Therefore innovation is to be understood in two ways in this thesis.

1. The innovation process: The process from A to B where creating and delivering new customer value to the marketplace (Carlson et al. 2006).
2. An innovation: The result of the innovation process – a unique product.

When speaking of the innovation process during the thesis it cannot be misinterpreted as being with regards to innovation of processes. I do not touch upon the subject of development of unique processes.

Creative innovation is a term brought into play by the interview respondents. It is a term combining the innovation process as mentioned above with the creative industries hence specific innovation in the creative industries.

Creative Industries

What characterises the creative industries from other industries is the production of unique experience products (design, music, arts, films etc.) and furthermore they are industries working with creatively skilled people (Caves, 2000; Hesmondhalgh, 2007). Caves (2000) explains products from the creative industries as:

> *A creative product is an "experience good"* (...)*, but the buyer's satisfaction will be a subjective reaction. The producer's intimate knowledge of the good's production process still leaves him in the dark about whether customers will like it: nobody knows* (Caves, 2000: 3).

As there is great uncertainty on consumer markets in the creative industries a company never knows whether consumers choose to accept a new product or not. Production prices in the creative industries vary heavily. An example is the difference in the cost of producing a film and the cost of producing a painting. Hence, many companies will pre-test the product before all cost for production have incurred (Caves, 2000). However, the essentiality of the nobody-knows factor can be exemplified by, a creative employee having produced an "inner vision". The inner vision can be very different from what the consumer perceives in the very end and hence a company cannot pre-test or predict the success of a product (Caves, 2000).

Products produced in the creative industries are often consumed in a social context. The design lamp is interior decorating but also purchased to exhibit personal taste or style and a film can be viewed in solitude, however, discussed among friends etc. (Caves, 2000).

Some people working in the creative industries have certain skills and approaches that differ from other industries. Creative people work to produce an inner vision and are motivated by the work process itself, the load of work put in the process, and intrinsic values from producing art which Caves (2000) calls *art for arts sake.*

1.5 Delimitations

During the process of writing the thesis I have made choices along way that affect the process of writing and the result of the thesis. Below, I will account for these selections in order to reflect on how I arrived at the findings.

I chose to use a qualitative research design and take a point of departure in two cases I see as representing the creative industries. I am aware that two cases hardly cover the subject of a whole industry, especially when the creative industries are as diverse as they are. However, I do believe that the two companies emphasise the elements of innovation that differentiate creative industries from other industries. In the methodological chapter I will explain my epistemological considerations.

The Danish work force is stated to possess unique abilities that are rooted in Danish culture (Innovative Danmark, 2005). Therefore I chose to focus only on Danish established companies since I believe that cultural differences might play a major role in the creation of solutions with regards to the development of new products and aesthetics. I will, however, not elaborate upon the subject of how culture affects innovation practices. In return, this means that if cultural differences influence the innovation process, potential findings can be argued as insufficient in foreign innovation practices.

The two cases representing the creative industries might differentiate in their organisational structure and behavioural patterns. I do not wish to be critical with regards to the processes and methods the case companies follow. I wish to research upon the differences and similarities between the two cases (as being part of the creative industries) and compare these to the theoretical frameworks, models and methods that theorists have produced with regards to innovation processes in the creative and non-creative industries.

1.6 Analytical Focus

As previously mentioned I wish to study what elements of the innovation process in the creative industries are essential when innovating successfully. The analysis will lead to defining key elements of the innovation process that are emphasised as essential in order to create successful innovations in the creative industries.

The subjects (or headlines) used in the thesis all arise from the data collected or theoretical subjects covered. All subjects were chosen after having proven relevancy and shown consistency by being presented in theory and/or data. The foundation for my data is based on interviews and one report that I will elaborate on in the methodological chapter 3.0 and in chapter 4.0.

I chose to present the selected theory in an individual chapter in order to gain as much knowledge on the subject as possible. I wish to provide the reader with a foundation of theoretical innovation knowledge in order to be able to abstract from traditional innovation theory and innovation in the creative industries. Thus I specifically wish to enlighten peculiarities of innovation practices in the creative industries.

When searching for theory regarding the concept of innovation in the creative industries it seems as if there is a lack of specified literature regarding innovation in the creative industries. Several authors describe innovation as a part of the creative industries (Caves, 2000; Hesmondhalgh, 2007; Austin et al. 2003) but only a few authors cover all aspects of innovation practices in the creative industries. Whereas according to Tran (2010) the subject of innovation in technology based industries are represented in larger scale (Von Hippel, 2005 and Rainey, 2006).

In order to theoretically cover the subject of innovation in the creative industries it has been necessary to combine literature dealing with subjects as creative employees, creative industries, and innovation. The selection of theories on the subject of innovation does not particularly take its point of departure in the creative industries and are therefore chosen in order to bring together aspects uniting *creative industries* and *innovation.* This is simply done since only little literature relating to the subject of innovation or product development practices in the creative industries is represented.

Reading Guide
Chapter 2: Theoretical framework
The theoretical part of the thesis presents theories touching upon innovation practices in the creative and non-creative industries. I chose to introduce three theoretical concepts in order to be able to analyse theory and later on the data collected. The focus is on elucidating three areas of theory in order to prepare the answer to the research question.

Firstly, Chesbrough's (2003) Open Innovation is presented in order to enlighten if it is possible to define whether creative industries have an open or closed approach to innovation. Secondly, Austin et al.'s (2003) concept of innovation specifically in connection to creative industries is presented in order to identify what is unique for the innovation practices in the

creative industries. Thirdly, theoretical perspectives by Carlson et al. (2006) are presented concerning how to structure the innovation process in order to be successful in the innovation process.

The aim of the theoretical chapter is to define what elements of innovation practices in the creative industries are essential when innovating successfully.

Chapter 3: Research method

In this chapter the epistemological view and the chosen methods for the collection and reduction of data is presented. Additionally, the choices that are made in regards to the selection of case companies are presented.

Chapter 4: Data exposition: Innovation in the creative industries

In this chapter I present two cases representing the creative industries. From these cases I wish to abstract viewpoints on how companies practically structure successful innovation in the creative industries. The data is supplementing the theoretical viewpoints and the subjective findings from the respondents will function in providing a more nuanced image of the findings.

Chapter 5: Analysis

In the analysis I wish to compare and analyse the findings from the theory with the findings from the two cases. This is done in order to be able to extract what especially is unique for the creative industries. The findings are essential for the answer of the research question.

Chapter 6: Discussion

Key findings from the analysis are grouped and shortly presented.

Chapter 7:

In this chapter I will discuss the findings and their relevance. I will discuss whether it is possible to identify elements important for creating a successful innovation process based on the methods from the creative industries.

Chapter 8: Conclusion

Lastly I will answer my research question and present elements essential for creating a successful innovation process in the creative industries.

The overall project design is presented below. A reading guide will follow this and direct the reader through the chapters of the thesis at hand.

Project design

Introduction
- Field of interest   - Research question   - Overall project design

Theoretical framework	**Review of data**	**Analysis**
Theoretical perspectives on innovation and the creative industries. Key-elements on how to create a successful innovation process in the creative industries.	Practical perspectives on how to structure a successful innovation process in the creative industries.	Perspectives from theory and data are combined and analysed to extract key elements for creating a successful innovation process in the creative industries.

Discussion and conclusion
Key findings are summarised and their implications are discussed. General research question is answered
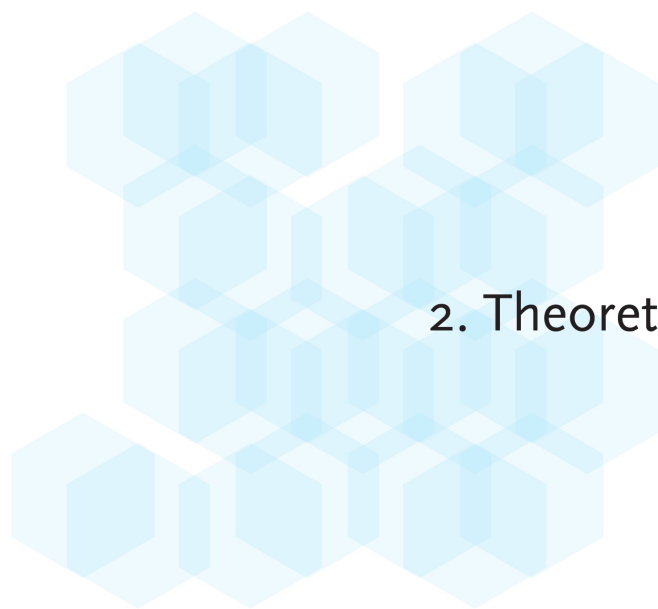
2. Theoretical framework

2.0 Theoretical framework

The focal point of this thesis is concentrated on the value-creation process where new-to-the-market and unique products are developed as presented by Carlson et al. (2006). I will thus present different aspects of and approaches to innovation in this theoretical chapter to be able to answer my research question. Theory concerning traditional innovation and innovation in the creative industries will be presented in order to elaborate on whether the creative industries are capable of presenting unique aspects on to how to create successful innovation processes.

The following paragraph is thus theory about the concepts of Open -and Closed Innovation as presented by Chesbrough (2003).

Open Innovation, a concept developed by Chesbrough (2003) is presented in order to enlighten whether the creative industries show potential idiosyncrasies that differ from other industries. Furthermore I find it interesting to identify whether open or closed innovation directly bonds to the creative industries.

An essential point of critique regarding the Open Innovation approach is that the approach focuses strongly on technical innovations that differ drastically from innovation in the creative industries. However, enlightening whether open or closed innovation is connected to the creative industries is relevant when searching for essential elements attached to the innovation process in the creative industries.

2.1 Open -and Closed Innovation

Chesbrough (2003) suggests that the approach to innovation has been fundamentally changing. He argues that the change can be considered a paradigm shift where the old paradigm *Closed Innovation* is changing hence becoming what he defines as *Open Innovation*.

Closed Innovation builds on the ideas that all activities regarding innovation should happen internally in a company to secure exclusive knowledge and intellectual property rights (IP) etc. and create competitive advantage over competitors. The approach is building on the idea

that:

> *If you want something done right, you've got to do it yourself* (Chesbrough, 2003: xx).

Implicit elements characterising Closed Innovation are the following: to keep knowledge internally by hiring the best people possible, to keep the idea generation internal and make all discoveries internally and to get them first to market. The perception of the Closed Innovation approach is that getting innovations first to market makes you win. Lastly, the focus should be on controlling all IP rights and avoid others to benefit from them (Chesbrough, 2003).

The Closed Innovation approach (see fig. 1: Closed Innovation) is based on the idea that all aspects regarding innovation are covered internally. The tight coupling of the system assumes that no knowledge is obtained outside the firm and no knowledge will leave the firm as long as there is a constant flow of ideas to the R&D department. By continuously turning these ideas into products and services that provide value to the company the R&D system stay sustainable (Chesbrough, 2003).
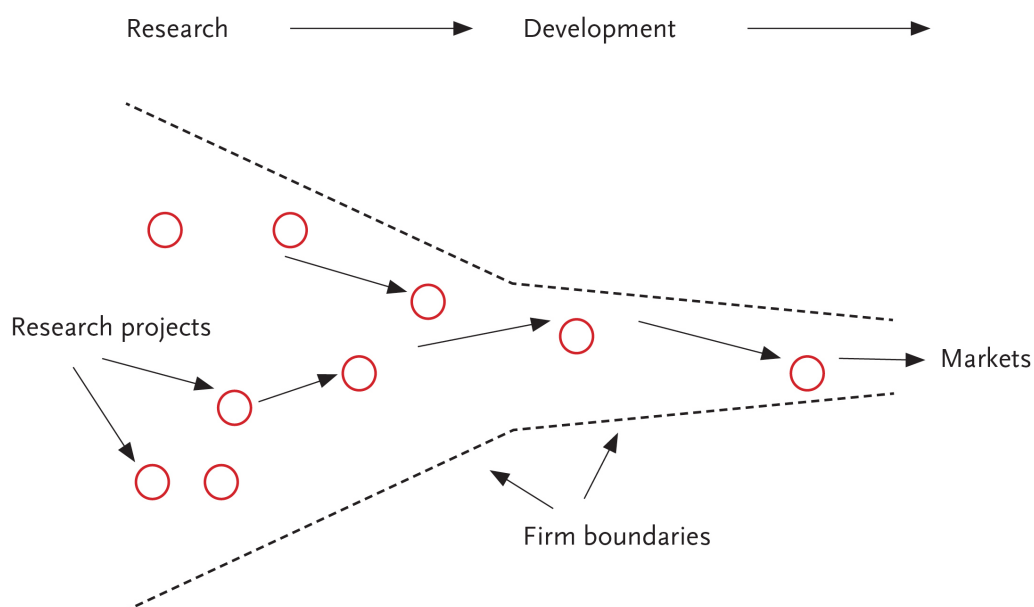

Fig. 1: Closed Innovation (Chesbrough, 2003)

However, within the last years Chesbrough (2003) argues that different factors have

undermined the approach of Closed Innovation. Highly skilled employees have become mobile and now have the opportunity of changing jobs and are consequently removing knowledge from former employers. This causes situations in which companies that depend on highly skilled employees can be left without the knowledge the employee possess with short notice.

Another erosion factor for the Closed Innovation approach is the amount of specialised Venture Capitalists (VC's) specialised in starting up new companies commercialising external research. Lastly, according to Chesbrough, (2003) and Carlson et al. (2006) increasing consumer knowledge and a fast speed in market entry has caused an increasingly shortened product lifetime. Chesbrough argues:

> *When these erosion factors have impacted an industry, the assumptions and logic that once made Closed Innovation an effective approach no longer applies* (Chesbrough, 2003: xxii)*.*

The Open Innovation approach suggests breaking with rather traditional views upon how to create competitive advantage from innovation by changing the common approach that ideas of innovation should be kept internally. Open Innovation (see fig. 2: Open Innovation) advocates that external ideas and channels to market are just as valuable as internal ones and that it is important to find a balance between both. The right business model is the tool for organising systems and interdependencies and distributing the value among the actors involved. Chesbrough defines these as architectures. Even internal ideas can be marketed via external paths and create value for the company in order to avoid ideas being shelved (Chesbrough, 2003).
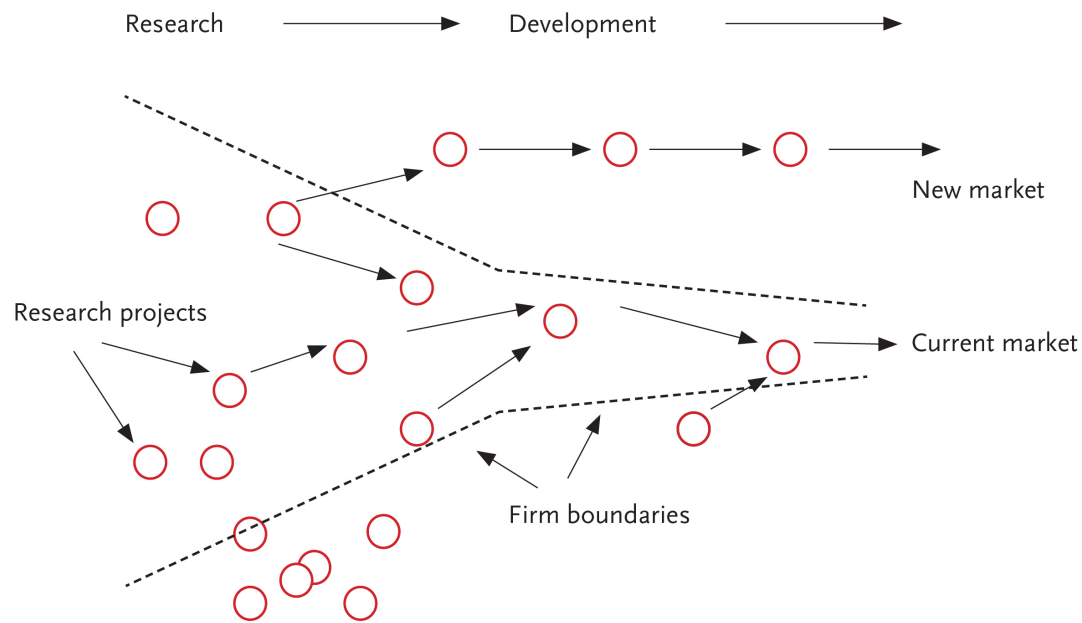
Fig. 2: Open Innovation (Chesbrough, 2003)

Avoiding wasting long-term investments in innovation is one benefit from the Open Innovation approach. An innovation or an idea might not prove useful for a company, hence, the innovation is shelved. As long as the product does not fit into the business model of the company it is of no value and can be abandoned. However, the innovation might be of great value in it self or for other companies. By letting innovations flow out of the company it is possible to partner with VC's, other companies, or former employees to let the innovation grow and hopefully turn into a valuable investment, hence avoiding wasting investments by shelving them (Chesbrough, 2003).

Within the Open Innovation approach a company should structure its internal R&D:

- *To identify, understand, select from, and connect to the wealth of available external knowledge*
- *To fill in the missing pieces of knowledge not being externally developed*
- *To integrate internal and external knowledge to form more complex combinations of knowledge, to create new systems and architectures*
- *To generate additional revenues and profits from selling research outputs to other firms for use in their own systems* (Chesbrough, 2003: 53).

Even though being competitors, companies within the Open Innovation approach consider

external players (former employees, users, start-ups and VC's etc.) as common participants of a complex net of companies that also imitate, recombine, and interact (Chesbrough, 2003). This is consistent to the arguments presented by Carlson et al. (2006) who argue that the involvement of externals is so important that if it is not done, failure is almost guaranteed.

Elements of the Open Innovation approach that are emphasised as important for successful innovation can be summarised as follows: external ideas and channels to market are just as valuable as internal. It is essential to find a balance between both. Value creation can happen from gaining knowledge and cooperating with external partners such as former employees and VC's. Additionally customers, public organisations as i.e. universities, and suppliers among others provide a wide variety of knowledge that can be obtained if companies remain open instead of only relying on internal knowledge. Ideas might be lost to competitors if not used fast and it cannot be expected to hide ideas and innovations until the company becomes capable of using them. Open innovation is about seeing the full potential of innovation and viewing business models from different angles by thinking both ways: External and internal.

The following part will concentrate on how innovation is specifically structured in the creative industries. Elaborating on this subject is essential in order to understand the essence of innovation practices in the creative industries. The book of Austin et al. (2003) Artful Making is brought in play in order to present a perspective on how creative employees work and the conditions for innovation in the creative industries. Several other theories elaborate on creative industries (Caves, 2000 and Hesmonhalgh, 2007 etc.), however, Artful Making (2003) is specifically elaborating on the subject of creative employees and the process for developing new products.

2.2 Innovation in the creative industries

It is stated by Caves (2000) that the 'nobody knows' factor is representative for the creative industries since it is impossible to predict whether a product will be successful or not. Due to the fact that creative products are experience products it is extremely subjective whether one likes and purchases a product or an experience or not, hence individual taste plays a major role. In other industries this is not as common since the function of products are mostly the main attribution.

Another element differentiating innovation in the creative industries from other industries is

that products that do not replicate a 100% can be defined as innovations (Caves, 2000).

Innovation in creative industries is, however, very different from innovation in industrial industries. In industrial industries innovation also exists as product improvements. Improvements are made to already existing products, to adjust or modify products towards the needs of the consumer (Caves, 2000). Caves (2000) furthermore stresses that:

> (…) *creative goods and services, the processes of their production, and the preferences or tastes of creative artists differ in substantial and systematic (if not universal) ways from their counterparts in the rest of the economy where creativity plays a lesser (if seldom negligible) role. These differences rest on the bedrock properties of these activities that distinguish them from other sectors of the economy, and in some cases distinguish creative activities from one another* (Caves, 2000: 2).

Innovation in creative industries differs substantially from other industries. A major difference is that replicating in the creative industries is not considered an innovation, which by contrast can be the case in other industries. Products created in the creative industries furthermore depend on subjective taste and not necessarily on function.

2.3 Iteration and experimentation

Artful Making (Austin et al. 2003) is an approach to innovation that enlightens aspects of innovation when working with artful (creative) companies and people. It is brought into play in order to present perspectives on how creative employees work with innovation, in the creative industries. Other authors elaborate on the creative industries (Caves, 2000; Hesmonhalgh, 2007) but do not specifically go into detail about the processes for innovation. Artful Making is relevant in order to supplement non-creative innovation theory. However, a point of critique towards the book is that it might not be up-to-date with new publications of innovation literature. Also Artful Making (2003) is not presented as one individual theory, but merely as a different perspective to innovation, which can be combined with traditional innovation methods.

Iteration is stated as being essential for successful innovation in the creative industries. It is

considered as one of the most essential elements in the innovation process since making mistakes is something that must be accepted to improve (the innovation) along the way. Failing often minimises the chances of failure in the very end. This is clarified by the comparison to a theatre rehearsal where the scenes are repeatedly rehearsed until reaching a point where both actor and the instructor (and hopefully the critics) are satisfied (Austin et al. 2003). Austin et al. (2003) state that:

> *The experimental imperfections in the artful making approach are a primary source of innovation, a vital part making anew. Artful makers respect and even treasure their "mistakes"* (Austin et al. 2003: 24).

Since the approach is not about "hitting the nail in the first strike" the objective is rather about finishing before the deadline. An interesting characteristic of iteration is that its process can rather be seen as searching for the right solution than coincidentally discovering it. It is a process where you work your way through the "unknown landscape" step by step and on the way one will be able to define the very problem and in consequence solve it.

Industrial making also makes use of the repeated actions (iterations), however the difference is that the approach of Artful Making is *transformation* and the industrial approach is *consistency*, hence, the repeated actions are *replicating* (Austin et al. 2003). Replicating has to be planned in advance and does not take unanticipated demands into consideration while the Artful Making approach entails re-conceiving and dealing positively with sudden issues. Re-conceiving enables the production of endless results, however, it is a continuous process that does not necessarily end (Austin et al. 2003). Unanticipated demands create uncertainty, however as it is argued:

> *Artful making embraces uncertainty,* (and) *strives to be as attuned to it as possible (*Austin et al. 2003: 136*).*

As mentioned above, the Artful Making approach praises when uncertainty is guiding the iteration process. Uncertainty as fostering improvisation is stated as an important source for innovation. This holds true especially among the interdependencies in the innovation process, therefore these cannot be planned too thoroughly. There has to be left space for improvisation (Austin et al. 2003).

When cooperating in teams and re-conceiving is led by improvisation the opportunities of finding new solutions and opportunities to challenges are at optimum. However, this type of innovation is not suitable for assembly line production since one does not know the final destination in advance. This again illustrates the differences between re-conceiving and replicating (Austin et al. 2003).

The Artful Making approach emphasises the importance of the innovation process. It is through the process that the product is created. This is another element that differentiates innovation in creative industries from industrial making with strict planning and pre-set goals.

> *The product of an artful making process develops during that process. It's a result, not a goal* (Austin et al. 2003: 171).

Having elaborated on innovation in the creative industries, the following paragraph will focus on the creative employees.

2.4 Employees in the creative industries

Caves (2000) argue that the approach of employees to developing products in the creative industries is special for this industry since the actual growth of the product is crucial for the employee. Furthermore important elements for employees in creative industries are:

> *(...) level of originality, technical prowess demonstrated, the resolution and harmony achieved in the creative act* (Caves, 2000: 4).

Other characteristics of employees working in the creative industries are that they need confidence in exploring the "unknown". When innovating – searching for the new solution - the employee does not know what the final destination is. Austin et al. (2003) suggest that there are two elements that can provide the employee with the source of energy that enables him/her to cope with this circumstance: good managers that have the courage and inner strength to lead the journey of innovation without limiting the freedom of the employee. Also a manager (as a member of the team) must have the same vocation and courage to break down limits and free themselves from the safety and stability of the well known.

Austin et al. (2003), further argues that it must be accepted that employees today no longer can be controlled in the same manner as used to be possible. Instead, they must be allowed freedom in their work. Creative people cannot work under conditions limiting their motivation. The role of the manager is to be as passionate as the team members when leading, trusting, and supporting them. Making the employees in the creative industries do their utmost does not mean showing or manifesting the power of management. Securing the workspace of the employees is just as important as helping them to overcome barriers and limits without being the hierarchic leader (Austin et al. 2003).

People working in the creative industries often work for the pleasure of working since they are deeply devoted to the work they do. This is typically the case when working artistically. Austin et al. (2003) suggest that:

> *Artful making is just too hard to do unless you want to do it badly enough to take the chances and suffer the difficulties it demands* (Austin et al. 2003: 179).

It is also mentioned by Eikhof et al. (2006) that the "bohemian lifestyle" that many creative people have is characterised by making art for art's sake, which again is essential for their work motivation.

This is equivalent to arguments by DeFillippi and Arthur (1998) who argue that a burning desire characterises the people working in the creative industries since most of them have been satisfied by fulfilling minor tasks for a period of years where working with qualified people and learning from them in order to rise in the hierarchy later on.

Creative employees differ from non-creative workers by bringing their whole personalities into the work they do. They tend to use their personal resources more than in other industries (Eikhof et al. 2006).

From arguments like these Austin et al. (2003) stress that the most important factor for success in the innovation process is the casting of the project. The right team of employees who share an identical understanding of the project is essential for the innovation process and the ultimate product. Austin et al. furthermore state that a group of people with:

(...) passionate dedication, release past their edges and inhibitions; they can liberate their creative energies; they can release into a work conversation that generates ideas and actions none of the participants could individually conceive, a conversation that exhibits collaboration (Austin et al. 2003).

Based on the arguments above it is reasonable to claim that a unique strength of the creative industries is the employees. In order to make the employees succeed in innovation several factors are important. Below, I will immerge the subject of cooperation in order to elaborate on how to make employees succeed in the innovation process in the creative industries.

2.5 Cooperation

Carlson et al. (2006) argue that cooperation is essential for innovation because it combines various skills and knowledge to cope with challenges and solve problems. It is of human interest to cooperate since most people enjoy having their contributions valued.

In every team effort there will be misunderstandings and misinterpretations. The project manager must take responsibility to deal with issues occurring along way. This is extremely important since conflicts in teamwork can derail the process much faster than it takes establishing a good process. In worst case scenario the team or project must stop if conflicts get the upper hand. Therefore participants must hold both human values and of course great skills (Carlson et al. 2006).

Finally, Carlson et al. (2006) mention the importance of mutual trust as a cornerstone for teamwork. Lack of trust among participants breaks teams and projects and just as a good process is harder to build than break, one can apply the same for the factor trust.

In most projects the project manager as earlier mentioned play a larger role in the process than previously described. Hence this subject needs more focus. In the next paragraph I will elaborate on the role of the project manager.

2.6 The role of the project manager

Lorenzen et al. (2003) argue that not only creative talents play a role in regards to successful innovation. Project managers who possess competencies to coordinate the projects that combine industrial and artistic competencies play a major role. It is argued that more focus should be on the project managers since they are the ones that arrange and structure the innovation process, which is the path to a successful product.

The amount of hands-on experience is characterising the project managers who might be leading the innovation process. Their competencies are gained from a broad variety of tasks obtained through their career (Lorenzen et al. 2003).

Lampel et al. (2000) add that project managers and companies in the creative industries must be able to focus on both polarities of mass entertainment and artistic values. This due to that creative industries are experiencing high levels of dynamism and uncertainty when developing new business ideas or products. Contending by using the opposing polarities Lampel et al. (2000) argue play a role in the creative industries. These could e.g. be art versus mass entertainment or demand analysis versus market construction. A company must never lose sight of one of the polarities and maintaining this role is essential for the project manager in the creative industries.

The clash between art and business can cause tensions among employees in the creative industries since economic production is depending on artistically motivated employees. According to Eikhof et al. (2006) the tensions must be maintained at personal, organisational, and field level. Again an important role for the project manager to maintain the overview when artistic work interferes with market forces and an essential need for planning the innovation process occurs (Eikhof et al. 2006).

Carlson et al. (2006) also state the importance of what they call an Innovation Champion[5] (project manager) and consider this the person in charge of the innovation process. Key character traits of the project manager are being:

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5   Carlson et al. (2006) use the term *Innovation Champion* for the project manager connected to the innovation process. I will in the thesis present what they call Innovation Champion as project manager.

(...) passionate and committed. They stay focused on a vision and inspire their team and partners to work together. They persevere by taking full responsibility (Carlson et al., 2006: 161).

Project managers must totally involve others and be committed to leading the employees. The project manager shall not be the one concretely doing all jobs. However, he facilitates the project with his skills and dedication. Carlson et al. (2006) state that project managers are required for every innovation project and that often the reason for failure is that one single person does not have the overall overview of the project, the people involved, and the conceptual framework. Furthermore, a project manager is the one who identifies consumers and deals with challenges that are inevitable in an innovation project in order to make sure that the participants do not need to worry about elements that might hinder the process. In short, they make sure that all parts of the project are fulfilled (Carlson et al. 2006).

Until now I have been elaborating on innovation with regards to the creative industries and its employees, the role of the project manager, the importance of cooperation, iteration and experimentation, and the Open Innovation Approach. All of these subjects play a role within the innovation framework. In the following part I will elaborate on the product innovation framework called the Stage Gate Model.

2.7 Framework for innovation

The Stage Gate Model (see fig. 3) is an operational roadmap for the innovation process from idea generation to launch of the product and improving efficiency (Cooper, 2008). The Stage Gate Model divides the effort into distinct stages separated by management decision gates. Cross-functional teams must successfully complete a prescribed set of related cross-functional tasks in each stage prior to obtaining management approval to proceed to the next stage of the innovation process. Cooper (1994) visualises the stages of the Stage Gate Model as each stage being constructed from several activities that are to improve the project before progressing to the following gate. The gate is ultimately a checkpoint for quality where the go/no go decision is made.
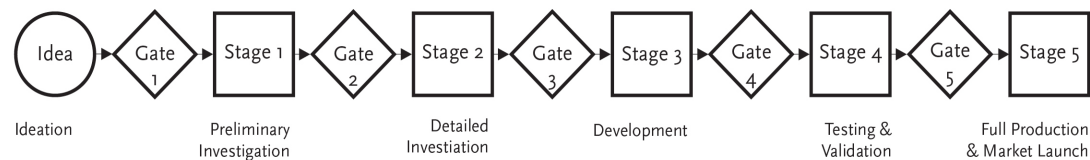
Fig 3: The Stage Gate Model (Cooper, 1994).

The Stage Gate Model's control function is to secure that all requirements are fulfilled before making the go/no go decision in the innovation process. Also, it functions as the action plan for the following stage since it is possible to gather information on e.g. market, consumers, etc.

Both gates and stages hint the aspect that the process is discontinuous. Stages and gates also suggest that the decision makers are not primary participants on the team. Management periodically intervenes to ascertain progress and approve the outcomes. This perspective reflects what many practitioners actually follow during product innovation. Rainey (2006) states that stages and gates are highly appropriate for new-to-the-world products, industries working with technology development programs or industrial production, especially when high risk is involved.

The Stage Gate Model does well at controlling the process but presents a disadvantage in its loose dynamics. It is not very flexible since it abruptly stops. You cannot use the information when the process stops, you just have to leave the project and it does not help you very much in other projects. However, the start/stop function that the Stage Gate Model presents can help you in gaining further knowledge on industry, company, and technologies along the process.

Elements of the Stage Gate Model that are emphasised as essential for the outcome of innovation are: The start/stop function of the Stage Gate Model which is appropriate to individually running projects in the creative industries. It is highly relevant in high-risk industries and in regards to creating new-to-the-world-products. The start/stop function is furthermore relevant to minimise failure. However the lack of loose dynamics may lock a project at a bad time, which could be essential for the outcome of a product.

In the following paragraph I will elaborate on the subject of successful innovation. To do this *Five Disciplines for Creating What Customers Want* by Carlson et al. (2006) is brought into

play as it presents perspectives on how to create a successful innovation process. Focus is not exclusively on creative industries, however it can be argued that the perspectives are of relevance, since companies within the creative industries (e.g. BBC) have applied the approach presented.

2.8 Creating successful innovation

Carlson et al. (2006) suggest that five disciplines are essential for successful innovation. These can be narrowed down to: Firstly, focus on understanding costumer and market needs. Secondly, use value creation tools for creating strong *Value Propositions* and *Watering Holes* for continuously improving the value propositions. Thirdly, innovation projects must have a project manager being responsible, maintaining the process, and overcoming eventual obstacles rising along way. Fourthly, *casting the right team* in order to embrace important team dynamics is required for a successful process. Fifth, the team and organisation must be aligned (*organisational Alignment*) to successfully innovate. To be successful, all of the five disciplines above must be met. Small improvements might significantly influence the likelihood for success.

Below, I will account for the importance of the substance of three of these five disciplines. I chose to discuss only three since cooperation was presented in paragraph 2.5 and included *casting of the team* and the role of the *project manager* was presented in paragraph 2.6.

In the following I will elaborate on the importance of *value propositions.* Secondly, the importance of *organisational alignment* will be presented in paragraph 2.9.1 and thirdly the importance of *involving the user in innovation* will be presented in paragraph 2.9.2.

2.9 Value propositions

A value proposition is seen as a conceptual tool that enables the innovation process to move from A to B. It is the core of the activities that run to create customer value (Carlson et al. 2006). Carlson et al. (2006) argue that innovation opportunities require a value proposition to succeed. Without a value proposition several elements will hinder a successful innovation process while the eventual goal of innovation is to *create and deliver customer value that is greater than the competition's* (Carlson et al. 2006: 88).

The fundamental elements of the value proposition Carlson et al. (2006) suggest are based on the NABC model. The NABC asks the following questions:

1. *What is the important customer and market Need?*
2. *What is the unique Approach for addressing this need?*
3. *What are the specific Benefits per cost that result from this approach?*
4. *How are these benefits per cost superior to the Competition's and the alternatives?*

(Carlson et al. 2006: 89).

Carlson et al. (2006) stress that the questions above must be answered but furthermore that this hardly can be done in first strike. Also, the value proposition has to go through an iterative process of getting feedback from others that serves as the key for improving it to be effective. None of the four questions can be left out or be underestimated since this would most likely lead to failure. The value propositions give a broad perspective on the company and can furthermore be applied to everyday tasks in a firm (Carlson et al. 2006).

In order to improve the value propositions Carlson et al. (2006) furthermore suggest recurring meetings categorised as Watering Holes. Watering Holes are market-oriented meetings that work as a safe forum which allow employees to bring viewpoints and ideas to the table with the objective to get feedback. Watering Holes are mentioned as a way to prevent misunderstandings and misinterpretations across an organisation. Allowing a free flow of ideas with the goal of improving value propositions Watering Holes resemble the concept of brainstorming.

2.9.1 Organisational alignment

Alignment means that barriers to success have been eliminated and the organizational support needed for success can be put in place (Carlson et al. 2006: 238).

Aligning the organisation is mentioned as one of five elements for successful innovation presented by Carlson et al. (2006). It is important for all employees to have a shared

understanding of what the purpose of the job they do is. Without having a common understanding of one's organisation unnecessary obstacles can be created. Organisational alignment includes that the whole organisation must have a shared understanding of the organisation; vision, goals, strategy, and values. These four points build the roadmap for simply understanding how to perform tasks and finally they point out when success is achieved. Furthermore Carlson et al. (2006) stress that:

Austin et al. (2003) and Chesbrough (2006) advocate involving users in the innovation process. But how can this be done? And what should be the role of the user? In the following paragraph of the theoretical framework I will elaborate on the subject of user involvement in the creative industries. This shall be conducted in order to discuss whether at all creative companies will be able to benefit from involving users in the innovation process.

2.9.2 Involving users in innovation

Everyone has customers. Whether you are an actor on a television show, a member of a government agency, a salesman, a researcher, an educator, writer, or a priest, customers a critical because they define your success when they buy and use your products and services. They demonstrate with their actions whether you are creating value or not. Many people misperceive what customers want, never asking whether their needs are being met. (Carlson et al. 2006: 65).

Based on the statement above the goal of creating competitive advantages for companies must be to continuously strive for obtaining greater customer value. This must be done by understanding and addressing customer and market needs, preferably at a lower cost than competitors (Carlson et al. 2006). Regardless whether an innovation is incremental or radical the same principles applies (Carlson et al. 2006).

The reason for addressing consumer and market needs is that consumers have greater knowledge about products than ever before. Whether a great or bad product is produced, it can be assumed that the word will spread. Therefore, involving the consumer to prevent a negative impact from happening is necessary. Carlson et al. (2006) stress the importance of

interacting with consumers since they are in best condition for letting you know whether your product is headed in the right or wrong direction.

It is quite clear that consumers are the reason for businesses succeeding but still there is a conflict. As I will get back to there especially in the creative industries is a conflict whether or not involving users. Henry Ford who once made a comment explaining the concerns of listening too closely to customers clarifies this:

If I had asked my customers what they wanted, they would have said a faster horse.[6]

The many objectives of why involving consumers in innovation differ greatly and so do the methods for execution. The traditional approach is to obtain information on consumer needs and products and services are developed by manufacturers who meet those needs. This way of involving the user is linked to the Closed Innovation approach as mentioned earlier in paragraph 2.1. Here manufacturers are using patents, copyrights, and other protections to prevent imitators from free riding on their innovations. In Closed Innovation a users only role is to have needs, which can be identified by manufacturers and satisfied by designing and producing new products (Von Hippel, 2005).

A point of critique brought into play by Lilien et al. (2002) is that within the traditional innovation methods companies most often obtain data from representative users or costumers near the centres of the intended target market. However, they obtain needed information only and assign the task of generating ideas for solutions leading to new products to manufacturers.

Caves (2000), states that when demand in the creative industries is so uncertain, research and pre-testing are rather ineffective. Hence the *nobody knows* factor causes that a company will never be able to predict the success of a new product with a hundred percent certainty.

Two approaches to involving users in innovation have been presented. One stating that involving users is essential in order to create a successful product and one stating that no matter what, involving users cannot help in predicting the success of a product.

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6   Innovation as a Team Sport (October 24. 2005)

       http://www.businessweek.com/magazine/content/05_43/b3956151.htm

Summary of the theoretical framework

The theoretical chapter has presented several subjects stated as important for creating a successful innovation process.

Firstly, Open and Closed Innovation was presented in order to enable a discussion on whether the creative industries have specifications connected to Open or Closed Innovation.

The importance of iteration and experimentation in the creative industries was mentioned as crucial elements for successful innovation as well as value propositions and organisational alignment was identified as tools for successfully innovating.

The role of the project manager also plays a essential part as it is of great importance to structure the innovation process so that participating employees are able utilise their capabilities to the fullest. Further, providing employees with freedom and building confidence in them will get them to do their utmost. And moreover bridging the existing gap between art and commerce in order to prevent conflicts is key to this area of innovation.

The casting and combination of employees for the team is important. Employees must be characterised by passion and devoted to their work, in order to integrate their personalities in the projects. An aligned understanding of the project, where it is going and the nature of the process, must exist. Stressing the term *team* indicates that a combination of the right people will be able to obtain a greater innovation than an individual ever will.

The thesis at hand aims to investigate which elements of the innovation process in creative industries, are essential in creating a successful innovation process. It is a subject which, of yet has not been covered sufficiently, however, the previous chapter presented theoretical perspectives to elucidate the subject as thorough as possible. With a case study the subject will be elucidated from a practical approach, but before this the following chapter aims to present the epistemological considerations laying the foundation for investigating the subject. Furthermore the chosen methods for data collection and reduction will be presented.
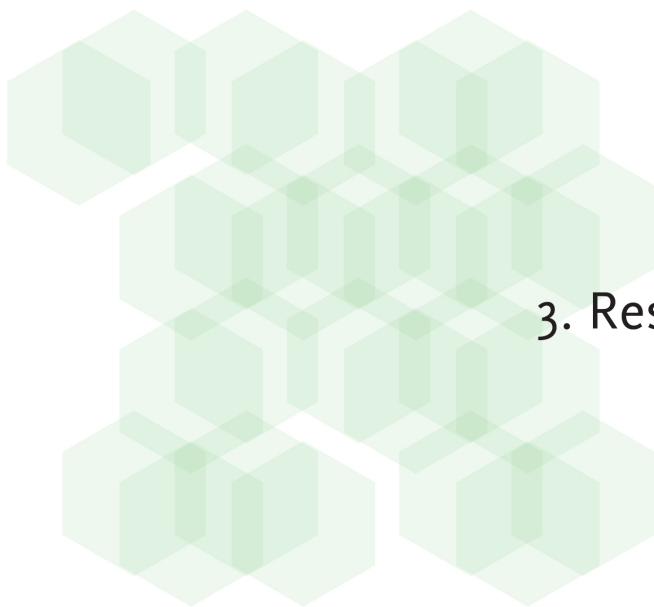
3. Research Method

3.0 Research Method

3.1 Epistemological considerations

When researching upon what elements of the innovation process in the creative industries that are essential in order to secure successful innovation, I find it necessary to stress that the innovation process is controlled, maintained and created by humans. I am inspired by the social constructivist worldview since I assume that innovation processes are based on social constructions. Interaction between humans is the foundation for all creation and innovation I argue, hence it is necessary to look upon innovation as the result of social relations and constructions. As point of departure the social constructivist worldview understands that reality is constructed as we recognise it. Accepting that humans create social phenomenons the social constructivist also accepts that change can be continuous (Fuglsang et al. 2004). Further, humans are able to change social phenomenons. All social phenomenons are therefore seen as results of human actions (Fuglsang et al. 2004/Esterberg, 2002).

The social constructivist worldview affects my role as researcher collecting and reducing data since it has been chosen to both collect knowledge already existing in the field, but also strive to point out new knowledge. The goal of the thesis is rather to supply new points to the subject of innovation in creative industries than confirming already existing theory. I accept that all statements (theory and data) are subjective and depending on context and that these cannot be interpreted as the universal truth. In the social constructivist worldview however, these can create a common shared understanding of reality (Fuglsang et al. 2004). My task will be to seek to understand how the respondents interpret and construct the social reality rather than focusing on incorporating my self in their subjects (Esterberg, 2002).

In order for me to use statements of the interview respondents to answer my research question and maybe create a common shared understanding I realise that it is impossible to ensure a universal truth, however, the variations of statements can create a common perception. This is important since I do not search to replicate theoretical findings but merely research upon the variations the creative industries contribute. Therefore apart from my worldview, I am also inspired by the abductive approach in order to compare theory and data to be able to enlighten new perspectives and new knowledge for future innovation.

3.2 Pre-understandings

My pre-understanding of how innovation in the creative industries have other demands than innovation practices in other industries, and therefore process wise can be interesting in order to inspire other industries' innovation practices, are based on previously studied theories and personal experience. These are to be discussed and challenged along the way in the thesis. I mention this in order to be as unbiased as possible and I have no anticipations in regards to where the thesis will take me in regards to answering the research question.

3.3 Case Study

I have chosen to use the case study approach since it is ideal for combining several sources for gaining knowledge, no matter whether it is qualitative or quantitative (Eisenhardt: 1989). The case study approach is furthermore ideal because it accomplishes several goals: providing descriptions, and test theory (Eisenhardt, 1989).

3.4 Selection of cases

My considerations in regards to choosing two different companies within the creative industries are based on the idea that this is extremely important in order to capture the essence of innovation in this industry. I believe that the diversity in the creative industries is essential to capture in order to understand and be able to reflect upon the differences. Using two similar cases would reflect how the creative industries are based on a broad selection of different companies. The choice of presenting two cases is to capture potential differences in the creative industries and still it is possible to work with the case-companies in depth. As argued above I believe that the cases will be helpful in creating a common shared understanding of reality (Esterberg, 2002).

Another possible approach could have been choosing ten different cases, or a quantitative approach, which could have elucidated a broader diversity. However, within this timeframe, it would not have been possible to work in depth with ten cases as it is with two. It is less complex to compare two cases in depth and I have chosen a middle lane that seems beneficial for retrieving data usable in this thesis. By doing this I am aware that I most likely only will be able to extract elements of what the research strives for.

Not only being very different companies in regards to the products produced, the organisations also vary greatly in size. One organisation is at a size where innovation is evaluated and analysed and continuously improved. This is not the case at the other company and therefore there might be a difference in the amount of considerations that are presented by the respondents.

I am aware that the most detailed outcome of the data collecting process would have been to make qualitative interviews with all employees involved in the innovation process at the two companies. Unfortunately this was not possible and would have been beyond the scope of this paper.

3.5 Selection of key informants

The criteria for the selection of interview respondents were based on the work tasks of the employees. Each respondent possesses key roles in the innovation processes, hence I assume they have great knowledge concerning how the innovation process is structured and what elements of the process they find essential in order to innovate successfully.

However, it exists a difference between the two respondents. RG-DR (respondent, will be presented in chapter 4.0) speaks of innovation with a very overall perspective since his position at the company is to be a consultant facilitating the innovation process. RG-DR's knowledge is closely connected to the processing of the innovation practices at the company that has been investigated. Since the company RG-DR works at has chosen to analyse and process innovation practices internally as an organisation the knowledge RG-DR possesses is based on this fact. It is the opposite case for BP-LP (respondent, will be presented in chapter 4.0) who as an employee is participating in developing the product. BP-LP influences the development of the product directly hence, the perspective of BP-LP is based on personal experiences and is not a result of organisational analysis of the innovation practices.

3.6 Data Collection

Primary data: Cases, qualitative interviews are my primary sources for data collection. Choosing qualitative interviews as a primary source is based on the fact that conversations are

ideal in order to get to know people and gain knowledge about their experiences (Kvale 2006).

With a semi structured life world interview the purpose of the interview is to:

(…) obtain descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomena (Kvale 2006: 5-6).

More specifically the goal of my data collection is to retrieve data about how the case companies structure innovation and also find out what elements they find essential in order to innovate successfully.

As a social constructivist I have chosen to collect qualitative data. This is appropriate as only the respondents (or a few of their colleagues) have in depth knowledge about the innovation process within the case companies. The goal of each interview was to make the respondents describe the elements of the innovation process and which elements they found essential for a successful innovation process.

In order to gain as much knowledge and insight interview guides (see appendix 2) were created and adjusted to each of the respondents with regards to their individual role and position.

The semi-structured interviews conducted made it possible to elaborate on questions and answers along the way. Each interview lasted approximately 60 minutes and was recorded digitally. All interviews were conducted in the respondents' native language Danish in order to avoid misinterpretations and to get as nuanced perspectives as possible[7]. Regarding transcribing the interviews focus was on analysing content, hence tone of voice, breaks and so on did not play a major role. One interview was held at one of the companies in a meeting room and the other interview was held at a local café as requested by the respondent. The interview settings ensured that the respondents were in known locations, in order for the respondents to not be distracted and remain in a comfortable interview situation.

Secondary data: Reports

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7   Only quotes used in the thesis are translated into English. Fully transcribed interviews can be found in appendix 3 and 4.

I chose to present statements from a selection of consultancy reports. Among these I would like to emphasise the use of Innovation With Effect (2009) later presented as IWE (2009). IWE (2009) is an internal report made in cooperation between one case company and Ramböll Management. The report enlightens and elaborates on the processes for successful TV programme-development. I chose to use this report as a source for knowledge in regards to innovation in the creative industries. The report is based on 85 qualitative interviews with employees who all have been involved in the development of 16 successful TV programmes. All represented employee positions have been equally spread between management and production, hence in my opinion a broad perspective on successful innovation is presented. I will further present IWE (2009) in paragraph 4.3.

Other reports mentioned present governmental concerns regarding the future of innovation in Denmark. The thesis is partly grounded in perspectives presented in some of these reports (See introduction and motivation).

3.7 Data Reduction

To create awareness on how the qualitative data was reduced, I will account for the method chosen below. I have used a two-staged process of coding as the method for extracting data (Esterberg, 2002). Since the first stage was open coding, identifying and categorising all-important subjects for answering the research question in each interview was the starting point. The categorisations were partly based on the main points from my interview guide but also from subjects brought into play by the respondents. In the second stage I conducted focused coding and hence analysed the interviews while deliberately searching for the appointed themes again in order to extract essential statements in regards to each subject.

3.8 Research Validity

My epistemological point of departure causes the fact that I (as a researcher) cannot completely distance my self from my own understanding of the world. To avoid being biased I have chosen respondents whom I have no previous acquaintance with even though I have relations to both case companies.

I am extremely aware that my role as a researcher is not to be critical with regards to the
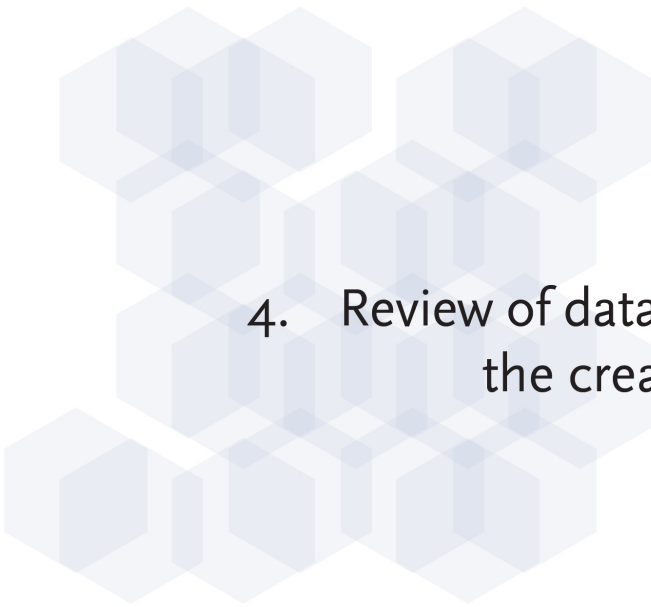
innovation processes and the choices each company follows during the data collection. I believe this was relevant in order for respondents to be able to stress exactly what they found important when speaking of their innovation processes. I wanted to ensure that all respondents was as biased as possible in order to ensure that their statements were as much in line with their daily work as possible. I cannot affirm whether the respondents have exposed all relevant data and that they could have been affected by answering questions conflicting with them personally. But to avoid such a situation all respondents were offered to be anonymous.

Misunderstandings and misinterpretations could affect the validity of the data. One element that could cause this is the understanding of the term *innovation*. A common understanding of what I mean when talking of innovation is essential in order to get valid data. Innovation tends to be simply interpreted as product development. Since this is certain a part of innovation, the element of a product being unique has to be added. In order to prevent misunderstandings I made sure to streamline the common understanding of what innovation is before starting the interviews.

I am aware that personal agendas might influence the answers by the respondents since their own situation and views upon reality might colour their responses. This means that answering questions might be done from a personal instead of a company perspective. The solution for preventing this from happening could have been to collect quantitative data in order to get a general image of approaches to innovation in the creative industries. However, this was not possible because of time restraints. In addition, the amount of people involved in especially one of the case companies counts only a very few people, hence it has not been possible to involve more people.

Essential elements mentioned above affect the level of difficulty in interpreting answers by respondents as valid and representing the whole creative industries. However, I believe that the method chosen supports me to create a fair and valid image of the creative industries represented by the two cases.

When using the IWE (2009) report as secondary data I must be aware that the report is made in cooperation between DR and Rambøll Management and hence it is not based on theoretical findings.

4. Review of data: Innovation in the creative industries

4.0 Review of data: Innovation in the creative industries

The theoretical chapter focused on presenting theoretical perspectives on the elements important for successful innovation in the creative industries. Theory is however not sufficient in order to answer the research question, thus I have chosen to introduce two cases representing the creative industries, as to provide knowledge on the subject of innovation in creative industries from a practical approach.

Firstly I will present the specific characteristics of the creative industries, the case companies, and the respondents. Further on I will present how the case companies approach innovation, their frameworks and the elements stated as essential for creating successful innovations. This way of working enables one to get a nuanced picture of what the creative industries understand as important when creating a successful innovation process. I will elaborate on differences and similarities of the data in order to lead to the analysis (chapter 5.0).

4.1 Case descriptions

Below, I will present two different case companies from the creative industries. The two cases will be used to exemplify the criteria for successful innovation and their methods for creating a successful innovation process. Data consist of two interviews, one interview per respondent from each company. The two case companies operate in different business areas within the creative industries, reflecting the diversity the creative industries represent.

Case company 1: Louis Poulsen Lighting

Louis Poulsen Lighting (later presented as LP) is a Danish founded (1874) lighting design company that produces highly exclusive lighting within three categories: Residential lighting, professional lighting, and custom design lighting.

> *The business concept of LP is to develop, produce and sell lighting products*
> *of high quality in a functional design for buildings and settled areas.*[8]

The company has been working closely with the most famous and well renown designers

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8   http://www.louispoulsen.com/da/About/Company%20Profile.aspx

from Denmark and abroad including: Poul Henningsen, Arne Jacobsen, Verner Panton, but also new talented designers as Louise Campbell and Christian Flindt, Foster + Partners, and Ross Lovegrove etc. (www.louispoulsen.dk).

When producing new products LP have a high focus on timeless design and functionality. Additionally all products must fulfil the lighting philosophy of the company called *FCA[9]* (Function Comfort and Atmosphere). All products are produced at the LP factory in Vejen, Jutland.

In 2007 LP was acquired by the Italian Lighting company *Targetti Group* from Florence which changed the name of the group to Targetti Poulsen. Targetti Poulsen is one of the leading players in the European market for lighting equipment[10]. LP is now one brand among six in the organisation of Targetti Poulsen. The Targetti Poulsen palette of companies covers different aspects of lighting design (hotel lighting, interior design lighting etc.) and hence merely fulfils the ability to service all business areas within lighting design (www.tagettipoulsen.com). LP is its own brand, however, being part of Targetti Poulsen LP represents a new and different organisational and cultural structure.

The fixed costs connected to the innovation process at LP are the salary for employees. Variable costs are prepayments of royalties, and the development of prototypes and investments in tools and equipment for producing. It is expressed that prototypes only cover a very small part of the budget (BP-LP). Heavy investments are made in tools and equipment for producing the products. This can be several millions dkk all depending on the chosen type of production (BP-LP). LP operates with two different ways of producing: either using a simple technique where investments are less which results in a more expensive product or the other way where running the big package with injection moulding. Or pressure-moulding where the product in the end is cheaper.

Products developed at LP are created in many different ways. However, I take point of departure in products developed by an external designer but produced and facilitated developed internally.

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9   The lighting philosophy stands for Function Comfort and Atmosphere and is the standpoint for securing the   right quality of the products.

10 According to: http://www.3i.com/denmark/media/press-releases/louis-poulsen.html

LP's financial performance reflects the current situation on consumer behaviour. Therefore the profit margin has decreased from 2007, where the profit ratio was 15% and in 2009 the profit ratio was 5%. The turnover is similarly decreasing from 503mio. Dkk in 2007 to 384,9mio. Dkk in 2009. The total number of employees in LP has decreased from 373 in 2007 to 310 in 2009[11].

Presentation of interview respondent from LP

Bettina Pedersen (later presented as BP-LP) graduated as a civil engineer with equal focus on construction, New Product Development (NPD) and design. She is experienced in dealing with innovation and NPD in the creative industries from working with some of the most exclusive Danish design brands as B&O, Fritz Hansen and Louis Poulsen Lighting. For several years BP-LP has worked as head of design at LP and she is currently design consultant working with design management (same tasks as head of design, but in a new position) (BP-LP).

BP-LP's role at LP is to manage the creation of new products, to manage the process, to generate ideas for new products and to facilitate the cooperation with external designers (BP-LP).

BP-LP is chosen as an interview respondent since she possesses great knowledge on innovation in the creative industries (based on her broad experience), and her function at LP where she is in charge of the innovation process on a daily basis. BP-LP is passionate when it comes to design and she has great interest in the design market, hence holds a broad knowledge on national and international design.

Case company 2: Danish Broadcasting Corporation

The Danish Broadcasting Corporation (later presented as DR) founded in 1925 is an independent media company fully financed by a license fee and employing approximately 3046 full time employees.

The license fee set by the parliament engages DR to fulfil a line of public service requirements. Including that:

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11 Further information on financial analysis, see appendix 1.

DR must operate in service of the People. DR must undertake a line of social and cultural tasks. DR shall make sure that the Danish people gets a large and versatile supply of quality broadcasts and other services in radio, TV and on the internet (http://www.dr.dk/OmDR/Fakta+om+DR/20060511123810.htm).

Since today's media market is increasingly demanding DR continuously needs to adapt. Hence the DR-range of TV, radio, and the use of web functions have expanded. To fulfil the public service requirements DR is obliged to focus on the development of programmes. I chose to look upon innovation within TV-programmes equally as on innovation with regards to tangible products within the creative industries.

Fixed cost related to the innovation process at DR is also salary. Variable costs related to the innovation process at DR are according to the RG-DR process costs, e.g., innovation workshops (when taking people out of their daily production routines to be part of the development of a new programme). Also reproducing costs incurring if the editor in chief does not accept a new developed programme, which sometimes happen one, will have to try again. This is natural since radical chances sometimes are taken in the innovation process and to RG-DR this is necessary if ever wanting to raise standards. Lastly the innovation workshop's timeframe demands extra time (if a project is not well finished within time (RG-DR).

The main reason for choosing DR as case is concentrated on the internal programme development. Several programmes at DR are developed externally, but these I do not want to elucidate on further. I am interested in the internal innovation practices at DR to illustrate the broad perspective of the creative industries. I find the size of DR's organisation and the impact that is followed by this interesting for representing the creative industries.

DR's financial performance reflects that DR is a public corporation, which is not based on creating profit. However, as the financial performance is budget-based, the numbers show a more or less balanced budget with a negative profit ratio at (2,35%) in 2009 and (2,15%) in 2008. The total number of employees in DR is in 2009 3155[12].

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12 Further information on financial ratio analysis, see appendix 1.

Presentation of the interview respondent from DR

Rasmus Groes (RG-DR) is a development consultant at DR. He graduated in design communication and business studies from Roskilde University and the IT University in Copenhagen. RG-DR has previously worked as a development consultant at a technical college, at a branding and advertising agency, and lastly as web developer at DR. Presently working as a development consultant, RG-DR facilitates the innovation process for the development of new programmes (TV, radio and Internet). This happens in workshops where a range of people is assembled to generate ideas and prepare the concept of a new programme until it is ready for production.

RG-DR was chosen as interview respondent since as a development consultant he possesses great knowledge on both, a practical level from managing the innovation process through workshops and from a more overall perspective from being part of the programme development department where analytical knowledge is obtained and incorporated in the daily work with innovation.

Innovation with effect

Innovation with effect (IWE) is a report made by DR Programme Development with assistance from Ramböll Management Consulting.
The report is an analysis of the innovation process in regards to the most important factors for successful programme development at DR. It is made to create a foundation for the practical strengthening of the innovation of programmes without raising development costs. More specific this vision includes the:

> *Strengthening* (of) *the resourcefulness and creativity in DR – to have creative surplus. Professionalize innovation processes, to gain larger effect. Find the best innovation processes and spread them to the whole house* (DR)*. Create better programmes for the same amount of money* (IWE, 2009:7).

The report is based on 85 semi-structured interviews combined with an exploratory questionnaire and takes its point of departure in 14 successful (to DR) programmes developed in-house. The respondents were chosen based on the roles they have fulfilled in the development of the programmes. I chose to use IWE (2009) as a secondary source of data since it represents an in-depth investigation on how to ideally strengthen the process for

innovation in regards to programmes. It will be of benefit for the thesis since it supplies formalised viewpoints that have been thoroughly processed and will supplement the interview conducted with RG-DR with formalised knowledge.

Reasons for choosing DR and LP

The findings from the two cases (LP and DR described above) will be used to illustrate how companies within the creative industries practically conduct innovation and how they structure the process in order to be successful. Both companies focus on innovation and represent the creative industries, be it in very different branches. The findings based on the two companies might present varying perspectives on innovation in the creative industries. Basing the data on two different cases will serve the enlightening of the aspects of the creative industries. The findings from the data will be the source for the specification of the methods of innovation in the creative industries. I chose to present the two cases in a mixed manner instead of separately in order to focus on the findings, rather than on the individual cases. Based on the differences within the cases I believe these will be exemplified by two interviews and a report complimenting one another. Both DR and LP are Danish companies, relatively old with rooted traditions in Danish cultural and creative history. Both companies work actively with innovation. DR is not a company facing typical challenges as it is funded through a public license fee and its function, roughly speaking, to fulfil the requirement of the public service agreement. Even though not being directly comparable to LP the two companies will elucidate the variations found among creative companies.

I will refer to relevant opinions and statements presented by the respondents respectively as RG-DR and BP-LP. When quoting directly from interviews with the respondents a number will be connected to the quote. This number is the line number from the interview illustrating where the quote can be found. Interview with BP-LP is found in appendix 3, and RG-DR in appendix 4.

4.2 Innovation within the case companies

BP-LP states that: *when something shall be innovative, it must have a purpose and it cannot have been seen before* (BP-LP: 13) meaning unique products having a function. However, when mentioning innovation she distinguishes between two types of innovation, technical

innovation and design innovation. BP-LP argues that LP is not very innovative in regards to technical innovation since there is no need for the company to be a first mover on the market regarding new technical lighting solutions. Rather focus is on the design innovation. It is stated that LP does not only produce innovative products as LP often switches between launching innovative products and re-launching classic products from the product portfolio. The balance between combining the core area of LP (the design classics) and creating new classics creates a special market position for the company it is argued. For this reason innovation is important for LP (BP-LP).

RG-DR expresses that for something to be an innovation it must be fairly radically new and create value for the user. This corresponds to BP-LP's viewpoint. RG-DR states that not everything developed at DR is innovative, but that DR also create new programmes that are. RG-DR also differentiates between two types of innovation, defining these as knowledge-based innovation and creativity-based innovation.

RG-DR categorises knowledge-based innovation as innovation used in e.g. in medical industries, where knowledge about e.g. an illness is the key to curing it. RG-DR states that knowledge is also part of the innovation at DR but that the innovation process is not driven by knowledge. Creativity-based innovation comprises the ability to suddenly get the right brilliant idea and then being able to produce it. Furthermore, it is expressed that one difference between the two innovation types is that, when the formula for a medical drug is found it is to be produced. At DR many of the programmes are under continuous development and when working with numerous people simultaneously a programme can change depending on who is working on it.

BP-LP argues that for LP the core area is to design classics and to have a focus on maintaining their image, including during the creation of new products. It is argued that:

> *If LP starts to do all sorts of jests within the design, then we think ourselves that we have to take care that the core of LP does not get lost. There is some sort of safety in getting a product from LP, but opposite we also have to watch out not only to re-launch PH Classics[13]* (BP-LP: 30).

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13 A line of lighting products designed by the Danish designer Poul Henningsen (1894-1967) for LP

Successful innovation for BP-LP is based on sales. However, it is furthermore argued that aesthetics and sales depend on one another hence good aesthetics (design) sell.

RG-DR merely has the same approach. In the end it is about the number of viewers, listeners and users. However, other parameters are important as well. For both companies the audience play a major role in defining success. The public service requirements are such a big part of DR that fulfilling them, also in new ways is a criterion for success according to RG-DR. For instance, covering culture in a new way, which makes it interesting for people who would not normally be interested in the topic. This is strategically important for DR when approaching new user segments and potential new users in general (RG-DR). When succeeding in experimenting with new formats and types of programmes it might not only influence the numbers of viewers, but also the brand of DR. Some new programmes[14] have had great impact on the BAV (Brand Asset Value) analysis and hence contributed to e.g. DR2 earlier being the strongest media brand in Denmark.

The respondents define their type of innovation as creativity-based innovation and design innovation. As a point of departure these types of innovation merely are the same and in the following will be jointly addressed as *creative innovation*.

For both respondents successful innovation is based on sales or numbers of users (depending on which company). Additionally, at DR fulfilling the public service requirements in a new and satisfactory way contributes to the brand value. LP's approach to innovation seems to be fulfilling market needs with an eye to create unique and exclusive lighting design products that possess an art like status, hence LP focuses predominantly on the aesthetics.

None of the companies focus on creating radical innovations. However RG-DR mentions that for something to be innovative it must be fairly radical. It can be interpreted that RG-DR understands the term radical in connection to the term unique. For instance in case of the development of a new TV-format. I do not interpret a brand new TV format/concept as a radical innovation, but only as a new unique product.

Having defined the practical approaches to successful innovation within the case companies I

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14 E.g. Den 11. Time/ The Eleventh Hour, send on DR2:
   (http://presse.dr.dk/presse/Article.asp?articleID=25396)

will now turn to the importance of frameworks and processes within innovation in the creative industries. Further on, I present the content of the frameworks and processes in preparation for finding the most essential elements for successful innovation within the creative industries.

4.3 The frameworks for innovation

Frameworks are important to innovation at DR since the framework clarifies the starting point for creative work. Furthermore, the framework reduces the use of resources and energy spent on clarifying the common understanding of work conditions made for the programme innovation (IWE 2009). In the IWE report (2009) it is stated that:

> *Frameworks are the indication of the founding premises for programme innovation: Time, resources, goal settings, and other elements that create a common matching of expectations* (IWE 2009: 28).

When a framework for developing a programme has been created the next step is to move on to the development process in which the concept of the programme is created - based on the framework. This is achieved by a selected team of people, both, from the editorial department who ordered the programme, but also with people from outside of DR who are specialists in the subject of the programme etc. An innovation process is specifically designed for the development of this programme and is implemented through a workshop for the team of concept programme developers. Before starting to develop anything, media scientists are brought in to share knowledge on e.g. viewer patterns and relevant tendencies in regards to the programme, which shall be developed. Intentions of this approach are to present facts and create a foundation for developing with the users in sight (RG-DR).

The length of a workshop can be between 1,5 – 4 days and is basically about getting as many good ideas for a new programme as possible. The ideas are processed until ultimately one is chosen as the best (RG-DR). During the processing of ideas the NABC model is a tool used for finding and identifying the value of an idea/concept. When implementing the idea into the model, it becomes obvious whether it is a good idea or not (RG-DR). Furthermore the NABC model is categorised as a rhetoric tool, which emphasises asking the following questions: What is the need for the idea? What is the approach? What is the benefit of the approach?

What is the situation of the competition? When the NABC model has been used thoroughly not many objections can be stated and consequently the model immunises counter arguments (RG-DR).

When the concept is finalized and approved by the editor in chief next step is producing the programme. Under production at DR a team of qualified employees produce the programme based on the concept created under the development process. In the very end the finished programme is evaluated. In case it is a series of programmes (news, a weekly show etc.) it consistently evolves and gets adjusted since the findings from the evaluation are implemented during continuous development and production of the programme (RG-DR).

The NABC model (see paragraph 2.9) used by DR not only works on the development of one programme, but it also proves effective for continuous development on all programmes on a daily basis.

Just like at DR the framework for the innovation process at LP is also of great importance. However, focus lies on another area. At DR focus is on securing the concept of the programme. At LP the Stage Gate Model as framework is sought to control the development and production of the product but the main intention is to make the product probable. Within each phase of the Stage Gate Model there exist specifications that must be fulfilled. The progress of the process is decided on after the specifications have been fulfilled. When it is completed, it is time to continue (BP-LP). The importance of having finished one phase before moving on to the next is stressed. Within the innovation process marketing, construction and production are involved to create realistic overall cost estimates, to evaluate the market as well as marketing opportunities and if production is possible in general. Even though it is not possible to determine the final product at that point of time, these considerations must be taken into account in order to make the prospective product and avoid that in the very end it might not be produced (BP-LP).

The respondents stress the importance of a well-organised framework for innovation. At DR it must take point of departure in *need, approach, benefit and competition* (NABC) and the criteria of success and goals must be specified, but shall still leave room for the creativity of the employees. A framework can be effective in clarifying the common understanding of the work conditions made for the programme innovation, hence, reduce resources and energy

spent.

The frameworks and processes at LP and DR differ from one another since the functions of the products are different. DR's framework is shaped to secure that the programme will be a success. LP focuses on ensuring that the production process and the launch of the product will be a success. What is similar for the two cases is that frameworks are about facilitating the process in order to create successful products. However, both companies focus on bringing different aspects into play in the framework. The content of the individual phases of the innovation process of DR and LP respectively will be elaborated on in order to define the essential elements for a successful innovation process.

4.4 The phases of the innovation process

The decision of making a new product at LP can arise from various angles. Most common is that the project managers or the business area managers evaluate if there is a need for new products, based on their already existing range of products. However, it can also be incoming proposals, interesting ideas can be generated within LP, in collaboration with the external designers already working for LP or from the custom design department.[15]

At LP the innovation process is structured after the Stage Gate Model. However, it is overall divided in three phases: idea generation, conceptualisation and construction (See model 4: LP innovation process). Three people are in charge of the process, but the management has to approve the gates along the way (BP-LP).

BP-LP argues that the processes is about fostering the ideas of the designer and then facilitate a process for in the very end having a unique product.

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15 The custom design department at LP produces lighting based on inquiries from architects who wants special lighting for their buildings – based on the architects own design (BP-LP).
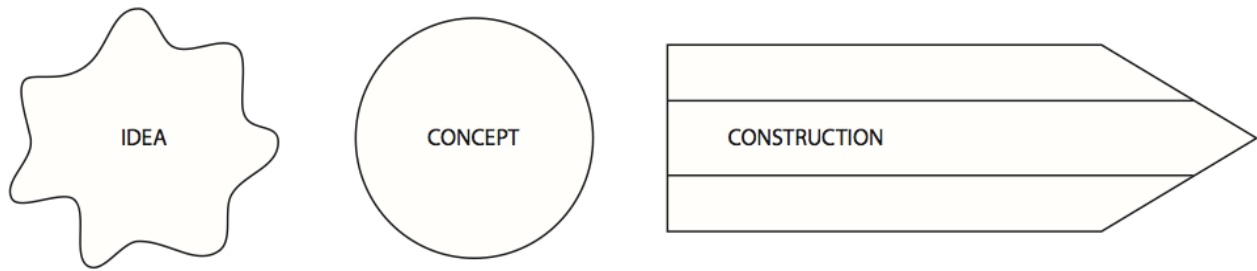
Fig 4: LP innovation process (BP-LP)

In the first phase ideas are generated, processed and sketched until it is possible to "claim" that one idea is good enough to be taken further. BP-LP states that:

> *A project will never turn out better than the basic idea, so is the idea not good enough you have to stop continuing. Never make the mistake trying to build upon it* (BP-LP: 368).

The next step is the concept phase in which the aim is to make the "claim" (idea) probable. In the concept phase it must be secured that the idea in the very end will: work, look good, is marketable, is possible to produce, and that it is a good idea business-wise. In the last phase (construction phase) the product is specified and produced (BP-LP).

To BP-LP it is of great importance that whenever one moves on to the next phase, everybody must be ready to move on and have finished their tasks within the phase since it is destructive for the process to rush. Along the conceptualisation and construction phases marketing and construction as well as other in-house stakeholders are involved in a product pipeline where the different departments can bring their views on the products under development. Additionally departments prepare and make sure that e.g. marketing is able to market the product and to get an idea of production costs etc. Furthermore BP-LP states that a clear set of specifications has to be fulfilled before moving from one phase to another to make sure everybody and everything is ready for the next phase.

The workshop process[16] is about establishing the best foundation for others who make decisions about whether a project shall be running or not and hence making it probable that a concept will turn into a success (RG-DR). This is also backed up by IWE (2009).

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16 At DR some innovation projects go through a work shop process to indulge the best outcome as possible.

A strengthened innovation process is about, how to organize the process, so the pivotal innovation factors are brought into play at the right time in the cyclus of the innovation process (IWE 2009: 31).

At DR the innovation process is a circle consisting of 4 levels (see fig. 5: DR innovation process). The levels are: *challenge*, *development*, *production*, and *evaluation*. A new programme can either be requested by an editor in chief or grow out from the evaluation process (RG-DR). The request for a programme is based on a *challenge*, which is written down as a brief composition on which subject to cover, which segment of users to go for, how much finances are available etc. In essence, this is written by an editor in chief in cooperation with a project manager most of the time.
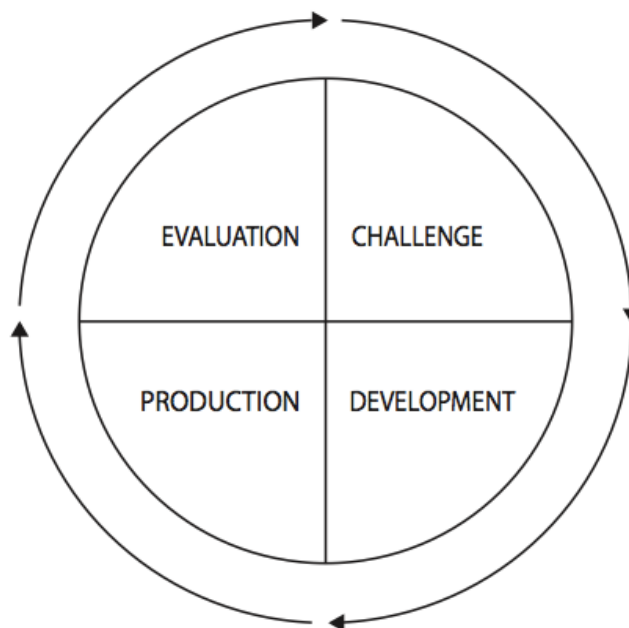
Fig. 5: DR innovation process (RG-DR)

Above, two different processes for innovation are outlined. The two companies have different approaches to the innovation process based on the "types" of products they develop.

The DR model shows a continuous innovation process which is usable in innovation of specific programmes but also for continuous development on a daily basis.

The innovation process at LP is project oriented and is based on the *Stage Gate Model*. The difference between the two models consists in DR involving creative people in all four phases

of the innovation process. When involving creative people in the *production phase*, the product can change, depending on who is working on the product. Hence the product depends on the employees. The process at LP includes creative people in the innovation process until the product design has been finalised in the *conceptualisation phase*. The *production phase* is formalised and does not tolerate variation in the end products, hence the employees taking part in the production phase are not able to "change" the product. Therefore the Stage Gate Model is ideal as a process for LP. LP focuses on securing technical aspects and solutions in the stage gate model and DR focuses on bringing the crucial factors into play in their framework. DR must focus on human skills since innovation is based on teamwork, and DR must focus on technicalities to make the product happen in the end.

Having shed light upon the different phases of the innovation process at LP and DR respectively, in next paragraph I will look upon the importance of one element that was brought into play in the theoretical chapter and does also continuously reoccur in the exposition of data. Since relations among employees play a major role in companies I will below look into the importance of cooperation.

4.5 Cooperation

BP-LP stresses the importance of good colleagues who are able to spare and challenge her in a positive manner throughout her work process. Personal agendas, e.g. personal projects running on the side of a LP project, are considered hindering the optimal process since they remove focus from the main process. Hence, good colleagues, good cooperation, clear focus on the work tasks, and a positive but professional environment are mentioned as a prerequisite for fulfilling the requirements of a successful innovation process (BP-LP). Untimely involvements by colleagues who are not part of the innovation process are mentioned by BP-LP as the most restraining element for a successful innovation process.

Cooperation is also an essential element for innovation at DR since:

> *Programme innovation requires that professional competencies interact in a mutual dependency and where various contributions from experts are gathered as one fruitful whole* (IWE, 2009: 19).

Cooperation builds trust and culture, thus strengthens relations (IWE, 2009) and cooperation at DR succeeds when:

- Roles and mandates in a project are clearly defined.
- Acknowledgment, trust, freedom, and responsibility are the foundation for cooperative relations – hence important elements for the programme innovation.
- Punctual timing in the innovation process is essential. Employees with the right skills must be involved in the process at the right time to prohibit untimely involvement (IWE, 2009).

RG-DR stresses the importance of bringing people or wildcards (as RG-DR calls them) into the innovation process to avoid standardisation of processes. He argues that the culture of DR is great, but unless you bring in new viewpoints or new people to ask questions etc. even an inspiring culture will align and not be able to break with conformity (RG-DR).

Comparative to BP-LP, RG-DR also argues that people are the largest restraint for innovation at DR since creative innovation is depending on human relationships. When insisting on heterogeneity among people to create a beneficial interplay, confrontations and discussions are welcome. However, the invisible line cannot get crossed and people may not get hurt. Discussions must be constructive since if people get hurt the process is obstructed and really hard to re-establish. Even only a few people who are stressed and not focused can hinder the process for a whole group of people (RG-DR).

When starting cooperation with an external designer at LP, the designer often is shocked from the high expectations LP displays. However, BP-LP states that the serious designers enjoy the respect and the great load of interest LP has in their work and products and that LP strives to give as much feedback as possible along the process (BP-LP). This is intended to help foster the designers' ideas.

BP-LP mentions that at LP development happens in a special spirit. This meaning that the environment is characterised by insecurity where one never really know (when developing new products) whether a project is running the next day or not. When elaborating on the spirit it is mentioned that:

It is an understanding of what we live from is really good design, and along

the process it can seem banal that we do not make some of the decisions (with regards to the design) *our selves. The designer draws everything all done him selves* (BP-LP 218).

However, this does not mean that freedom of the aesthetics is left 100 percent with the designer. If LP does not agree on e.g. the curves of a product BP-LP argues she would be quite sure the designer is not the right one for LP. This can either be interpreted as a totalitarian approach heavily conflicting with the argument of giving the designer freedom or as if the designer must understand the soul of LP and hence adjust to the brand of the company. As BP-LP furthermore argues it is almost impossible for the designer to hit the perfect product in first strike, and the process of creating the best outcome is an iterative process where designer and company meet and discuss. Nevertheless, BP-LP stresses the skills and the story of the designer and the firm wants the product to reflect these idiosyncrasies and hence it is not BP-LP herself who shall shape the product since then it would only create a mediocre output (BP-LP).

Both respondents argue that elements connected to cooperation are vital for a successful innovation process. Clear focus on work tasks, a positive but professional environment, acknowledgment, trust, freedom, and responsibility are the foundation for cooperation and relations and succeed when professional competencies interact in a mutual dependency. However, additionally the need of bringing in external insight is essential.

The practical approach to cooperation at the two case companies differs. At DR innovation happens in a team. A team consisting of creative people with different skills create the programme and consequently cooperation is of great importance. At LP the designer creates products with LP functioning as supervisor along the way. In this case cooperation is not about co-creating the product but merely about directing it in the right direction. Cooperation is of equal importance, but the approach to cooperation is different.

Cooperation is essential for the innovation processes, however, other parameters than cooperation are presented as essential both theoretically and by the respondents. Below, the element of passion will be presented as an additional crucial factor for creating a successful innovation process in the creative industries.

4.6 Passion

Passionate employees are stated as playing a significant role at DR since passion contributes with an energy that strengthens the innovation process in a way that is not accessible by other means. Passion is also the most important source for creativity and is often reflecting the finished product (IWE, 2009). Passion is at DR understood as:

> (…) *the inner energy and nerve, that burns in the employees taking part of the development of programmes. Passion is deeply professional engagement coupled with strong positive feelings for the product, which is under creation* (IWE, 2009: 13).

Passion is maintained and generated at DR when:
- Employees have room for using and expressing the creativity that lies within their burning engagement.
- Critique is helping and acknowledging.
- Management eliminates obstacles and irrelevant disruptions for passion and concentration (IWE, 2009).

RG-DR elaborate on the importance of employees being passionate in the innovation process and that employees always have a reason for working at DR. It is argued that a way to implement passion is to talk to employees about their reasons for working at DR and that the common goal often is 'working for a higher cause' or simply to work with TV or radio. Refreshing the reason for working at DR can activate Passion (RG-DR).

BP-LP does not mention the term passion, however, talks of the importance of fiery soles, employees that are dedicated to their job, having interest in the market and the area of business (BP-LP). Furthermore BP-LP stresses that being able to work with development and looking forward it is important to be able to search for inspiration and liking to keep an eye on the industry. It is natural for BP-LP to intensely follow what is going on in the design industry since design is her hobby (BP-LP). Even though BP-LP does not mention passion as a term it can be argued that what she describes is being passionate.

The difference in the descriptions of passion in DR and LP can be rooted in the difference of the organisations. DR is an independent public company where focus lies in presenting good television and hence fulfilling the public service requirements. It is stated that employees at DR are passionate from working for a higher cause (RG-DR). LP is on the contrary a company based on a design tradition where creating exclusive design that are valued as icons.

IWE (2009) stresses that passion is based in the individual but also more collective elements are of importance for successful innovation, this will be presented below.

4.7 Ownership and motivation

Ownership and motivation ...(are)...*factors that make the work of DR valuable and relevant and gives the employees urge and courage to yield their utmost* (IWE, 2009: 25).

RG-DR argues that especially in *creative innovation* when depending so much on people, employees involved in the innovation process must feel ownership to the products to keep interested and fiery. If this is not the case it can be viewed every night in the television.

Factors for successfully creating ownership and motivation at DR are:
- Clearly defined roles, clear division of responsibilities, a mutual tuning of expectations, and open agendas.
- Common concepts, tools, and methods form the premises for product innovation.
- Enough time for developing, formulating, and maturing a good idea.
- There must be a common feeling of contributions actually adding value to a project. Furthermore this feeling includes that contributions are valued and acknowledged by colleagues (IWE, 2009).

BP-LP does not focus much on other employees and personal values as focus is on the process. Since BP-LP stress that she personally is a design freak and that she intensely follows what is going on in the design world it can be argued that BP-LP is motivated by the "design industry".

Ownership and motivation are presented as a sense of community that urge employees to do their utmost and it is argued that this especially is the case when working with innovation in the creative industries.

To succeed with innovation it is necessary with employees who will, dare to, and can make things happen, therefore the element of courage and mandate will be presented below.

4.8 Courage and mandate

Being able to make decisions without being overruled by people who are not part of the innovation process is by BP-LP mentioned as very important for a successful innovation process. Furthermore BP-LP stresses that her experience and previous results make her able to do that.

According to IWE (2009) courage in the sense of willingness to take risks combined with trust to what is created is for the best of the organisation and the users. But also patience when results are lacking or that delivery of results is slow. Mandate means that the one who takes the risks also gets the power to act hence the remaining organisation must show trust.

Courage and mandate are essential in order to cross routines and daily performances, hence being innovative. To succeed with courage and mandate at DR:
- Courage among employees must be identified and met with trust by management.
- *Courage is met with extra resources and qualified sparring and help to keep focus on users* (IWE, 2009: 23).

RG-DR expresses that the process for development can be fearful to those involved as one grope in the dark without knowing what the result will be. It is searching for something that one cannot see. What is important RG-DR argues is to facilitate the process in a way so that employees can stay within the process as long as possible without wanting to escape. This is done by creating a safe framework and by removing as much complexity as possible. Small elements like preparing the lunch before the participants get hungry makes the task much easier to overcome. The only thing participants need to focus on is the idea generation or development (RG-DR). Furthermore an environment allowing trust and accept among participants/employees is necessary. It has to be accepted to say silly things even though it

makes no sense and this happens when people trust each other – this is where the good ideas can be generated. The combination of people and the angle of approach matter greatly (RG-DR).

Courage to take risks and make decisions and mandate to go through with them without being overruled are essential elements for the innovation process in the case companies representing the creative industries. Courage and mandate must be met with trust in the organisation and are maintained by creating safe frameworks, removing complexity and having clearly defined roles.

The two respondents, however, focus on different aspects. Both courage and mandate are mentioned at DR. The innovation process at DR involves many employees with different tasks and since everybody have different tasks it is necessary to be able to act as a cooperative to make progress. Compared to DR LP's innovation process does not involve many people. This might be the reason for why BP-LP mainly focuses on mandate rather than courage. It is more personal. BP-LP is in charge of the innovation process at LP and without mandate BP-LP's position is redundant.

Involving users in innovation in the creative industries is a subject that in one sense conflicts heavily with the "pride" of the creative industries as delivering unique products resulting from skills of creatives. The need for successful innovations, however, still opens up for involving users in order to create products that eventually will sell and create profit. I will below account for if and how the two case companies practically approach user involvement.

4.9 Involving user in innovation

With regards to securing the end product's sales success BP-LP argues that the only thing LP does is to focus on the innovation process, trust the designers, and work thoroughly with the creation of the product. When asking about involving users BP-LP points out that:

> *You have to take care when asking people what they want, you should rather*
> *be so cool that you tell people what they want. It is quite difficult, but I believe*
> *that this is the task. If you start the other thing it ends up wrong* (BP-LP: 316).

BP-LP partly bases this on the reactions that have been received with regards to development

of new products at LP. It is stated that whenever a new product is developed there is called up for a crisis meeting at LP – as the new product "does not look like a LP product". Most of all previous products have proven to be successful and now "people not liking the product" in the beginning almost is a criteria for success (BP-LP).

This can be interpreted in two senses. Either as extremely arrogant (LP knows best) or simply as if people are to like something new they must be familiar with it before accepting it.

DR focuses strongly on users and involving these in the innovation process. Firstly, the procedure is to measure user behaviour. This is done by media analysts to get a foundation of facts presenting tendencies etc. Also in the *development phase* users can be observed and interviewed to gain insight in the users (RG-DR). User insight is a tool for pointing out the direction of wild ideas. RG-DR points out that when crazy ideas arise user insight is good for adjusting the ideas in the right direction – simply to keep the user in mind. It is explained that:

> *We are in a house* (DR Byen) *where you quite easily forget the users. It is really important that we remind ourselves that the user comes first. If we do not target the user we do not have a programme* (RG-DR: 187).

RG-DR stresses the importance of how users are approached:

> *It is about how we make use of the user.* (...) *If we only look upon the media consumption, and that is quite often what the media analysts do, then you will only get a one dimensional image, however, if you look upon the whole person then there are many creative handles you can grab.* (...) *So it is about how you look upon the user, not whether you do it or not* (RG-DR: 195).

RG-DR argues that focus on users is to have an ongoing focus on unfulfilled user needs, and wishes that are registered through knowledge of market segments. This is done by involving users in the development of new programmes since the consumer essentially decide whether the final development of a programme is a success or not. By involving the users DR increases the user-value and hence satisfies the public service requirements (IWE, 2009).

When involving users in innovation at DR it succeeds when:

- Clearly defined target groups strengthen the know how on the users and hence guide the development of a programme in the right direction. Knowledge on users lessens uncertainty and calls for creativity.
- Being in close contact with users when innovating, makes employees more capable of emotionally understanding user needs. Look upon users as people not as segments.
- Trends and tendencies are recognised before competitors.

DR and LP approach user involvement in different ways. This is partly based on the approach to developing products. The difference in the approach to involving users can be explained from the goal-settings of the products at LP and DR. DR supply programmes and LP sell lighting design. DR is obliged to serve the people by fulfilling the public service requirements and this is partly done with help from user involvement. LP is a company with tradition of creating design classics. At LP external designers are in charge of the aesthetics and to LP, asking people what they want instead of telling them what they would like to have is argued as being a failure that hinders the development of unique products. Involving the user in the innovation process at LP violates the whole idea of creating products that have an "art like" status.

The choice of not involving users can have a consequence for LP. It is a great risk/chance to focus on products where one has no idea of whether the product will be enjoyed by the consumer or not. Involving the user when working artistically is a way to predict the "nobody knows factor" - whether the product will be hot or not. On the other hand it serves as an argument that the consumer never will be able to make a real innovation since the consumer does not have the skills of an artistic person like the designer. In the very end LP is depending on the consumer purchasing products and the consequence of not involving the user makes LP balance between chance and risk.

In the following paragraph I will present the findings for successful innovation based on the statements of the respondents and the IWE (2009) report.

4.9.1 Summary and data findings

The findings present elements that the respondents hence the case companies representing the creative industries identify as essential for creating a successful innovation process.

The most decisive difference with regards to the innovation process on the two case companies is that at DR creative people are involved in all phases of the product innovation; idea generation, conceptualisation, production, and evaluation. At LP creative employees are only involved in the idea generation phase and the conceptualisation phase. The production phase is a non-creative phase and is roughly based on industrial production. All innovative work must be finished when moving on to the production of the product, where at DR the process is iterative all the way until the moment of completion. To avoid conformity it is essential to bring in wildcards or outsiders into the innovation process. Several specific elements important for creating a successful innovation process are mentioned and these can be summarised as: Cooperation, clearly defined roles, courage and mandate, trust, passion, motivation and ownership, casting of the team and users involvement.

Above the most essential elements for successful innovation in the creative industries have been outlined based on the two case companies LP and DR. I will in the following chapter analyse the theoretical framework and the findings from the data in order to define the key elements for creating a successful innovation process in the creative industries.
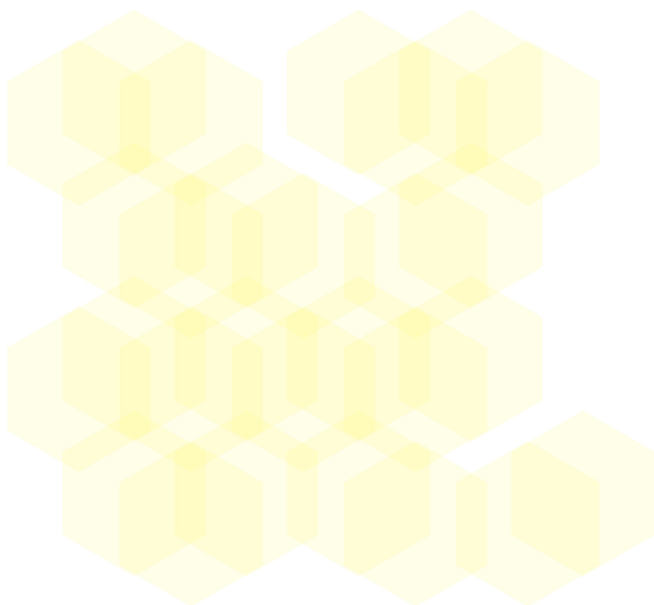
5. Analysis

5.0 Analysis

The following chapter compares, and elaborates on the elements stated as essential for creating a successful innovation process in the creative industries. Theoretical perspectives and data findings have previously been introduced in chapter 3.0 and 4.0, however, in order to answer the research question it is necessary to process the variations and similarities between data findings and the theoretical framework. This leads to further discussing if it at all is possible to generate a general method for creating successful innovation processes based on the creative industries in chapter 6.0.

I will elaborate on the following subjects concerning innovation in the creative industries: The approach to innovation, creative employees, cooperation, securing a successful innovation process, the role of the project manager, open and closed innovation, iteration and experimentation, frameworks for innovation, and the conflict of involving users. These will function as sub-headlines in the chapter and all grow out of the collected data or the theoretical framework.

5.1 Innovation in the creative industries

The approach to the innovation process

Even though both companies are part of the "same" creative industries (see chapter 4.0) their organisational perceptions of what innovation is differentiate. Since LP focuses on the product being *unique* and having a *function* and DR on the product creating *user value* it can be argued that the organisational focus on the innovation process can be concentrated on different phases of the process. If this is the case it might affect how their processes are structured and eventually the outcome of the process.

Empirical findings indicate that DR are more likely to focus on the *Idea Generation Phase* than LP since at DR it is important to set the foundation for 'what to create'. The *Idea Generation Phase* is extremely important at DR since at this phase the foundation for the remaining process is created. When the whole process for developing new products is based on teamwork empirical findings indicate that creating a foundation for the process is extremely important. This foundation must already be created within the *idea generation phase* since several employees are participating in all phases of the innovation process at DR.

At LP on the other hand the *Idea Generation Phase* functions to create the overall product concept (overall guidelines for the product). The innovation process at LP is also based on teamwork, however, in a less degree than at DR. However an external designer maintains the actual design. Teamwork is still important though with regards to the interplay between the designer and the LP product development team. However, the creation of the product does not happen from the same interplay of many professional skills as at DR and can therefore be argued as being less complex. This is a major difference from the innovation process at DR. Based on this it can be argued that LP will be more likely to focus on the *Development Phase* since this is where the actual product is created (step-by-step) until both LP and the external designer agrees on the product. The *idea generation phase* at LP does not include interplay of employees thus creating a foundation for this to succeed is not necessary. Also this part of the process is extremely important for LP in order to specify the product for production.

LP and DR approach the innovation process differently since the level of complexity in creating the products differ. When complexity is high, as the case at DR, different circumstances for structuring the process must be met. There are different needs for creating the foundation for development since involvement of employees in the phases of the innovation process varies.

5.2 Creative employees

Caves (2000) argues that employees working in the creative industries posses skills and a different approach to working which differentiate creative industries from other industries. Creative employees work to produce an inner vision and are motivated by the work process, the load of work put in the process, intrinsic values from producing art also known as *art for arts sake* can be beneficial for a company. Also Caves (2000), Eikhof et al. (2006), and Austin et al. (2003) argue that creative people (employees) contribute with "giving a part of themselves" when working. They work for pleasure not just for money. They are intrinsically motivated. This is according to IWE (2009) and RG-DR the case at DR. Passionate employees working to awake their inner dream is stated as a prerequisite for a successful innovation process at DR.

It can be discussed whether the amount of creative employees and teamwork at LP is

comparable with DR since the actual product design is maintained externally. Whether the company develops internally or externally clearly causes a major difference in the; composition of the framework and processes, and the amount of creative employees taking part in the innovation process.

As argued by Austin et al. (2003), creative employees need confidence in exploring the "unknown" when innovating. This is according to RG-DR consistent to what happens at DR. Only a few employees are connected to the development of the products at LP and they do not take part in the actual design of the product. They on the other hand guide the product in the right direction to make it suitable for the product portfolio and for production.

Due to the size and structure of DR the organisation is able to focus on bringing certain factors into play in their framework. This is to optimise the innovation process when striving for creating successful products. As previously mentioned DR focus intensely on implementing elements connected to human skills since innovation at DR is based on teamwork. The personalities of employees producing a TV-programme are strongly reflected in the final programme hence the process is important for securing an ideal outcome.

When engaging external designers LP strive for personalities reflecting in the products that are created. Creative people working to produce an inner vision are seen as strength in the creative industries. This also means that the casting of a team or the decision about which designer shall design a product is essential for the product and the innovation process. Austin et al. (2003) stress that in the Artful Making approach the most important factor for success is the casting of the project. The right team of employees all with an identical understanding of the project is essential for the innovation process and in the end the product.

5.3 Cooperation

Carlson et al. (2006) argue that cooperation is essential for innovation as it combines various skills and knowledge to cope with challenges and solve problems.

Eikhof et al. (2006) state that when working with creative people tensions may arise, as art and business happen to clash when economic production is depending on artistically motivated employees and also vice versa. Therefore it is necessary to create a foundation for

good cooperation and make the relations succeed.

The arguments of Eikhof et al. (2006) and Carlson et al. (2006) are coherent with the arguments of RG-DR who furthermore stress that creative innovation is depending on human relationships. When insisting on heterogeneity among employees to make a beneficial interplay confrontations and discussions are welcome. However, the invisible line cannot get crossed and people may not get hurt. Discussions and critique must be constructive in order to avoid interrupting the process. This is supported by IWE (2009) as it is stressed that: when professional competencies must interact in mutual dependency, clear focus on work tasks, a positive but professional environment, acknowledgment, trust, freedom, and responsibility creates the foundation for cooperation and relations to succeed.

As previously mentioned the practical approach to cooperation at the two case companies differs.

- At DR innovation happens in a team. A team consisting of creative people with different skills create the programme hence cooperation is of great importance.

- At LP the designer creates a successful product with LP as supervisor along the way. In this case cooperation is not about creating the product but merely directing it in the right direction.

The empirical findings suggest that cooperation is valued as equally important within the case companies, but that the approaches to cooperation differ. BP-LP argues that the fewer involved in the innovation process the better. BP-LP is in charge of the innovation process at LP and it might be more foreseeable to run a process with just few people involved. At DR the final product is a direct result from cooperation, hence cooperation plays a different role at DR. The innovation process at DR simply involves more people in the innovation process and they are also maintaining all phases of the innovation process. When a larger amount of people take part in the innovation process it seems more relevant to make sure that factors beneficial for cooperation has been brought into play. If the team was consisting of few persons this might not be as relevant hence the more heads taking part in the innovation process the more need for planning cooperation.

What RG-DR points out is that in order for cooperation to succeed at DR a foundation for the process is needed as innovation is depending on many DR relations (RG-DR).

It is not as important for LP to create a 'foundation' for cooperation to succeed since the actual creation (the design) of a product is not depending on many skilled employees, as the case at DR.

Austin et al. (2003) explain why cooperating in teams in an iterative process is not suitable for a company like LP. It is simply based on the fact that the final destination of the innovation process is unknown in a company like DR. The final destination of the product (at LP) is decided when finishing the *development phase* (second phase). At LP the *production phase* is consisting of replicating or assembly line production hence the iterative process is only suitable for the *idea generation phase* and *development phase*. The actual product is specified in the *development phase*. There is a major difference between man-production and assembly-line-production.

5.4 Securing a successful innovation process

Several elements are argued as important in when striving for a successful innovation process in the creative industries. Passion, ownership and motivation, courage and mandate, and freedom are all elements suggested as important in the theoretical framework and the empirical findings. I will in this paragraph take point of departure in these earlier presented concepts.

Passion: Austin et al. (2003) state that a group of passionate employees can generate ideas and reach further than possible as an individual. Passion is typically representing creative employees and is the source for the *art for art's sake* approach (Caves, 2000).

Passion plays a role at DR and LP when striving for a successful innovation process. BP-LP is personally engaged in the creative part of the innovation process at LP thus is personally passionate. RG-DR on the contrary has a more organisational approach to the importance of the employees being passionate as his job is to facilitate the process for the employees.

Being passionate about working is extremely personal hence when employees contribute with a personal approach to working, critique on the work done may seem as directed towards ones

personality. Therefore critique must be helping and acknowledging (IWE, 2009).

In order for the innovation process to be successful in the creative industries passion must be brought into play in the innovation process. Employees not already being passionate about a project must have it incited during the process. This is necessary in order for employees as well as project managers to do their utmost and engage to a project. Engaging in projects make employees liberate creative energies that possibly take the innovation process to a higher level than possible for non-passionate employees (IWE, 2009).

Ownership and motivation: Eikhof et al. (2006) and Caves (2000) argue that creative people are characterised by making art for art's sake, which is essential for their motivation. In opposite to passion, which IWE (2009) states is based in the individual, ownership and motivation are understood as a sense of community.

RG-DR argues that at DR where depending so much on people in the innovation process, employees involved in the innovation process must feel ownership of the products to keep interested and fiery. If this is not the case it can be seen in the television every night. It is furthermore added to this point that ownership and motivation are factors that urge the employees to do their utmost (IWE, 2009).

BP-LP also stresses that much is done to make the external designer feel ownership of the product. The purpose of working with an external designer is to get some of the designer to come off on the product. For this to succeed the designer must be committed to the work and feel ownership.

Courage and mandate: Courage to make decisions and take risks, and mandate to go through with decisions without being overruled are essential elements for the innovation process in the case companies (IWE, 2009).

Austin et al. (2003) mention courage in connection with how managers must have courage to lead the journey of innovation without limiting the freedom of the employee. Empirical findings, however, point in the direction that courage and mandate among employees taking part in the innovation process is just as important.

But why is this essential in the creative industries? The innovation process at DR involves many people. When a group of people interact in mutual dependency it is important, that everyone have the courage to bid in with ideas and suggestions for further progress and development in order to achieve the best possible outcome. Courage is at DR argued as willingness to take risks (IWE, 2009). It is necessary and important to focus on the employees, since especially in the creative industries the creative employees are the ones taking "bigger chances" when exposing their personal skills, in the search for producing the inner vision (Caves, 2000).

LP's innovation process does not involve many people compared to DR hence this can be the reason for focus being on mandate rather than courage. As BP-LP is in charge of the innovation process at LP, mandate is important in order to create. Without mandate BP-LP's position is redundant. Being able to make decisions without being overruled by people who are not part of the innovation process is essential in order to have a successful innovation process (BP-LP). However, at LP mandate is not completely granted to the external designer as LP makes the final decisions.

As BP-LP mention, courage is exemplified by how difficult it is to convince fellow employees about a new product. In accordance to this it is mentioned that every new product about to be launched calls for a crisis at LP and in the end the employees just need to be convinced or get used to a new product in order to accept it. Without courage and mandate – products differentiating from the ordinary will not get to market. Hence organisations must trust creative employees that have courage, and apart from this grant them power to be able to act (IWE, 2009).

RG-DR also stresses the importance of courage and mandate in connection with employees. He argues that the process of development can be fearful to those involved, since groping in the dark without knowing the result will be inadequate. In order to overcome this barrier the project manager must create a safe framework by removing as much complexity as possible.

Freedom: Freedom is according to Austin et al. (2003):

> (…) *essential for creative employees while trying to control creative*
> *employees is limiting their motivation, hence freedom in their work must be*

allowed in order to secure a successful innovation process (Austin et al. 2003: 164/165).

Freedom, in the sense of creative employees having space to work and create without being limited or interrupted by management or externals, is mentioned as important by BP-LP. Giving the creative employee "free rein to create," in order to let personalities of employees get into the products. However, BP-LP states that the external designer has to adjust to LP. If the designer does not understand the aesthetics of LP – BP-LP argues that it is not the right designer to be working with. There is a clash between the statement of giving the designer freedom and still controlling the actual outcome.

LP has a final say on the end product, which can be interpreted as a totalitarian relationship. In order to be able to mass-produce products compromises (or agreements across functions) are necessary to be able to realise a product. Even though LP's "we know best" attitude is conflicting with the idea of involving an external designer, it makes sense while it is a necessity for LP to have an influence on the product. As mentioned earlier the product must be suitable for production and must be suitable for the product portfolio of LP in order to maintain the brand (BP-LP). Thus the only way to ensure this is by having the final say or an iterative innovation process. In an iterative process, the external designer and the LP team can adjust the product along the way, which avoids a situation where the final production of the product is cancelled (Austin et al. 2003).

Even though creative employees are involved in all four phases of the innovation process the importance of giving freedom for creative employees to create is also stressed at DR (IWE, 2009). As well as LP meet limitations also the innovation process at DR might meet limitations since there are guidelines to follow, and limitations that can hinder a completely free artistic process. E.g. ethical issues[17] might hinder a creative process, or set limitations for how a project can take shape. At DR, freedom is mentioned as important in two aspects: The framework for innovation must leave freedom to act and idea generate, and also freedom is part of the foundation for cooperation to succeed (IWE, 2009).

Elements ensuring good cooperation and creating the foundation for a successful innovation

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17 DR e.g. have a politic saying that the moment of death cannot be showed in TV (DR Programetik, 2009)

process without restricting freedom of the employees, has to be facilitated from somewhere. The role of the project manager is mentioned as important in doing this. Paragraph 5.5 illustrates what skills are needed for a project manager in the creative industries, in order to facilitate good cooperation during the innovation process.

5.5 The role of the project manager

Several elements play a role in creating a foundation for a team to cooperate optimally. Carlson et al. (2006) stress the importance of especially the project manager. The project manager must in order to secure a successful process be able to meet potential conflicts and deal with sudden issues to prevent derailing of the innovation process. Also Lorenzen et al. (2003) stress the importance of one person (the project manager) being in charge having a complete overlook of the innovation process.

According to Carlson et al. (2006) a project manager must guide and lead the employees, without controlling and restraining their freedom hence create a foundation that establishes trust among the participants. Eikhof et al. (2006) furthermore stress the importance of a project manager planning the innovation process. It is argued as important as there is a great need for planning the innovation process in the creative industries when artistic work interferes with market forces. This is simply to avoid tension interrupting the innovation process. This is supported by Lorenzen et al. (2003) who talk of the importance of the project manager linking art and commerce, as being capable of understanding both perspectives. Furthermore it is argued that the way to get good project management skills is by getting hands-on-experience. Austin et al. (2003) stresses the importance of the project manager being as passionate as the team members when leading, trusting and supporting them. Making the employees in the creative industries do their utmost is not by showing or manifesting the power of management. By facilitating a good process the project manager can secure the workspace of the employees by helping them to overcome barriers and limits without being the hierarchic leader.

BP-LP is responsible for the innovation process at LP, and personally value mandate as important in order to do her job optimally. BP-LP holds the function of the project manager since being in charge of the innovation process and the product hence her statements of what is essential can be interpreted as essential for the project manager. BP-LP argues that her jobs

is about fostering the idea of the designer, and facilitate a process resulting in having a unique product (BP-LP). In order to obtain the best result BP-LP's role is about guiding and facilitating the process for the designer in order to reach the best result.

RG-DR stress that his role also is about facilitating the process in order to create the best foundation for the employees. In this way they can do their best since they do not need to worry about disruptive elements. The role of the project manager is not to do the work but to make sure the work gets done.

The project manager facilitating the process is extremely important in order to make employees succeed in the case of DR. It minimises the disruptions for the creative employees and helps them in obtaining the best result. However, the function of the project manager varies based on the amount of employees participating in the innovation process. At LP the innovation process is not depending on various skills cooperating, hence there is no need for facilitating the process in the same way. In this case the project manager rather functions as coordinator of the innovation process.

5.6 The creative industries: Open or closed innovation?

As argued in the theoretical part Chesbrough (2003) suggests that the innovation paradigm has been shifting from a Closed Innovation paradigm towards an Open. But how does DR and LP relate to this? Theoretical concepts illustrating the differences between Open- and Closed Innovation in relation to the creative industries will be presented below.

Chesbrough (2003) stresses the importance of companies opening up and letting knowledge flow in and out as essential for a successful innovation.

At LP the external designer who is assigned to a project, brings external knowledge to the company. The designer and the LP-product-development-team are the only ones contributing to the development of products and no knowledge regarding new products leave the company hence this approach is on the verge of the closed innovation approach. However, the mindset for LP is to deliver a unique product that distinguishes from what "ordinary people" (consumers) can imagine. The role of the designer and the experience of the LP team are to take the product to another level, which strives to be exclusive for consumers. All activities

regarding the innovation process are kept internally to succeed with this and even though cooperating with an external designer, the approach of LP seem closer to the Closed Innovation approach compared to the Open Innovation approach suggested by Chesbrough (2003).

RG-DR stresses the importance of DR focusing on bringing new insight and knowledge to the innovation process to break patterns and conformity. Processes turn into habits that are important to break in order to stay innovative. This is coherent with the views of Chesbrough (2003) who argue that companies even though being competitors in the Open Innovation approach, still need to consider external players as common participants in the same complex net of companies that also imitate, recombine, and interact. Carlson et al. (2006) agree with this and furthermore argue that the involvement of externals is so fundamentally important that if it is not done, failure is almost guaranteed. As stressed by RG-DR the importance of bringing external knowledge to avoid the drill of routine, play a role at DR, as it is an incorporated element in the innovation process.

Focusing on hiring the best employees possible (designers in the case of LP) and keeping them connected to the company is an element of the Closed Innovation approach. In the case of LP it makes sense to strive for cooperating or working with the best possible designers since they are the foundation for the brand. LP does not need to focus on working with a large number of great designers merely a small amount of the best designers possible.

Open Innovation advocates that external ideas and channels to market are just as valuable as internal, and that it is important is to find a balance between both. Chesbrough (2003) suggests letting innovations flow out of the company. It is possible to partner with VC's, other companies or former employees to let the innovation grow and hopefully turn into a valuable investment. Herein a company can avoid wasting investments by dropping the product as it might show value as -or in another company.

Open Innovation originally relates to technical innovation, however, the Open Innovation Approach can benefit different perspectives on development and innovation in the creative industries. Open Innovation can be used as inspiration to how a company can restructure its approach to innovation.

5.7 Iteration and experimentation

Chesbrough (2003) and Austin et al. (2003) suggest that innovation must call for experimentation and iteration. This is seen as the driver for successful innovation.

Austin et al. (2003) state that iteration is important for the innovation process in order to create the best product by shaping it along the way. Iteration is special for the creative industries, in order to conceive new products that during the process are shaped in all possible facets.

Iteration can be decisive when used in a process where creative employees are involved in all phases of the innovation process – this is as previously mentioned the case with DR. It causes that the product can change until the last minute. The framework for the innovation process at DR includes iteration, as an important element as all four phases of the process seems to be open for changes. In this way employees can "try and retry" until the product is suitable for final cut. All phases can be interpreted as being open-ended hence leaving room for improvements and thereby taking unanticipated demands into consideration.

At LP the three-phased process does not leave the same room for iteration as at DR, since it simply is not possible. Iteration is possible in the two first phases (*idea generation phase* and the *development phase*). Before starting the *production phase* the product must be specified to the last detail as this phase roughly is about industrially replicating when producing the products. The repeated actions of the iteration are replicating and not transforming, as the approach would be at DR. This is coherent to the points of Austin et al. (2003) who argue that replicating has to be planned in advance and thereby does not take unanticipated demands into consideration. At the production phase at LP unanticipated demands can be the source for major production costs, thus unanticipated demands must be minimised.

5.8 Frameworks for innovation

Companies within the creative industries differentiate from one another based on their types of products, methods for production, and their innovation processes. The modes of reproduction are what differ. Some companies create products that are meant to be industrially produced others create products that are artfully made (Austin et al. 2003). As

pointed out above, industrial production does not include creative people in the *production phase*. At opposite artfully made products involves creative people in all phases of the process. This clearly illustrates one substantial difference between DR and LP.

Rainey (2006) argues that the Stage Gate Model is relevant for industries where high risk is involved and for new-to-the-world-products. But is the Stage Gate Model also relevant for creative industries? As the framework for innovation at DR is a completely continuous iterative process (each phase affects the other phases/continuous) the Stage Gate Models stages and gates are not loose enough. Within each phase iteration is possible as a tool for fulfilling the needs of each phase, but when a gate is passed it is very costly to change what has been decided in the earlier phases.

The Stage Gate Model does not favour iteration across of stages and gates. Iteration is mentioned as essential for the creative industries (Chesbrough, 2003) and Austin et al. (2003) and is also stressed as important at DR (IWE, 2009). Iteration is also part of the innovation process at LP, however, this is happening within the individual phases of the framework and is because of the stages and gates not being possible to run across the whole framework. Hence the Stage Gate Model does not seem convenient as a framework for innovation in the creative industries where the innovation process is completely run as an iterative process. The Stage Gate Model is on the contrary perfectly relevant for companies having an industrial production as the case is with LP.

The framework for the innovation process at DR focuses on securing the concept of the programme. At LP the framework is sought to control the development and production of a product, but firstly to make the product probable. Within each phase of the Stage Gate Model there are specifications that must be fulfilled and the progress of the process is decided on when the specifications have been fulfilled (BP-LP). The importance of having finished one phase before moving on to the next is stressed. The framework at LP incorporate both marketing, construction and production to create realistic overall estimates on cost, market opportunities, marketing, and if it at all is able to produce the product. Even though it is not possible to determine the final product yet, these considerations must be done to make the product probable and avoid that it in the very end e.g. can't be produced (BP-LP).

The structuring and use of frameworks and processes differ at LP and DR, as functions of the

products are different. DR's framework is shaped in order to do as much as possible in trying to make the product a success, no matter whether it is a single programme or a continuous running TV show. The four phases makes sure that a continuous development is going on at DR, hence the *evaluation phase* can lead to new products or to further organisational development, making it a continuous development process.

LP follows the Stage Gate Model, ensuring that mistakes are minimised. LP focus on making sure that everything is ready for the production process to minimise cost and delays, hence securing that the launch of the product will be a success. This is due to the fact that the cost of industrial production is much higher than production of TV-programmes. LP therefore focuses on securing all aspects in the Stage Gate Model.

Since employees maintain innovation at DR in all phases of the innovation process, the framework must be structured differently. It must be taken into account that the employees can be reflected in the programme hence focus also must be on the production phase.

Fig. 6 illustrate the differences within the flexibility of an innovation process run as an iterative process and opposite exemplified by a non-iterative process as e.g. the Stage Gate Model.
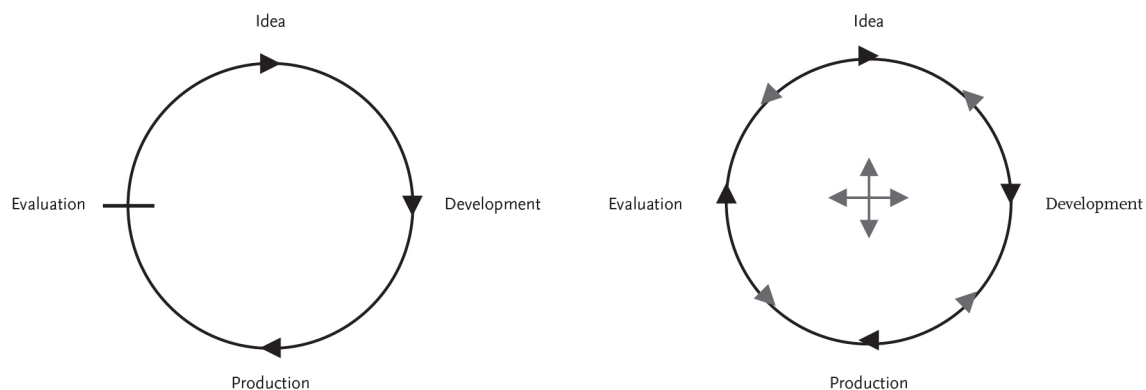
Fig. 6: A non-flexible process (project oriented) compared to a flexible and iterative innovation process.

The use of the Stage Gate Model as a framework in the creative industries are furthermore based on the model being good for running individual innovation projects. This is exemplified at LP where an innovation project is started in order to end it with the best possible outcome. At DR the ground is prepared for a continuous process where especially the *Evaluation Phase* is the source for inspiration for new products or further development of a product. Hence one

product can be seen as being in a continuous development, which would be the case with consistent programmes [products] like TV series or e.g. news programmes [products]. The continuity in the development of products at DR calls for dynamics in the innovation framework, hence the Stage Gate Model is not an optimal innovation framework since new knowledge gained when the process stops is not usable. A positive element of the Stage Gate Model is that the start-stop functions allow a company to gain further knowledge on e.g., technology, industry or to involve users along the process.

5.9 The conflict of involving users

Since products within the creative industries are experience products, it makes sense to involve consumers in the innovation process as they play a major role in deciding the success of a product. However, involving the user is a subject that conflicts heavily between LP and DR.

Lampel et al. (2000) and Caves (2000) describe the dilemma of how companies within the creative industries must balance between focusing on artistic versus commercial values. It is argued that when striving for the goal of commercial success it is important not to forget the artistic values. However, it is also important to notice that if artistic values dominate, then the market cannot consistently be ignored. Both polarities must be taken into consideration.

Carlson et al. (2006) suggests minimising risk when innovating, by gaining knowledge on consumers, as this is an important factor for reducing the chances of failure. User insight plays a major role at DR and is also important for the *idea generation phase.* User insight therefore can be illustrated as the very foundation on which the innovation process is build. Users are thereby thought into all aspects of the innovation process at DR. It is stressed by RG-DR that involving users means understanding the user in order to be able to produce products that are interesting to all segments. It is not about asking the consumer to answer yes/no whether liking a product or not.

Experience products happen to surprise consumers. It can be argued that involving the user in the innovation process removes the "element of surprise". If it is only removing the surprise for the users taking part in the innovation process it is not really a problem, however, if the

involvement of users in the innovation process trivialises the product for all users it is not good.

Creative employees (the designer, musician, producer etc.) have professional skills that no "normal" person is capable of replicating (Caves, 2000, Hesmondhalgh, 2007), however, the user is capable of evaluating the product, whether liking it or not. Not liking the product is argued as something that often happens at LP. BP-LP argue that this is necessary in order to create a classic product and that consumers will learn to like real quality by growing accustomed to the product.

Based on arguments of BP-LP it can be argued that when a product is created without having the consumer in mind the consumer possibly has to adjust to the mindset of the creatives in order to "understand" the product. Hence learn to like it as the product challenges the consumer. But does it make sense to create products that consumers do not like in the beginning? It can be argued that if one does not like something, it has already made an impression. Later being convinced about liking the product makes one a more loyal customer. If this is the case it makes good sense for LP to have this approach as the long product life cycle of LP's products provide a time horizon for "getting used to their products".

This is not a suitable approach for DR since the products have a short life cycle. The consumer does not have time for adjusting to the mindset of creative employees or the creative product at DR. Involving the user in the innovation process at DR therefore makes sure that the consumer understands the product right away.

Since DR has a large flow of product innovations DR can afford to focus on a broad variety of products that both fulfil to create brand value, but also products that focus on attracting consumers. Running a successful business is about maintaining both brand value and the number of consumers, and a balance between these two elements must be found. At DR this can be done in individual products, but at LP this must be maintained in each product since the amount produced is much smaller.

Products produced at LP have an "art-like" status compared to DR. Involving users in the innovation process can be argued as a failure in the sense that the "value" of a designer producing a product is no longer existing unless it is a independent accomplishment by the

designer. Again this is not the case, as DR's brand is not living from an exclusive brand value, but merely from entertainment value. Since LP create products that are more similar to the status of art than TV-programmes. The difference between the two types of products is that art-like products focus more on the aesthetic value. Therefore BP-LP states that involving the user will be compromising the product, as the role of the designer is similar to the role of the artist. Again the argument is that the ordinary consumer does not possess the skills that a designer or artist do, hence involving the user in developing a product that can banalise the product. The "horse" quote of Henry Ford in paragraph 2.9.2 explains this.

Both DR and LP's ideas of what user involvement is differ. RG-DR argues that user involvement is about understanding the users needs when developing products. As he argues it is not a black or white question asking whether you like a product or not. BP-LP is having a more biased approach to involving the user. BP-LP stress involving users are compromising with a product when interfering with work done by an artist or designer. This based on the argument that only the creative person is capable of developing a masterpiece.

RG-DR speaks of the importance of how consumers are approached and also that it does not benefit to have a one-dimensional perception of the consumer. It is important to cover all facets of the user that can be beneficial in the innovation process (RG-DR). It is stated that involving users at DR increases the success-rate since knowledge on users lessen uncertainty and calls for creativity. Being in contact with users makes the employees more capable of emotionally understanding the user needs, trends, and tendencies are recognised faster (IWE, 2009).

From the point of view of LP, choosing not to focus on user involvement makes sense as the effect of surprise is important, and also because working with aesthetics create long lasting classics. Products that have been created thoroughly people will learn to love over time. However, the understanding of user involvement at LP could be reconsidered since as RG-DR argues, it is not a black and white question. Potential opportunities within involving users for LP can exist.

5.9.1 Value propositions

Carlson et al. (2006) stress the importance of value propositions in order to enable the

innovation process to move from A to B. He furthermore argues that innovation opportunities require value propositions in order to succeed. Fundamentally the value proposition suggested is the NABC model, which practically asks four questions:

1. *What is the important customer and market need?*
2. *What is the unique Approach for addressing this need?*
3. *What are the specific Benefits per cost that result from this approach?*
4. *How are these benefits per cost superior to the Competition's and the alternatives?* (Carlson et al. 2006: 89).

RG-DR states that the NABC model immunises counter arguments at DR. Also serves to secure continuous development (RG-DR). The LP process does not need continuous development on the products and does not have a specific method for approaching development of new products. Nor does LP focus on value propositions, as the innovation process is a one-dimensional product in the sense that it is the shape and the function of the product that characterises it. At DR a product often must fill in several subjects within one concept – to live up to the public service requirements.

The following chapter will briefly present key findings based on the analysis. Elements stated as important for creating a successful innovation process are grouped below, based on the characteristic of the elements. Furthermore the action of each element is stressed and lastly the main-tasks of the elements are pointed out. Based on this all elements are grouped as three tasks.

6. Key findings from the analysis

6.0 Key findings from the analysis

Based on the empirical findings, the analysis above presents a line of elements that are elucidated as important for structuring a successful innovation process in the creative industries. These are shortly summarised here in order to further discuss how they have relevance for creating a successful innovation process in the creative industries. Furthermore if it is possible to generalise a method for creating a successful innovation process based on the creative industries. Thirteen elements are stressed as essential for structuring a successful innovation process.

The framework group and present thirteen key elements for creating a successful innovation process in the creative industries.

Element	Action of the element	Focus of the element
Casting of the team	Create foundation for making employees succeed	Employees
Clearly defined roles	Create foundation for making employees succeed	Employees
Cooperation	Create foundation for making employees succeed	Employees
Frameworks	Framework	Framework
A project manager	Framework	Framework
Courage and mandate	Create foundation for making employees succeed	Employees
Passion	Create foundation for making employees succeed	Employees
Ownership and motivation	Create foundation for making employees succeed	Employees
Value propositions (NABC)	Tool for creating successful products	Tool for creating successful products
Iteration and experimentation	Method when searching for innovations	Framework
User involvement	Identifying need for creating successful products	Tool for creating successful products
Open Innovation	Seeing the full potential of innovations	Tool for creating successful products
Trust	Create foundations for making employees succeed	Employees

7. Discussion

7.0 Discussion

The key findings from the analysis presented above are all elements stated as important for creating a successful innovation process in the creative industries. My research question aims to identify elements, of the innovation process in the creative industries that can be stated as important for creating a successful innovation process. I will therefore in this chapter discuss what exactly characterises the elements mentioned and enhanced in chapter 6.0. Furthermore I will discuss what are the prerequisites for implementing these elements when striving to create a successful innovation process in the creative industries.

By grouping all elements based on the action (function) of each element it is made clear that the main focus or purpose of all elements is to maintain three basic tasks. Each of the three categories maintains a task wherein the elements stressed in chapter 6.0 are important for succeeding in this.

- Firstly, one task is to make employees succeed both as individuals and in a cooperative. Employees in the creative industries are the ones shaping the creative industries by creating concepts, bringing uniqueness, and supplying aesthetic characteristics to the products. As the empirical findings indicate creative employees have needs that employees in other industries do not have, and these are essential to fulfil in order to create a successful innovation process.

- Second task is to make sure that the framework for the "frameless process" is maintained to ensure that employees need only to concentrate on developing and innovating. Also the framework must be structured to meet the needs of development and type of production. As I will get back to an iterative process have other demands than a process arranged for industrial production.

- Thirdly, tools appropriate for optimising the chance of creating successful products during the process must be brought into play. Value propositions continuously improve concepts and immunise counter arguments. The Open Innovation approach can be a tool beneficial in opening up for the full potential of innovations, and user insight is stressed as important for identifying the need of the product.

However, empirical findings illustrate these findings as unambiguous. Major differences appear amongst the two case companies representing the creative industries. This allude that there is diversity in the creative industries that influence how an innovation process in the creative industries shall be structured. I will in the following discuss a selection of examples to illustrate how diversity among creative companies affects the structuring of an innovation process.

Casting of the team, is mentioned as important for DR and LP. However, there is a difference in the approaches to *casting of the team*. Since innovation at DR is directly depending on teamwork in all phases of the innovation process, several professional skills are needed in order to be able to create and produce the products. The final product is not the result of a single person.

At LP *casting of the team* is important with regards to involving the 'right' external designer. LP is not depending on a broad selection of skills in order to be able to create products since the design of a product happens externally (with guidance of LP employees). As the actual design of the product is depending on one designer, the actual creation can be argued as being based on one person.

Creation of products at DR can be stated as being more complex since several creative employees are contributing to the product. The product at LP is less complex in its creation as only one (or at least very few) contributes to the creation. When the level of complexity (with regards to the involvement of employees) in a product is high the *casting of the team* plays a different role than when the complexity is low.

Cooperation is also an important element at both DR and LP. Since DR is depending on various professional skills creating and producing the products, cooperation is extremely important for this to succeed. The innovation process at DR is depending on employees cooperating in all phases of the innovation process when creating a product. At LP cooperation plays a different role since a chosen external designer who is guided by LP handles the actual creation of a product. In order to create a satisfactory product for both parts, the designer and LP must interact and cooperate. Cooperation is not essential in all phases of the innovation process at LP since the *production phase* basically consists of assembly-line-production, meaning that cooperation only plays a major role in the *development phase* at LP.

Again the complexity (number of skilled employees involved in the innovation process) of the product decides the level of importance of cooperation. Cooperation is of equal importance, but must be approached and planned differently.

Cooperation and *casting of the team* as mentioned above illustrate the first task of making employees succeed both as individuals and in a cooperative.

The importance of *frameworks* illustrates how creative industries are characterised by diversity. At DR, frameworks must incorporate the iterative process of "artful making" where all phases of the innovation process insists on searching for the solution. The framework must incorporate a mindset that acknowledges and take the iterative process into consideration for the innovation process to be successful. At LP the most important role of the framework is to minimise the chances of failure by meeting unanticipated demands that possibly can trigger extra high production costs. A product at LP must be clearly specified before starting the *production phase,* since unanticipated demands in this phase can have high economic consequences for LP.

A framework must take the production methods into consideration in order to decide what elements are important to bring into play in the framework for innovation. The two frameworks illustrate differences in the methods for innovation in the creative industries. In industrial production methods the iterative process is not suitable in all phases of the innovation process. Just as the "iterative method for creating" would not be suitable for all phases of the innovation process when it comes to the production of products that are industrially produced.

The role of the *project manager* also illustrates the diversity that exists in the creative industries. At DR the role of the project manager is to facilitate the process to create a space where creative employees can display their fullest potential. This is the case since the innovation process at DR is extremely unclear as employees are groping in the dark when searching for results. At LP the project manager more or less functions as a co-ordinator taking part in the decision making when guiding the external designer. The role of the project manager at LP is not to focus on planning the process for creative employees as the actual product is created externally. The development of a product is not based on relationships

among employees and various professional skills that have to be brought into play.

Frameworks and the *project manager* as mentioned above illustrate the second task of how frameworks must meet the demands of the process and method for production. Also the role of the project manager is to maintain the framework and make sure that elements attached to the three tasks of making employees succeed are implemented.

The last example illustrating diversity in the creative industries are the approach to *involving users* in the innovation process since this differs amongst the two case companies. DR gladly involves users in the innovation process, but only in the sense of keeping the user in mind. At DR identifying the need for a product is essential and keeping the user in mind is described as a foundation for the innovation process. LP does not involve users in the innovation process since this is seen as compromising on the products. User involvement is at LP understood as 'asking consumers what they want'. This conflict with the self-understanding that exists at LP where creating unique and exclusive design is showing consumers what they want.

The interpretation of what user involvement is, decides whether finding user involvement attractive or not. LP interprets user involvement as asking the consumer whether they like a product or not – asking them yes/no questions, hence this approach justifies the negative perception of user involvement since it is understood as compromising on the products. However, a change in the view of the approach to user involvement might open up for new opportunities that might not be compromising.

Involving users in the innovation process as mentioned above, illustrate the third task of how involving users can be used as a tool when searching for or while shaping the product for optimising the chances success.

Above three tasks are explained as having an impact on how the innovation processes must be structured and how employees can be involved in the process. The examples illustrate how diversity in the creative industries affects the use of the elements presented.

The empirical findings illustrate that all elements presented play a more or less significant role depending on the type of company they are to be used in. Also it is pointed out that the level of complexity in producing products, the type of product being produced, and the

method for production essentially affects the path of innovation for a company in the creative industries. Essentially how the innovation process shall be structured, and how the elements for successful innovation are to be brought into play.
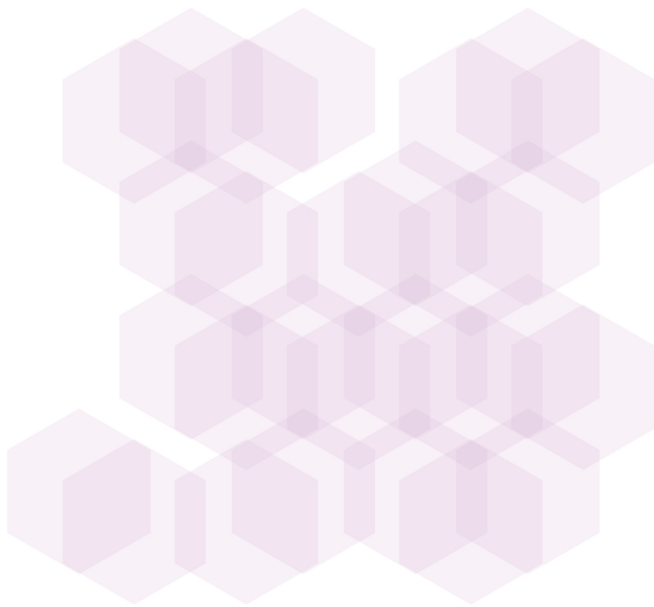
8. Conclusion

8.0 Conclusion

The aim of this thesis is to investigate which elements of the innovation process in the creative industries that can be identified as important for successful innovation processes. Another aspect is to elucidate the prerequisites for implementing the elements in a company's innovation process. It is not possible to ensure successful innovation 100% of the time. However, this thesis examined the factors needed in order to do what is possible for creating a successful innovation process.

The empirical findings indicate that creative industries are characterised by diversity and therefore identifying general factors for product innovation in this industry has been more challenging than first anticipated. Analysing the innovation processes in two case companies has shown that diversity influences how companies organise their innovation processes. Companies relying on industrial production (LP) have a different approach to structuring the innovation process than companies whose products are produced through an iterative process (DR).

Based on the discussion, three overall tasks are identified as being important for creating a successful innovation process in the creative industries. These are:

- **Make employees succeed by themselves and in cooperation**
- **Create a structured framework for innovation**
- **Use tools for maximising the chance of creating a successful product**

It is necessary to fulfil the three tasks by implementing thirteen elements that are stressed as particularly important for creating a successful innovation process. The thirteen elements are:

- **Casting the right team, clearly defined roles, trust, cooperation, frameworks, a project manager, courage and mandate, passion, ownership and motivation, value propositions, iteration and experimentation, open innovation, and user involvement.**

Furthermore, the empirical findings and the discussion indicate that in order to implement the thirteen elements in the innovation process, some prerequisites must be taken into account.

Three points that must be taken into account when planning an innovation process and implementing the thirteen elements are:

- *The level of complexity in producing products: This* decides how and to what extent the thirteen elements must be brought into play. If the product is dependent on a cooperation of professional skills to create the product, certain elements play a significant role for this to succeed.

- *The type of product produced: This* has an impact on how the structure of the process shall look like. Products relying on industrial production demand a framework that takes unanticipated demands into consideration and minimises the chances of failure. This could e.g. be the Stage Gate Model. Products relying on an iterative process demand a framework that allows experimentation and mistakes to minimise the chances of failure.

- *Organisational structure: The structure* of an organisation decides how many resources are available for structuring a successful innovation process. The number of employees taking part in the process, whether the product is created internally or externally, and whether the goal of the innovation is sales, image, or both, all play significant roles for the innovation process.

It can be concluded that despite of their diversity, the above-mentioned elements have a general importance for successful innovations. All elements enhanced in the discussion are based on the empirical findings and consequently can be argued as important for successful innovation in the creative industries. However, the creative industries cannot be viewed upon as a homogeneous mass. Managers have to take notice what "category" of the creative industries a given company fits into before structuring the innovation process. This includes the thirteen elements beneficial for creating a successful innovation process.

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10. Appendix

10.0 Appendix

Appendix 1:   Financial Ratio Analysis

Appendix 2:   Interview guide

Appendix 3:   Interview with BP-LP

Appendix 4:   Interview with RG-DR

Appendix 1:   Financial Ratio Analysis

Net profit ratio	=	Net profit/total revenue x 100
Contribution ratio	=	Gross profit x 100 / sales price

Louis Poulsen Lighting (1000 dkk)	2009	2008	2007	2006
Turnover	384.900	507.300	512.100	503.216
Gross profit	100.800	147.800	159.500	138.220
Contribution ratio (%)	26	29	31	27
Net profit ratio (%)	5	8	15	-18
Equity	258.900	253.200	328.300	261.545
Number of employees	310	352	373	368

Numbers and calculations are based on http://www.nnerhverv.dk

DR (mio. dkk)	2009	2008
Turnover	3.760,2	3.639,5
Annual result	(88,5)	(78,1)
Net profit Ratio (%)	(2,35)	(2,15)
Equity	473,6	573,3
Number of employees	3155	3044

Numbers and calculations are based on the DR Annual Report 2009

Appendix 2: Interview guide

Interviewguide vedr. innovationsprocessen - i kreative brancher

Tjek

- Fungerer optager
- Papir til at illustrere
- Formålet med projektet
- Opfordre til at nævne konkrete eksempler

Husk:

- Probing; stil spørgsmål med hvordan, hvorfor osv
- Lyt og husk at give plads til pauser
- Tal tydeligt
- Hold øje med tiden
-

Præsentation af mig selv og specialet og min forståelse af innovation

Generelt

Åbning

- Vil du kort beskrive dig selv, din baggrund og din rolle hos DR?

  Motivation, baggrund, kvalifikationer

- Vil du beskrive hvad du forstår ved innovation?

Ifht programudvikling

- Vil du beskrive hvad din opfattelse er af DR som virksomhed

  Hvordan adskiller den sig fra andre virksomheder, kreativ, nytænkene.

- Kan du beskrive hvad innovation betyder for DR?
- Kan du beskrive hvad succesfuld innovation er for dig?

  Antal seere, det endelige produkt, en god proces

Organisering af innovation:

- Kan du forklare hvordan innovation er organiseret/struktureret hos DR?

- Hvilke afdelinger og personer er involveret i innovationsprocessen?

  Hvem træffer beslutninger i produktudviklingsprocessen, beslutningshierakiet, teamwork eller enkeltbedrifter?

- Hvordan udvælges hvilken programtype der skal laves?

Hvem bestiller programmet?

- Kan du fortælle om der benyttes eksterne parter (freelancere) i processen for programudvikling?

- Vil du fortælle lidt om hvordan det besluttes hvem der skal tilknyttes produktionen af et program? *Hvordan besluttes det om det er internt eller externt?*

- Hvorfor benytter i freelancere?
Hvad kan de særligt bidrage med?

Udviklingsprocessen

- Hvordan foregår en typisk proces for udvikling af et nyt program hos DR?
Tag evt udgangspunkt i et program. Tegn evt på papir, Stadier, tidsperiode, essentielle møder,   essentielle beslutninger der skal træffes

- Hvad indgår i de specifikke stadier/faser?

- Hvor lang tid tager det at udvikle et nyt program fra start til slut?

- Kan du beskrive hvilke elementer af et innovationsforløb (programudviklingsforløb) der er essentielle for at gøre forløbet godt?

- Kan du beskrive hvilke elementer i innovovationsprocessen som kan være med til at hæmme/ødelægge forløbet/programmet?
Hvad er med til at gøre en proces dårlig? Hvordan kan dette have effekt på det endelige program?

- Kan du beskrive hvordan en optimal proces ville være?
Ønskeprocessen

- Kan du beskrive hvad du mener er forudsætningerne for en succesfuld proces og et succesfuldt produkt?

- Kan du beskrive om DRs tilgang til innovation adskiller sig fra andre virksomheder?

Mennesker

- Hvad er vigtige egenskaber ved medarbejdere, hvilke kompetencer er vigtige i et udviklingsforløb
Menneskelige relationer og kvalifikationer (social skills) der spiller en rolle under udvikling af nye produkter? Hvilke har positiv og/eller negativ betydning? Hvad er det vigtigt at der bidrages med? Teamspirit, seriøsitet, leg, mønsterbryder

- Har du erfaring med at arbejde med danske/udenlandske samarbejdspartnere? Hvis ja, kan du nævne forskelle på dk/udlandske
Kan du nævne hvad disse er? Tilgang til samarbejde, innovation, kulturforskelle. Hvad er   forskellen? Kan du beskrive om der er noget særligt ved at arbejde samarbejde med danskere?

- Vil du beskrive hvad der er din motivation for at arbejde med innovation?
Det at arbejde og få brød på bordet eller … Intrinsic VS Extrinsic motivation for developing?

- Kan du beskrive hvad forudsætningerne er for at du har mener du kan gøre dit arbejde så optimalt som muligt?
  Gode rammer, inspiration, kollegaer, værdsættelse

Miljø

- Kan du beskrive om miljøet/kulturen i virksomheden fordrer innovation hos DR?
- Hvad er for dig en god ramme, som kan sikre innovationskultur.
- Kan du beskrive hvad der for dig er essentielt i forhold til at vedligeholde evnen til udvikling

Hvis ja, kan du definere hvad dette er og hvad du mener det udspringer af?

- Hvad er det for dig der netop gør DRs programmer specielle?

Omkostninger

- Hvad er budgettet for udvikling af et nyt program? Er det for DR høje omkostninger?
- Hvad er omkostningerne ifht at producere dummies? Er det høje omkostninger ifht Louis Poulsens budget?
- Kan du beskrive hvad der kan få udgifterne til at stige i udviklingsprocessen?

Test og brugere

I og med at det er svært at forudsige et programs succesrate, kan du beskrive hvad man kan gøre for at sikre at det endelige programs succes?

- Tester i programmer under udvikling på brugere?
- Hvis ja, *hvordan og på hvilke tidspunkter i processen gøres dette?*
- Hvis nej -*Hvorfor ikke?*

Vil du kort præsentere dig selv og din bagrund og din rolle hos Louis Poulsen.

Jeg er 42 år og er faktisk civilenginør af baggrund, lidt speciel civilinginør fordi jeg har lige meget konstruktion, produktudviklinge og design og så har jeg altid haft interesse i den der skabelsefase, kreative faser i produktudviklingen, så jeg har arbejdet hos B&O, Fritz Hansen og hos Louis Poulsen med lige præcis det område. Og i de sidste mange år har jeg være produktudvikler hos Louis Poulsen og er stille og roligt blevet designchef. Så her for 4 år siden smuttede jeg da jeg ikke var helt tilfreds med organisationen og har været selvstændig i et par år hvor jeg lavede nogle kreative artikler til bladene, ideartikler og egentligt er jeg tilbage som konsulent nu, men i min gamle rolle og arbejder med design management.

Hvad forstår du ved innovation?

Altså når noget skal være innovativt skal det have et formål og det skal ikke være set før, nytænkelse og at have et formål.

Kan du beskrive din opfattelse af Louis Poulsen som virksomhed, ifht innovation?

Ja, i forhold til teknisk innovation ligger vi meget lavt, og det er heller ikke mit formål at være først ude med en ny anvendelse af en eller anden teknologi. Ifht designinnovation, selvom vi er kendt for en gammel klassiker, så er det lidt svært det der. Vi har selv en definition der siger at vi ikke må lave noget der ligner noget vi har set før, heller ikke vores eget. Så rimeligt højt, men ud fra et teknologisk synspunkt er det nok ikke så innovativt, mere designmæssigt.

Hvad betyder innovation for LP?

Øhm, jamen jeg tror at balancen mellem noget innovativt som er helt sit eget, det må aldrig være en fortolkning af nogen andres, giver en helt bekendt position på markedet. Og sjovt nok er det så kobineret med den evige relancering af klassikkere, som også er en del af LPs kerneområder. Den der balance tror jeg er rigtig vigtig, vi veksler hele tiden mellem de to områder der. Ved ikke at gå for vidt med det nye og ikke at hænge for meget i det gamle, det har vi gjort de senere år.

Hvad mener du med at gå for vidt?

Hvis vi nu begynder at finde på alle mulige morsomheder inden for designet. Så tænker vi selv at vi skal passe på at kernen til LP ikke går tabt. Der er en hvis tryghed ved at få et produkt fra LP og omvendt skal vi også passe på ikke kun at relancere ph-klassikere.

Er jeres måde at lave innovation på er det i små skridt eller er det radikale innovationer?

Jeg tror ikke vi er så radikale som man kan være, med det andet der mente jeg at vi veksler mellem at være innovative og sætter det på pause og laver så en klassiker. Men innovativt skal være innovativt, men meget radikalt er det nok ikke. Der er nogle der går mere radikalt til værks end vi gør.

Kan du beskrive hvad succesfuld innovation er for dig?

Det er jo når skidtet sælger. Det er salgsmæssig vil jeg sige. Jeg har også været med til at lancere innovative produkter som bliver beundret, udstillet og omtalt, men det er sgu ikke en success hvis ikke det sælger synes jeg ikke.

Hvor meget vægter det æstetiske ifht salg?

De afhænger af hinanden. Den gode æstetik gør at det sælger. Jeg synes ikke man kan vægte det i forhold til hinanden. Hvis vi ved at vi kan sælge noget som bare er grimt gør vi det altså ikke, for det kunne jo godt være en strategi. Det har firmaet gjort. For ti år siden skulle man passe på ikke at lave for meget design, vi skulle have det hele, også kedelige downlights som ikke havde nogen designværdi, men det er det folk vil have og det skal vi også have. Men i de seneste 5-6 år er det blevet mere og mere af louis poulsen core-værdier der er i produkterne.

Kan du beskrive de værdier?

Det er fra belysningssiden, en unik kombination af tre ting som vi nok er de enste der har, mener vi selv, på belysningsmarkedet. Vi har komfortabelt lys, det hænger jo sammen med at vi har funktionelt lys der opfylder de krav der skal være og så har vi ambience som er stemningslys. Den kombination er der i alle produkter. Så er der høj kvalitet også i udførelse og konstruktion. Klassisk skandidavisk form og funktion. Og den her nyskabning af noget og altså ikke en fortolkning af noget som er set før.

Kan du forklare hvordan at organiseringen af innovation er struktureret hos LP?

Ja, det kører faktisk benhårdt mellem tre personer, men skal selvfølgelig af og til godkendes af direktionen. Der er to produktchefer, Pia og Fredrik som står for hhv privatbelysning og professionel belysning. De er ligesom ansvarlige for produktprogrammet, både nyt og gammelt og holder øje med hvad der sælger og sætter priserne osv – de har butikken. Jeg er så den der skal levere varerne til butikken ud fra deres ønsker, eller evt foreslå dem hvad de kan ønske, finde de rette samarbejdspartnere og få de her produkter skabt.

63

Er I de eneste der er involveret i processen?
64
Om at få ideen, men ikke mht at færdiggøre den. Jeg vil ikke sige at vi samarbejder med andre afdelinger, heller ikke at
65
vi modarbejder, men vi har sådan et produktpipeline hvor alle produkter bliver gennemgået og her er marketing og
66
produktudvikling repræsenteret og her kan de komme med deres holdninger. Men selve det at få ideerne og bearejde
67
dem, det er os tre.
68

69
Hvordan udvælger i hvilken produkttype der skal laves?
70
Det kunne starte med behov fra projektcheferne og Business Area Managerne, som kigger på deres markeder og
71
produktsortimenter og også om der er huller i disse. Det kunne komme som inkomne forslag, hvilket ikke sker ret tit og
72
det kunne komme fra en ide, vi selv har fået eller via de designere vi arbejder fast sammen med. Den sidste måde er
73
custom design, som er en afdeling i huset som laver på forespørgsler, det som en arkitekt vi have til deres byggerier, der
74
er ingen krav – de betaler bare selv. Engang i mellem kan man se at det er et godt produkt og at det kan komme med,
75
men det er ikke så tit heller.
76

77
Er custom design kun teknisk eller laver de også design.
78
De laver arkitektens design. Det er typisk en arkitekt der har bygget sit eget hus og gerne vil have et
79
helt bestemt type amatur ind, og det kan vi så lave hvis de vil betale. Og der holder vi selvfølgelig øje med om der kan
80
være noget fedt imellem. Der har ikke været meget de senere år.
81

82
Kan du fortælle lidt om hvordan de her samarbejder med eksterne designere fungerer.
83
Vi får jo selvfølgelig de bedste designere, der er så få designere der kan designe for LP og de ville slet ikke ønske sig at
84
være ansat. Og hvordan vi vælger dem det gør vi ud fra at vi holder godt og grundigt øje med markedet. Vi har ikke
85
brug for mange, vi har kun brug for de gode. Vi lokker af og til nogen ud og prøver dem af, og det kan faktisk tage flere
86
år inden de rammer rigtigt, så er det samarbejde og så bliver de trætte af os og vi bliver trætte af hinanden og så dropper
87
vi at få et samarbejde op at køre. Der er ikke nogen fast procedure ud over at jeg er design freak og følger med i alt hvad
88
der sker og lægger mærke til hvad de laver og deres personligheder som også er vigtige, at de er gode til at samarbejde
89
ser dem ifh markedsføring, stil og integritet. Det er meget vigtigt at de har deres egen stil og at de står fast på den og så
90
stadigvæk kan samarbejde og vil tilpasse sig.
91

92
Hvad er så arbejdsfordelingen mellem firma og designer?
93
Hvis vi er ude i at vi er uenige i om kurverne i et produkt skal være anderledes, så synes jeg at vi har en forkert
94
designer. Så sikre er designere dog heller ikke og de kommer ofte og viser os nogle skitser hvor vi kan tilkendegive
95
holdninger, men vi vil ikke til at formgive, det er vigtigt at det er designerens arbejde. Det er ikke fordi vi ikke gidder,
96
men fordi hvis ikke de er stærke nok til det så kommer der heller ikke en spændende historie frem. Hvis sådan nogle
97
middelmådige som os skal rette til så er det ikke godt nok. Så nu når de får en opgave beskrevet, og det er meget
98
forskelligt hvor detaljeret den er, så kommer de med skitser, vi vil egentligt gerne se dem tidligt, så vi kan vælge spor
99
sammen, og så er det klart at jo længere vi kommer i færdiggørelsesens arbejde, kommer der en masse kompromisser.
100
Og det kan godt være at vi siger de skal lave nogle kurver om, men så er det fordi at det er for svært, dyrt, eller pga.
101
lyset eller varme, men ikke ud fra et æstetisk synspunkt. Ikke med mindre der er et eller andet der er helt vildt i
102
øjenfaldende. Vi kan godt finde på at sige at det synes vi er for vildt eller mærkeligt. Men vi kommer ikke med
103
løsningen.
104

105
Kan du beskrive hvordan en typisk process for udvikling af et nyt produkt fungerer.
106
Det er meget faseinddelt. En idefase hvor ideerne skabes og som sagt kan det komme som input fra designerne eller os
107
selv og det arbejder vi med indtil vi påstår at vi har en god ide. Så kommer konceptfasen og der vil jeg gerne definere
108
det sådan at vi skal sansynliggøre påstanden.
109
Idefasen er påstanden.
110
I konceptfasen skal vi sansynliggøre at det også virker, ser godt ud, og det giver mening forretningsmæssigt, at det kan
111
produceres og langceres, det skal sansynliggøres. I den sidste face skal vi så meget overordnet forklare os, specificere
112
det, gøre det og det er simpelthend konstruktion.
113
Inden vi hopper over til konceptfacen er produktet skitseret.
114
Nu skal jeg ikke afsløre for meget, men jeg har en ide om at lave en lampe i sølv og kunne bruge varmen og det der med
115
at sølv går i arv, det bliver aldrig smidt ud. Det er bare en løs idé, men inden vi går over til koncept vil jeg bede en
116
designer om at se på det og det kan også være et brief vi har givet nogen. Det er stadig i idefasen, man skitserer og
117
siger, der er den. Nu går vi over i koncept og bruger tid og ikke så mange penge endnu, på at man tror det kan lade sig
118
gøre og at og at vi kan bygge en god historie op om en god produktfamilie f.eks. Og her henne laver vi prøveproduktion
119
og markedsføring osv.
120

121
Hvor lang er sådan en periode?
122
Den er meget lang, der er nogle målsætninger der går på at herfra (koncept-produktion-lager) er målsætningen hvis det
123
er en kendt teknologi og kendt design er det 9-12 måneder. Hvis det er et ukendt design og vi skal arbjede meget med at
124
lægge det fast er målsætningen???? men generelt tager det rigtig lang tid. På idefasen kan man ikke sætte tid på. Man
125

126 kan have situationer hvor vi ønsker at fremme en ide i løbet af kort tid fordi vi har burg for det, men normalt tager det
127 den tid det tager. Det er en løbende process, med Louise Campbell som er et grelt eksempel, tog det tre år med hendes
128 første produkter. Vi arbejder sammen med Louise fordi hun er en fantastisk designer, men hun er meget vild, så vi har
129 skullet vænne huset til at arbejde sammen med hende.
130
131 Louise campbell 17.41 ????
132 Det er en kæmpe lang skitseproces.
133
134 *Kan du beskrive hvad du mener med at i har valgt at arbejde med "vilde designere"?*
135 Det har vi gjort fordi at det hos nogen af os længe har været et ønske at prioritere det private marked. Retail regnede
136 man ikke med var et rigtigt marked, men kun at det var spin off fordi PH var kendt og at der var lidt billeder i bladene....
137 der var ikke nogen der ville tage det seriøst, men en gang imellem fik vi lov at give den et skud og når vi så kom med
138 noget var indstillingen jaaa meeen, måske vi skulle lave en PH relancering, for der harr vi jo sikre penge. Men lige
139 pludselig fik vi lov, men der skulle vi have nogle helt nye og helt anderledes designere. Der valgte vi så tre og det blev
140 så en af dem i den sidste ende som vi brugte, Louise Campbell. Og det har haft en enorm stor effekt fordi den slags
141 designer ????
142
143 *Kan du beskrive hvilke elementer for processen der er essentielle for en god process.*
144 Man kan sige at hver gang man skifter til en ny fase er det jo vigtigt at man har sit klart, alt skal jo være klart. Det er
145 meget farligt at løbe afsted.
146
147 Hele vejen igennem arbejder man både med marketing, produktion, konstruktion på en gang og hele tiden kigger på de
148 tre ifht og det vil man faktisk gøre hele vejen i de tre faser, men på forskellige nivauer. Inden du går i konceptfasen med
149 produktet, skal du have en meget overordnet ide, hvad du tror det kommer til at koste, du skal vurdere markedet og du
150 skal kunne se billedet for dig om hvordan det skal markedsføres. Man skal også vurdere om det er en
151 produktionsprocess man tror man vil gå ind i, selvom man endnu ikke ved hvad det er for en helt præcist endnu. De
152 overvejelser skal man have gjort sig på et meget overodnet niveau og få det lidt mere sandsynliggjort, så man ikke til
153 sidst står og pludselig står - det kan jo ikke markedsføres, eller produceres eller det hænger jo ikke sammen og sådan.
154 Vi har nogle specifikationer om hvad der skal være klart efter hver fase og alle er forberedte. De der gates der har nogle
155 numre, G1 og G2 tror jeg nok det er, og vi kan ikke gå videre før at en direktør har skrevet under på at alle punkter er
156 gennemført. Og jo tættere vi kommer på den sidste fase jo mindre må det afvige. I den sidste fase lukkes
157 specifikationerne.
158
159 *Kan du beskrive om der er elementer som kan være med til at hæmme processen.*
160 Der er masser af elementer! - Jeg tror faktisk at det element jeg vil fremhæve som det aller aller væsentligste, er utidig
161 indblanding. Altså nogen der ikke har noget at gøre på det tidspunkt. Det kan være produktionsfolk der kommer for
162 tidligt ind og påpejer at dette ikke kan laves, eller det kan være, et tidligere stort problem hos LP har været sælgere der
163 lige ved hvad der er mest brug for og i øvrigt også ifht designet, det ved de også lige. Jeg ved at det har ødelagt mange
164 gode projekter. Så det tror jeg virkelig er den aller aller største, efter mange års erfaring, er den største hæmmende
165 faktor. Utidig indblanding eller irrelevant indblanding.
166
167 *Men er det sådan processen, skaber det dårlig stemning eller kan du beskrive hvordan det ødelægger.*
168 Måden det ødelægger på der er på at hvis det lykkedes at få nogle beslutninger igennem som ikke ikke er relevante på
169 det tidspunkt, det at stoppe et projekt på det forkerte tidspunkt eller køre det i en retning fordi man ikke selv evner at
170 overskue hvad man ellers kan.
171 Det er i mindre grad nu end nogensinde og det er rigtigt dejligt. Nu sidder vi tre erfarne rotter og arbejder rigtigt godt
172 sammen og har megen respekt for hvad hinanden kan og kender hinanden rigtigt godt, men sådan har det ikke altid
173 været. Tidligere kunne man godt lige få et projekt igennem hvis man havde en god forbindelse og så kunne man køre et
174 lille paralelforløb.
175
176 *Når dette foregår ender det så med at produktet ikke bliver til noget eller bliver det et dårligt produkt.*
177 Det er ikke at det ikke kan ske, altså faktisk ofte at det ikke bliver til noget, og det kan også være at der er noget der
178 bliver til noget der ikke skulle være blevet til noget, som får en forkert ??? Noget som simelthen ikke er stærkt nok, som
179 er kommet ind på en eller anden måde.
180
181 *Kan du beskrive om LP's tilgang til innovation adskilder sig fra andre virksomheder.*
182 Jeg tror ikke der findes to steder der er ens og det tror jeg heller ikke der skal gøre, jeg tror det er utroligt
183 personafhængigt og der skal jo ikke være mange mennesker til at gøre det. Til at styre den proces i hvert fald. Jeg vil
184 sige at jeg synes at det er vigtigt at de roller der skal udfyldes er udfyldt hvor mange det så er det vil naturligt nok ikke
185 være så mange. Ikke at det kun skal være tre, det kan også godt være fem, men jo jeg tror det er vigtigt at der ikke er så
186 mange.
187 Jeg kan huske da jeg som ny – hos B&O, hvor jeg gerne ville lave det som jeg laver i dag og på ingen måde havde
188 kopetence til det, at det irreterede mig at de var så lukkede og jeg forstod ikke fordi, vi kunne jo alle sammen bidrage

189 med alt muligt og sådan noget. Og det er faktisk først flere år efter at det gik op for mig, at det gælder om at holde sådan
190 nogen som mig væk, med alle mine fantastiske ideer som jeg jo nok skulle komme af med andet steds. Men det der med
191 at alle har en mening, der skal slet ikke være for meget demokrati. Men så skal man også evne selv at kunne opsøge de
192 folk som ved det man noget om det man ikke selv ved noget om.
193
194 Et godt samarbejde og rollefordeling må man sige er essentielt, så kan man virkelig rykke.
195
196 *Det er nogle af de forudsætninger der er for et succesfuldt forløb?*
197 Nogle forudsætninger der er, de er at man har nogle ildsjæle, nogle der kan bevare roen og har overblikket og der er
198 ingen vej uden om og man er virkelig nødt til at kende sit marked og være interesseret i det område. Det er ikke nogen
199 lobbytjans, og det er der nogen der tror, at det er sådan smart agtigt indover eller nu skal vi gøre det på en ny måde, men
200 det går altså ikke. Det skal være nogen der brænder for det, virkelig virkelig brænder for det. Det er næsten vigtigere
201 end hvordan de brænder for det kan man sige. Det skal være gennemført og gennemarbejdet hvis tingene skal holde
202 igennem systemet med de visioner og ideer der er, ellers bliver det ikke gennemført.
203
204 *Hvad er vigtige egenskaber ved de medarbejdere som er med i sådan et forløb?*
205 Fra start til slut? - det er meget forskelligt og afhænger virkelig meget af faserne. Det er jo utroligt irreterende at når vi
206 skal lave et produkt færdigt, at de så heller vil lave det om.......
207 Jamen det er selvfølgelig vigtigt at man er faglig kompetent, men det er det jo i alle jobs, men jeg synes også at det der
208 med at kende sin rolle og være tilfreds med sin rolle, det synes jeg også rigtigt meget. Være interesseret i det man gør,
209 om det så er at finde på gode små detailløsninger eller om det hele er flabsy hapsy og kan gå hvad vej det skal være og i
210 øvrigt ikke være et projekt i morgen, og at man kan lide det. Det tror jeg er vigtigt og specielt hos LP hvor det er en helt
211 speciel ånd vi udvikler i. Eksempelvis i forhold til designeren hvor vi giver dem 100% ansvar for det æstetiske og
212 kalder dem ind og beder dem om at tage stilling til alt muligt, med respekt for dem. Og det betyder ikke at vi bare gør
213 alt hvad de siger, fordi det bliver for dyrt, men det gør vi ikke. Så påpeger vi at det bliver for dyrt og så siger vi hvad nu,
214 hvad gør vi så? Det er hele tiden dem der får opgaven, det er ikke os der siger, ej ved du hvad, vi laver den lige i to mm
215 mere eller sådan, Det gør vi ikke.
216
217 *Den ånd du taler om kan du beskrive den?*
218 Det er en forståelse af at det vi lever af er et virkeligt godt design og det kan virke banalt undervejs i forløbet at vi ikke
219 tager nogle af de beslutninger selv. Designeren tegner helt helt helt færdigt selv.
220 Det ved jeg positivt sker i mange virksomheder, hvor man tænker, vi havde også lige et materiale som vi lige kunne
221 bruge, det er næsten det samme. Så får du ikke et ordentligt produkt, i hvert fald ikke i den liga vi gerne vil ligge i. Der
222 er det vigtigt hele vejen igennem at lægge det ansvar over til designere, næsten latterligt meget. Alltså jeg har haft møde
223 i dag om hvordan krumningen på en ledning skulle være, og der kunne vi bare sige det bliver som det bliver, men det
224 gør vi ikke, vi skal rundt om hvert eneste hjørne og bede dem om at tage stilling til det, og så respektere det. Og så
225 prøve at få deres ide frem, og det gælder jo også helt fra starten at prøve at forstå hvad der er deres ide og så prøve at
226 fremelske den.
227
228 *Hvad betyder det for designeren?*
229 Det betyder at de i starten er chokerede, vi stiller enormt store krav til dem og de virkelig virkelig seriøse designere
230 synes det er noget af det fedeste de har prøvet, med al den interesse for det de laver og al den feedback og alt det
231 engagement og respekt for at prøve at hjælpe deres ideer virkeligt på vej.
232
233 *Kan man konkret mærke forskel på at arbejde sammen med danske og udlandske eksterne.*
234 Ja det kan man, rent lavpraktisk kan man mærke den forskel at det er svært at holde mange møder når de bor i udlandet.
235 Det er altså et problem, for jo længere hen i fasen vi kommer er det, jo flere besøg får vi og det er vigtigt at de lige kan
236 kigge ind. Så de kan kigge på en runding, en farve, eller en lille detalje. Det bruger vi rigtigt meget. Der er da ingen
237 tvivl om at, jeg tror de danske designere forstår LPs ideer bedre end man gør fra andre lande, men man kan godt være
238 heldig. Jeg tror vi er opdragede i den tradition med skandinavisk design, og enkelthed og funktion og i øvrigt måden at
239 samarbejde måde at modtage kritik, man bliver ikke fornærmet osv. Men der er en meget sjov sag hvor LP for ti år side
240 lavede en designkonkurrence med studerende fra hele verden.
241 Med anonym indsendeing. Der skulle være ti vindere og der var virkelig fra hele verden, men da de ti blev offentliggjort
242 var alle vinderne fra Danmark, Finland og Japan og ikke andre steder overhovedet. Det er ret sigende. Der er en
243 designbeslægtighed mellem Japan og Danmark som med enkelthed, kvalitet og ro over produkterne, og ikke
244 morsomheder for morsomhedens skyld, materiale og det samme hos finnerne. Svensk design dur bare aldrig, vi har fået
245 mange forslag, men det..
246
247 Jeg har hørt en teori fra en arkitekt jeg arbejdede sammen med, men det er måske lidt søgt måske, han tror det ligger i
248 det grundlæggende i aftandene. Skulle man bruge noget i gamle dage tog man hen til smeden......
249
250 *Samarbejdsmæssigt er der også stor forskel på det, er det anderledes mellem dk og udlandske?*
251 Det ved jeg ikke rigtigt om man kan sige, nej det tror jeg egentligt ikke, altså det er mere personafhængigt vil jeg sige.

252 Hver historie er sin egen.
253
254 *Hvad er din personlige motivation for at arbejde med dette?*
255 Godt spørgsmål. Fuldstændig sygelig facination af at se gode produkter blive til, sådan har jeg bare altid haft det, og
256 altså interessen for design ikke. Har da også været omkring industriel design, men det var ikke rigtigt det. Det er meget
257 mere spændende at skabe processen og successen.
258
259 *Kan du beskrive hvad forudsætningen er for at du kan gøre dit arbejde så godt som muligt?*
260 Samarbejde er vanvittigt vigtigt, og at vi har tænkt os om og valgt at bruge de gode designere og at de konstruktivt kan
261 arbejde videre med den kritik de får. Som modspil til mig som har alt for mange bolde i luften, alt for mange ideer og
262 for hurtige forslag og sådan, der er det utroligt vigtigt for mig med én som med positiv velvilje kan holde hovedet
263 iskoldt. Samspillet er vigtigt. Og så kan jeg lide dem jeg arbejder sammen med, så jeg glæder mig til at komme på
264 arbejde.
265
266 **Hvordan ifht de organisatoriske rammer?**
267 Jamen der er jeg simpelthen så tilfreds på den måde som vi kører det nu hvor rollerne er klart definerede og der kører
268 ikke sideprojekter sammen med, hvor sælgerne eks. kører deres egne projekter med andre arkitekter og får det
269 produceret andre steder, det er ligesom løbet ud mens jeg var væk. Så nyder jeg jo at, da jeg startede med at lave de ting
270 som jeg gør nu for nogle år siden, der var det mest påstande fra min side for der troede jeg godt jeg kunne finde ud af
271 det, men nu er der gået noget tid, der er enigma og collage og alle de der og de går jo godt ikke og så tænker man jo nå
272 ok så var det jo ok.
273 Jeg vil sige at hvor jeg engang synes at det var skide hårdt at skulle dokumentere alting 370% for at kunne få lov at
274 komme i gennem med noget for at der kunne sidde en ældre sælger og komme med en enkelt dum kommentar, og så var
275 det deres der talte. Så altså og resultaterne gør jo at det er nemmere for mig at bestemme nu.
276 Organisationen er meget mere strømlignet og der er meget færre personer og meget mere klart definerede roller. Jeg ved
277 ikke hvordan det er sket, men det er ren magi. Folk holder sig til deres roller, produktudviklerne forstår hvad deres
278 opgaver er og de kan godt komme med deres meninger.
279
280 **Nu er der kommet nye italiensk ejere, sætter de præg af produkterne der bliver skabt**
281 **37:42 -** I nogen grad vil de altid gøre det, for det er jo den italienske direktør Lorenzo vi referer til ikke og
282 selvfølgelig skal vi være enige med ham om det vi gør. Men det gode ved det er at de har jo LP som LP, og de vil
283 bevare at det er LP og de har heldigvis ikke valgt at smelte det hele sammen med deres firma, og det ville være en
284 katastrofe synes jeg. For dem er LP vigtigt at det er mere LP end nogensinde. Og det kan man godt mærke. Men der
285 kommer da nogle ideer fra dem nogen gange, og der kan man vist godt sige at vi ikke helt deler produktopfattelse.
286
287
288
289 *Hvad er vigtigt i forhold til det her med at vedligeholde evnen til at udvikle.*
290 Det er vigtigt for mig at følge med og bevare interessen personligt, så det kommer af sig selv hvis man har den der
291 brændende interesse for det felt man nu arbejder med, og snuser med alle steder, nettet, blogverdenen, den er jo
292 fantastisk. Man kan jo nå ti messer på en dag og tyve magasiner, bare ved blogs.
293
294 *Hvad inspireres du ved?*
295 Det man ser, det er ikke sådan jeg er manisk med at jeg forsøger at se alt, men jeg ser hvad jeg tror der er nødvendigt at
296 se, af bare nysgerrighed, ved at følge med i hvad der sker i designverdenen især ved nettet og hvad jeg ser på messer.
297
298 *Hvad er det der gør LPs produkter særlige?*
299 Det er jo at du får et produkt som holder, og det er jo ikke, den definition på et klassisk formspor som nogen prøver at
300 indramme, for jeg har den holdning at en klassiker aldrig er en klassiker når den bliver født tværtimod, måske meget
301 overraskende når den bliver født og ikke set før, men at værdierne i den holder og at det er gennemarbejdet, at designet
302 giver mening, at lysoplevelsen er god, at kvaliteten er god, sådan at produktet holder på alle måder og bidrager, det er
303 vigtigt med en tilføjelse til dit hjem som du sætter pris på. Nu tænker jeg på privat, men det gælder sådan set også
304 lygter.
305
306 *Hvad er salgsmæssigt fordelingen af detail og professionelt*
307 Det er sådan noget Pia og Fredrik ved.
308
309 *LP laver produkter af en høj prisklasse som man køber på grund af den æstetiske værdi og signalværdien. Hvad kan*
310 *i gøre for at sikre at et produkt er en success?*
311 Det tror jeg aldrig man kan sikre sig, man kan gøre sit arbejde så godt som overhovedet muligt. Det er nok det bedste
312 man kan gøre.
313
314 *Tester i på brugere?*

315 Se det synes jeg faktisk man skal passe på med. Man skal passe meget på med at spørge folk hvad de vil have, man skal
316 helst være så cool at man fortæller folk hvad de vil have. Og det er jo skide svært, men det er det der er opgaven synes
317 jeg. Begynder man på det andet der, så går det galt. Som en lille sjov ting, så spurgte du på et tidspunkt om hvad der var
318 det sværeste i processen, der kunne ske. Jeg kan fortælle dig at stort set alle de produkter jeg har været indblandet i og
319 det er blandt nogle af dem der går rigtigt godt, sådan nogle som enigma, collage, moser, toldbod og alt muligt. Der er
320 ikke et af de produkter hvor der ikke er nogen i huset der har kaldt sammen til et krisemøde fordi nu gik det galt. Altså
321 nu var det altså ikke et LP produkt længere, det her kunne ikke blive noget. Der er folk der pr. definition når de ser
322 noget første gang siger, nej det er altså ikke LP og det er lige før at det er blevet sådan et succeskriterie at der er nogen
323 der skal sige det. Der er altid nogen der siger det.
324
325 *Så i tester simpelthen ikke på brugere.*
326 Ikke rigtigt, men engang imellem er vi nysgerige, men måske mest for at se af hvordan de opfatter det prismæssigt. Vi
327 har faktisk engang hængt prototyper op i Illums Bolighus og når folk så spurgte hvad de kostede spurgte vi dem, hvad
328 tror du det koster, og sådan nogle ting bare fordi vi var usikre på nogle detaljer der ikke. Vi tester måske sådan nogle
329 mindre ting ikke.
330
331 *Er det så fokusgrupper?*
332 Nej det er indkaldt pr. opgave, vi har ikke noget system. Det har jeg arbejdet meget med engang, også i LP
333 sammenhæng.
334
335 Vi opbyggede sådan et test-facility hos B&O hvor man skulle måle folks reaktioner, hvad synes de og hvad oplevede
336 de....
337
338 *Men det har du ikke taget med til LP?*
339 Jo det har jeg faktisk altså især da jeg var i produktudvikling. Der lavede jeg alle mulige, sad og interviewede inden vi
340 gik i gang med produktet, interviewede en hel masse og klippede interviews sammen i stykker, og grupperede og så
341 videre. Jeg lærte personligt en masse af det, men der er simpelthen ikke tid til det i almindelig produktudvikling. Og så
342 jeg var med til at og analyserede hvad de gjorde …. Men sådan systematisk fokusgrupper, sååå. Jo en vigtig ting
343 Jeg kan bedre lide at gøre det pr. opgave pr. behov i stedet for at have en fast fokusgruppe, Men derfor kan man godt
344 kende nogen hvis mening man sætter pris på og det gør jeg faktisk stadigvæk.
345 Hiver nogen ind og inklusiv dem der gerne skulle sige, det er da ikke et LP produkt. Så det er personlige forbindelser,
346 hvis reaktioner jeg kan bruge til noget. Det er ikke nødvendigvis designere, der vil jeg næsten sige tværtimod. Som sagt,
347 jeg tror vi er skide gode til at se hvem der er de gode designere og det er deres vision vi skal have igennem, og så
348 repræsenterer vi den lidt mere almindelige forbruger.
349
350 Den tredje fase begynder man at investere. investeringer i værktøjer flere milioner.
351
352 Der er ikke så mange penge indblandet i ide og koncept fasen, det kan være prototyper, designhonorarer, tests og
353 materialer.
354
355 *Kan du forklare hvad der kan få udgifterne til at stige i innovationsprocessen?*
356 Jeg tror at i forhold til andre virksomheder er det egentligt småbeløb vi arbejder med, tror jeg. Så det kan være, der har
357 været tradition for, især mens jeg har været væk, og arbejde med designere der fik nogle fuldstændig horrible
358 forskudsroyalties, som jeg synes er penge ud af vinduet, en kvart mil-halv mil og sådan noget er fuldstændig vanvittigt
359 ifht hvad vi sparer på prototyperne og kunne få ud af det.
360 Altså hvis man vælger forkert, eller man kan jo vælge ved et produkt at lave det med en simpelt teknik der ikke koster
361 så meget i investering og så bliver hvert emne dyrere eller man lave det store forkromede med sprøjtestøb og trykstøb
362 hvor det koster halve eller hele millioner
363 i støbeværktøjer, men tilgengæld bliver hvert emne så billigere, det valg skal jo være rigtigt. Men det gør de også
364 rigtigt. Der er ikke de helt store udgifter synes jeg, det kan være prototyper, men det er småting, det kan max være
365 100.000 på et helt projekt vil jeg sige, så det er småting vil jeg sige.
366
367 Et projekt bliver aldrig bedre end den grundlæggende ide, så er den grundlæggende ide ikke god skal man stoppe med at
368 gå videre. Man skal ikke begå den fejl at prøve at bygge videre på den.

Appendix 4: Interview with RG-DR: 22/02-2010

_____

Vil du starte med at beskrive dig selv og din baggrund?

Ja, jeg hedder Rasmus Groes Thomsen og er udviklingskonsulent, her i programudvikling og jeg er uddannet BA på ruc i virksomhedsstudier og kommunikation og skiftede til IT Universitetet hvor jeg er kandidat fra den linje der hedder designkommunikation. Har efterfølgende arbejdet på både på et reklamebureau hvor jeg arbejdede med branding og så har jeg været udviklingskonsulent på en erhvervsskole og så har jeg arbejdet på DR i Ung med internetprodukter og har nu de sidste par år været i programudvikling hvor jeg hovedsagligt har arbejdet som konsulent på programudviklingsværksteder, som vi kalder dem, som er de her workshops hvor man har x antal dage til at udvikle et koncept. Så vi slipper projektet der hvor der ligger et koncept som man kan skrive ned. Det jeg ved rigtigt meget om det er fra der ligger en ramme altså en eller anden retning i hvad det er produktet det skal være og til at der ligger nogle konkrete tanker om hvad produktet så er, og tit og ofte også med nogle prototyper.

Kan du beskrive hvad du forstår ved innovation ifht programudvikling?

Innovation er sådan et ord der er gået totalt inflation i og det bliver brugt om alt muligt og det er jo ærgeligt fordi det så også mister sin betydning. Og derfor er det også skide svært at sige hvad det betyder, men altså som jeg oplever det det er, for at det skal være innovation der mener jeg at tingene skal være rimelig radikalt nyt. Og ud fra den definition laver vi ikke sindsygt meget, men ind i mellem laver vi ting som også er helt nyskabende inden for den verden som vi er i. Det skal i hvertfald give værdi for brugeren og det skal være nyt.

Kan du beskrive hvordan DR adskiller sig fra andre virksomheder?

Det er jo kendetegnet ved for det første at vores produkt ikke er, jeg kan også prøve at svare på dit spørgsmål i stedet for. DR er en virksomhed med utroligt mange kreative mennesker så på den måde er vi en kreativ virksomhed. Vi er måske en af de mest kreative virksomheder i Danmark på mange plan. Kreativiteten er svær at favne fordi at, bare fordi vi er kreative behøver vi jo ikke at være innovative, fordi megen af kreativitet her i huset er jo bundet op omkring den daglige drift og deri adskilles den væstenligt fra mange andre produkter, fordi vores produkt skal nyopfindes hver eneste dag. Altså dem der laver aftenshowet, jamen der har været forskellige processer. Der har været da de skulle lave konceptet aftenshowet, nu har vi justeret det. Det kan man sige at det er en form for innovation, der gå man ind og kigger på konceptet og formatet i det og arbejder med det. Det er der en kæmpestor og innovativ process i. Den daglige process er også ekstremt kreativ. For de skal hver eneste dag tænke på hvad skal vi have i programmet, hvilke emner skal vi have, hvilke vinkler skal vi angribe det fra hvorfdan skal vi fortælle historien og i dét ligger der rigtig rigtig mange kreative processer. Så det er en meget meget kreativ virksomhed og skide svært at styre folk der er kreative på den måde.

Det siger også noget omkring en forskel på innovation, som jeg synes er rigtig vigtig at have med. Det er forskellen på om det er en vidensbaseret innovation eller om det er en kreativtbaseret innovation. Altså ved os der er det ikke. Altså der er selvfølgelig utroligt meget vidensbaseret i at når det er vi skal udvikle et eller andet, men det er jo ikke en process som hvis det var hos Novonordisk som tager rigtigt mange år om at for det første at finde ud af hvad er det for en retning de skal gå i og når man så har fundet ud af det så skal man ned i sådan et RnD forløb som kan tage mange mange år og hvor det er ekstremt videnstungt. I de forløb i novonordisk, der er det ikke så vigtigt at folk er kreative, det i hvertfald på et helt andet plan kreativt end det vi er her. Hvor det er her, kan vi få ideen her, sådan der og den kan være genial og så sådan set bare gå ud og lave den. Det er sådan en diskussion jeg har rigtigt meget med en af mine venner som er hos novonordisk. Det er bare to helt vildt forskellige måder at tænke innovation på og forskellige måder at lede innovation på. Og derfor så tænker jeg også på at når vi taler om LP, så er der den meget store forskel, at når de har lavet deres produkt, en eller anden lampe, så er det sådan set bare at sætte den i produktion, og her det kan vi ikke. Fordi når vi sætter det i produktion så er det stadigvæk mennesker der hver eneste dag der laver produktet og det ændrer sig, hver eneste dag. Det gør også at de mennesker som vi skal have til at producere, de bliver nødt til at føle et ejerskab for produktet på et helt andet plan end hvis det var en lampe eller en pille de skulle lave. Hvor dem der står ved produktionsbåndet, der er det sådan set ligegyldigt om de brænder for det. Men her, hvis ikke folk de brænder for det produkt de laver hver eneste dag, så kan det ses i fjernsynet. Og derfor bliver de nødt til selv at være med under udvikling, for ellers kan vi ikke skabe det ejerskab for produktet. Ellers skal der arbejdes helt ekstremt meget med motivation og ejerskab.

Kan du beskrive hvad succesfuld innovation er for dig – udvkling af nye programmer

Vi har en række succeskriterier vi arbejder med. Vi vil jo alle sammen i sidste ende gerne have nogle seere, lyttere og brugere ikke, så det er klart at det er et mål i sig selv. Derudover synes jeg at vi er heldigvis i en og det ville være det en almindelig virksomhed, der ville det være nok i mange tilfælde ikke, men altså vi har heldigvis den luksus, men også nogle gange den udfordring at der er andre parametre. Og det er jo at vi har nogle publicservice ting vi skal leve op til. Hvis vi lever op til krav i publicserviceaftalen på en måde som er anderledes og som giver nogle seere som vi ellers ikke ville have haft, f. eks er kulturstoffet under et af de punkter vi er forpligtigede til at dække. Hvis vi kan dække kulturstoffet på en måde så vi opfylder kontrakten og får seere i en målgruppe som vi gerne vil have fat på, stratgisk

63 vigtige målgrupper, så er det lige pludselig noget der går op i en højere enhed.
64
65 Derudover synes jeg også vi har, heldigvis også altså, luksus til at kunne, det er også successfuldt nogen gange at der
66 bliver gjort nogle formmæssige forsøg. F. eks er den 11. time sådan et godt eksempel på det hvor det er at de havde ved
67 gud ikke særligt mange seere og det var heller ikke noget krav i publicservice forligtigelsen at vi skulle gøre det. Men
68 det bongede ud på imagemålinger, BAV målinger fordi det formmæssigt var anderledes. BAV er selvfølgelig også et
69 succesparamter som nogen gange tæller lige så meget som seere. BAV = Brand Asset Value. Så det er hvor det er som
70 konsulent er der også andre kriterier, men det går måske ikke så meget på produktet som på processen, hvor man efter
71 sådan en proces føler, holdkæft det var virkeligt interessant, redaktionen flyttede sig og altså og der kom nogle ting ud
72 af det som bare var wow, men de er svære at måle. Vi evaluerer hver eneste process selvfølgelig på den måde at vi
73 sender et evalueringsskema ud til deltagerne, og på den måde kan man selvfølgelig godt måle om det har været en
74 succes, men det siger jo ikke noget om, om produktet bliver en succes, der er forhåbentligt en sammenhæng.
75
76 *Kan du forklare hvordan programudviklingen eller innovationen er struktureret hos DR.*
77 Jeg kan sige hvor vi bliver involveret. Altså udviklingsprocessen strækker sig over et længere stykke, end vi er inde
78 over.
79
80 Altså vi arbejder med, meget meget enkelt, med en cirkel hvor det er at vi heroppe der har vi det vi kalder for
81 udfordring. Der er i hvert fald en udfordring et eller andet sted. Så er der en udvikling. så er der en produktion og så er
82 der en evaluering. Det gode ved denne her, der er sådan set og jeg ved ikke om man kan overføre den til andre
83 virksomheder, men her i huset fungerer den godt, fordi den fungerer på det plan at nu skal vi udvikle et nyt produkt.
84 Hvor det starter kan være forskellige steder, det kan starte i evalueringen af et gammelt produkt. Man kan sige at det her
85 bonner dårligt ud på det ene eller andet parameter, vi bliver altså nødt til at gøre noget. Så går man over i udfordring, så
86 må man prøve at, evaluering kan tage lang tig, udfordringsdelen kan tage lang tid. Okay vi skal opstille en ny
87 udfordring. Udfordringen ender med at der ligger et brief. En rammebeskrivelse som siger, det skal være sådan et
88 program, det skal ramme den her målgruppe, der er så mange penge, bla bla bla alle de rammer der kan ligge i sådan
89 noget. Så går vi i udvikling. Og det er jo i udviklingsfasen hvor det meste af mit arbejde ligger, når udviklingen er
90 færdig, så ligger der et koncept og nogle prototyper. Alt det der skal til for at man ligesom kan sige at okay, nu går vi i
91 produktion. I produktionen der producerer de jo og produktionen skulle så gerne munde ud i en evaluering igen.
92 Så efter x antal tid det har været i produktion, så kan vi evaluere på det og sige okay – vi skal nok justere sådan og
93 sådan eller det dur slet ikke, vi bliver nødt til at lave noget helt andet, eller det var en fantastisk succes.
94
95 Men det der er det gode ved den her er at den også dur på den daglige basis. Det er at vi har et program der sendes, de
96 sidder og producerer det nu, det sendes i aften i morgen tidlig evaluerer de på det og ud fra evalueringen så opstår der
97 nogle nye udfordringer.
98 De udfordringer dem udvikler vi på, så dvs at programmet i morgen ser en lille smule anderledes ud og forhåbentligt er
99 det en lille smule bedre. Så den dur både på den daglige udvikling og på den store udviklingsfase, man skaber konstant
100 udvikling. Og der hvor det er at vi er indeover er typisk her hvor vi skriver rammen.
101
102 Ofte når vi taler om helt nyudvikinger så er vi delvist med i at skrive rammen, men det er jo noget der foregår i CR DR
103 medier bliver rammen skrevet oftest når det fungerer bedst synes jeg, så bliver det skrevet i et samarbejde med den
104 producerende enhed som bl.a. den projektleder eller chef der sidder og skal gøre det. Og så overtager vi den ligesom der
105 fra. Den redaktion som skal producere programmet stiller med et hold, ofte så er jeg med til at hjælpe med at sætte
106 holdet, finde nogen og vi skal også have nogen med ude fra, som ikke lige er sovset ind i den daglige drift og kan måske
107 komme med nogle andre vinkler på det.
108
109 *Som ikke er en del af DR normalt?*
110 Det kan både være uden for DR og også inde fra DR. Meget gerne udefra DR og folk vil rigtig gerne være med, så det
111 er ikke svært at finde rigtigt kompetente folk. Altså tit og ofte er det bare nok at det er folk udefra der kan stille de der
112 spørgsmål, hvorfor er det at i ikke gør sådan?? Altså det bliver bare.. Kultur har mange gode ting, men dårlige ting er at
113 vi bliver lidt ensrettede og vi bliver enige om at sådan gør vi her. Og på et eller andet tidspunkt bliver der ikke stillet
114 spørgsmål om hvorfor vi gør sådan som vi gør, derfor er det vigtigt med disse wildcards som vi kalder dem. De
115 bidrager, altså de skal have en eller anden faglig viden om det vi er i gang med, så enten kan det være en tv faglig viden,
116 eller også kan det være, hvis vi skal lave et koncertprogram, så ved de noget om musik eller at lave festival eller et eller
117 andet. Men det er en vigtig del af det, det er det der er med til at udfordre de gængse forestillinger. Men det var
118 holdsætning.
119
120 Så designer jeg en eller anden process, det kunne f.eks starte med en kick off dag hvor det er vi for fremstillet
121 udfordringen og briefet helt klart og hvor vi får noget viden fra medieforskerne. Medieforskerne kommer også altid ind
122 der og bidrager med hvordan de ser brugen af det her eller tendenser i samfundet eller hvordan emnet ser ud i andre
123 medier.
124
125 *Og er det så for hele produktionsholdet?*

126 Det er for det hold som skal udvikle, det er ca 10 personer. Det er indholdsfolk de fleste af dem, det kan godt være der
127 er et par visuelle folk med, en lysmand en kameramand, nogle journalister, der er projektlederen og så er der måske
128 nogen udefra ikke. Så det er sådan et lidt blandet hold. Det er vigtigt at holdet er blandet. Hvis det er vi kun sidder
129 journalister rundt om bordet, så kommer vi kun til at snakke om historier. Så det gælder om at få blandet både
130 fagligheder, forskellige opfattelser, kulturer og køn betyder også noget og alder betyder noget. Så meget gerne det der
131 lidt forskellige hold.

133 *Er det alle sammen folk der kommer til at følge udviklingen?*
134 Ikke alle sammen, fordi dem der står uden for er måske kun med de 2 dage eller hvor meget det er. Der vil være nogen
135 som vil være gennemgående hele vejen, ikke nødvendigvis dem alle sammen. Den process vi skal ind i her, handler om
136 at få så mange gode ideer som overhovedet muligt og at prøve at udfordre dem og finde ud af hvad er det for nogle af de
137 her ideer der holde vand. På et eller andet tidspunkt bliver vi nød til at vælge. Den der ide den tror vi på kan blive til
138 noget. Når det valg det er taget, så er det nogle andre kompetencer der er i spil fordi nu skal vi så til at have lavet
139 dummy på det og have det beskrevet lidt nærmer og sådan noget. Der er det sådan nogle tvfaglige kvaliteter der skal
140 hjælpe og det behøver ikke være specielt mange mennesker i den fase. Der er nogle måder vi har gjort det på her i huset
141 det er ligesom at lave et hold som skal være kreative og hvor værkstedet det handler om at give den så meget gas som
142 overhovedet muligt, det handler om at få så mange, helst sindsyge og skøre ideer så skal vi nok få dem sorteret bagefter.
143 De vilde gør at man tænker, nåååå ja, det er måske vildt, men det får mig til at tænke på en anden ting, så alle de der
144 forgreninger, ja den der meget divergende måde at tænke på ja.

146 *Det er her i sådan set skaber formatet, temaet eller konceptet for programmet?*
147 Der ligger altid ligesom en retning, det kan være et filmmagasin. Rammen er jo en kunst at skrive, for den skal give en
148 retning, den skal sætte nogle klare hjørneflag, hvad vi kan hvad vi må, hvad der er råd til, men samtididg skal det
149 efterlade rum til at kunne være kreativ. Det er virkelig en kunst at balancere den der. Det gode brief kan det der med at
150 virkelig sætte en ramme, og sige der er en klar retning i det her, men find ud af hvordan man kommer der over.

152 *Hvor lang tid har i til det?*
153 Værksteder er fra 1,5 dag til 4 dage, der kan man nå rigtigt meget. Det kan ikke rigtigt være længere tid, fordi det er så
154 stort et hold. Det er et ekstremt ressourcehold at tage ti mand ud af produktion i bare 2 dage. Der er klart en tendens til
155 at der er flere værksteder i den lave ende og få værksteder der varer 4 dage. For ganske få år siden før vi havde
156 nedskæringer, der kunne vi godt være oppe på seks dages værksted, men det kunne også være lidt i den lange ende. 4
157 dage har jeg lige kørt et væksted på, som var helt fantastisk.

159 Så det kan sagtens lade sig gøre.

161 Det der ligesom, når rammen er der, når medieforskerne har været der så vil vi ofte prøve og få brugerindsigt på en
162 anden måde, fordi medieforskernes viden er god til en ting, men medieforskernes viden er meget lidt inspirerende. Det
163 er skide godt at have den der balast at stå på ikke, men det er ikke sådan det der gør at åh ja nu kommer alle ideerne. Vi
164 gør ofte det at vi prøver at få brugerne involveret på en anden måde. Det kan enten være ved at holdet selv bliver
165 konfronteret med brugere, det kan være at vi, jeg havde et værksted for nyligt som var børneweb til de 7-10 årige hvor
166 jeg havde en hypnotisør der kom og hypnotiserede dem til at være 7-10 år gamle og komme i kontakt med deres indre
167 barn. Det har vi kun prøvet en gang, men det var ret sjovt. Vi gør tit det at vi siger til folk at nu har i en hjemmeopgave
168 til vi ses næste gang. Det er at I skal gå ud og intervieve en fra målgruppen så får de så en hel masse kriterier for hvad
169 det er for en type mennesker vi er ude efter. Gå ud og se et program med dem, som ligner det I skal udvikle og
170 interview dem, her har i en spørge guide. Husk at tage en masse billeder af deres hjem. Så starter vi værkstedet med at
171 dele alle disse erfaringer og får billederne op på en tavle, alle de her indtryk. Det kombineret med den her meget valide
172 medieforskning giver en rigtig god platform at være kreativ på.

174 *Medieforskning kommer ind og forklarer tendenser – kan det have en negativ effekt?*
175 Kun hvis medieforskeren performer dårligt. Umiddelbart synes jeg det er ekstremt vigtigt at fakta på bordet. Det er
176 sådan her det forholder sig. Det er meget det medieforskning netop er gode til, de er meget gode til at præsentere fakta.
177 Det er også derfor de hedder medieforskning, de har den der validitet alene i kraft af deres navn og jeg synes også at de
178 er rigtigt gode et langt stykke hen af vejen. Der er ikke mange der stiller spørgsmål ved validiteten. Jeg tror så meget på
179 at den der brugerindsigt, at det er det der gør at vi kommer i den rigtige ånd. Den kombineret med vores egen
180 brugerindsigt, det er så vigtigt at få aktiveret det der fordi at det som vi jo er ude efter, den der kreative proces, det er jo
181 det der kommer inde fra, det er passionen, det er de vilde ideer, derfor bliver vi lige nødt til lige at justere den der over
182 af fordi så bliver chancen for at der kommer flere ting som ligger inden for et eller andet. Altså der er en grund til at vi
183 arbjeder brugerdrevet, det gør vi virkeligt og det er at vi hele tiden tager brugeren først.

185 Det er vigtigt at vi hele tiden minder os selv om at brugeren kommer først. Vi arbejder jo også med den model der
186 hedder NABC som er sådan et konceptbeskrievelsesværktøj. Og der er en grund til at N kommer først og det er Needed
187 og vi skal bare hele tiden minde os selv om, fordi vi er et hus hvor det er at man meget nemt kan glemme brugerne
188 nogle gange ikke, så det er så vigtigt at vi minder os selv om at brugeren kommer altså først. Hvis ikke vi rammer dem

189 så har vi ikke noget program.
190
191 *Der er nogen der ville sige at hvis man tænkte på behovet først, hvordan kommer man så til at skabe noget helt ny?*
192 Jamen den kender jeg godt og jeg bruger altid den her tegning her for at sige. Det handler sgu om hvordan man bruger
193 den der bruger og det handler om hvad det er du kigger på hos brugeren. Hvis det her er det hele menneske og det her
194 nede er vores medieforbrug ikke. Hvis vi kigger på medieforbruget og det er tit og ofte det som medieforskerne gør, så
195 får du et meget endimmensionelt billede, men hvis du kigger på hele mennesket så er der så mange kreative håndtag at
196 tage fat i. Når du har været hjemme hos nogen og kigger på hvad de har på væggene og hvad de sidder og snakker om
197 over middagen, det er så inspirerende og virkelig gavnligt ifht at få radikalt nye anderledes ting. Det handler også om
198 hvordan man skal spørge om det. Hvis du spørger mig, bruger du mælk i kaffen, ja det gør jeg. Hvis du nu havde spurgt
199 om hvad det er for en kaffe du normalt bruger, ville jeg sige jeg drikker en kaffe latte machiato og det er pludselig noget
200 du kan bruge i den kreative proces. Det handler altså om hvordan du kigger på brugeren, ikke om du skal kigge på dem
201 eller ej.
202
203 Når det så er at vi har kigget på brugerne, jamen så er det ved at være tid til at, det kommer an på, hvis du har lang tid
204 kan du godt trække den lidt, der er klart en fordel i ikke at gå i ide-mode først, altså få nogle diskussioner inden er en
205 rigtig god ide at når man arbejder med kreative, prøv at få deres passion i spil på en eller anden måde. Snak om hvorfor
206 de er i DR. Folk har en grund til at være i DR. Det tror jeg er meget specielt i DR i forhold til mange andre steder. Folk
207 har en mission med at være her, vi arbejder for en større sag. Der er altså altid to historier for hvorfor man er i DR, den
208 ene er jamen jeg kan godt lide at arbejde med tv og radio eller, den anden er den som alle folk ville nævne tror jeg, vi er
209 her af en grund. Og den der passion den er virkelig god at tappe ind i, få fat på den brændende drøm.
210
211 Så kan vi gå til ide-gennerering. Der findes så alle mulige forskellige brainstorming metoder. Det som vi i hvert fald
212 siger er at vi skal have mange ideer. Altså kvantitet frem for kvalitet. Så så mange ideer som overhovedet muligt.
213 Mindst 100 ideer på en time, sådan IDEO tankegang. Så kan vi altså sortere bagefter. Det er så den næste fase, der
214 sorterer vi og vælger ideer ud der har en eller anden form for potentiale det kan godt være at de umiddelbart ser fjollede
215 ud og sådan, men hvis der er et eller andet man kan mærke mmm der er et eller andet der skal undersøges, så bruger vi
216 noget tid på det. Så det vil sige at vi har en række forskellige ideer i spil sideløbende. Så det kan være at hvis man har et
217 hold på ti, kan det være at de vælger en ide hver som hver især arbejder videre med, eller tre ideer som der arbejdes
218 videre med i mindre grupper. Vi har altid en række ideer i spil på samme tid som vi giver en chance, for at få udforldet
219 det der potentiale. På et eller andet tidspunkt må man så gå ind og vælge og vi vælger altid, det gør vi helt fra starte,
220 vælger positivt til frem for fra. Den ide tror vi på. På et eller andet tidspunkt, så har man jo beskrevet ideen som så godt
221 at man kan tage nogle beslutninger.
222
223 Det er jo i virkeligheden hemmeligheden bag ved innovation. Innovation handler om at lave det bedst
224 beslutningsgrundlag, sådan ser jeg på det. DVS Sådan et værkstedsforløb her, det handler om at vi skal at vi skal lave
225 det best mulige beslutningsgrundlag for dem der nu engang skal tage beslutningen om at det er det her program vi
226 smider x antal milioner i, for det er mange penge i det øjeblik der trykkes på knappen er det virkelig mange penge. Vi
227 skal have sandsynliggjort at det her koncept forslag det rent faktisk er det der virkelig kan blive en success.
228
229 Det gør vi ved at prøve forskellige ting af, det gør vi ved at arbejde med NABC'en som er et vikeligt godt værktøj til at
230 vise hvad værdien af en ide er. I det øjeblik du får skrevet den ind i NABC'en kan du godt vurdere om det er en god
231 eller dårlig ide.
232 Vi bruger den til at beskrive ideer. Ikke når vi brainstormer, så er det bare ideer på et spyd men lige så snart vi begynder
233 arbejdet med ideerne, så begynder vi lige så langsomt at køre det ind i NABC-modellen. Hvad er needed for den ide, det
234 skal beskrives og hvis ikke det stemmer overens med de tanker vi havde på forhånd omkring hvad needed var for det
235 her program, jamen så er den død. Hvad er bennefit for præcist den her approach, det er et ret godt bennefit det her,
236 hvad er konkurrencesituationen, findes der noget derude der ligner det, det gør der måske, men vi gør det på en lidt
237 anden måde ikke. Så derfor er NABC i virkeligheden et rigtigt godt i virkeligheden et retorisk værktøj. Det den gør som
238 er sådan en retorisk måde at beskrive ting på det er at den vaksinerer mod modargumenter. Når du har beskrevet din
239 NABC, gjort det og arbejdet godt og at det er en god ide, så er der ikke mange invendinger du kan komme med. Så
240 derfor er NABC virkelig et godt værktøj til at vurdere værdien. Når ideerne så, når man har gjort hvad man kunne på
241 papiret, så er næste skridt at så prøver vi det af. Den her interaktion i det her quiz show som vi sidder og arbejder med,
242 funger der? Og der behøves man ikke at skulle have et studie eller noget det er sådan set bare at sætte et dv cam op og
243 så filmer det. Så leger du værten og jeg leger så ham der skal gætte med og så leger vi det bare med et dv kamera.
244 Bagefter så siger man, ja, men den kan godt skrues lidt der og strammes en lille smule der, eller det tager simpelthen for
245 lang tid for hvis det element virkelig tager så lang tid så kan vi ikke nå det element der kommer efter. Det er jo også en
246 slags dummy, det er run down, hvor vi ligesom kan se er der en dramaturisk fremdrift i det, passer det, er der en rytme i
247 det, hvordan passer tiderne og sådan noget. Men på et eller andet tidspukt her, så slipper vi det, når vi er kommet dertil
248 at der ligger en run down, en beskrivelse af det overordnede koncept og en beskrivelse af delelementerne, og evt noget
249 dummyarbejde på den ene eller den anden måde. Og så er det sådan set op til den enkelte projektleder at tage det videre
250 der fra.
251

252 ***Er det dig der beslutter hvem der skal tilknyttes den her startfase eller hele processen, produktionen af programmet?***
253 I første omgang foregår der et spil som er lidt svært at forklare hvor en ordre ender henne. Vi har en organisation som er
254 en bestil og udfør organisation. DVS CR bestiller et program i produktionen og hvor den så lander henne det skal jeg
255 ikke komme ind på. Men i hvertfald så lander ordren et eller andet sted og i sidste ende lander den hos en eller anden
256 projektleder der har en redaktion. Og det er så den projektleder som jeg har en dialog med omkring holdsætning, men
257 det er vigtigt at kernepersonerne som skal producere programmet efterfølgende også med i programet. Der opstår nogle
258 gange sådan lidt problematik. Bare fordi du er vildt god til at producere et program hver eneste dag, behøver du ikke
259 være særligt god til at udvikle. Og derfor så står man nogle gange med et hold, hvor at hvis det bare skulle have været at
260 udvikle det vildeste program, så havde det sgu ikke lige været det hold som jeg havde sat. Men vi bliver nødt til at have
261 folk med for de skal have ejerskabet på programmet efterfølgende og måden at skabe ejerskab på er efter min bedste
262 overbevisning gennem medudvikling-. Så det er klart at der forgår en eller anden form for forhandling. Det står uden for
263 diskussion at de der kernepersoner som skal producere programmet efterfølgende, de er med, og så er der så nogen
264 derudover som ligesom står til forhandling. Det vil typisk være at vi går på tværs af huset, så jeg har et godt overblik
265 over hvem fungerer godt i værkstedet. Vi skal spørge Christian, vi skal have Rene med. Vi kan jo heldigvis låne af
266 hinanden til udviklingsprojekter uden at skulle betale for det, så man kan altid spørge, har han tid til at være med og så
267 får man ham eller hende over. Og så er der de der uden for, for nogen skal jo have betaling, nogen kommer gerne uden
268 betaling, men det er rigtigt godt med folk udefra. Projektlederen bestemmer i sidste ende hvem der skal med.
269
270 ***Hvor lang tid tager det fra start til slut?***
271 Det tager et par måneder. Det starter med at når jeg får opgaven vil jeg typisk lave et møde med projektlederen og hans
272 chef og redaktøren fra DRmedier, hvor vi så får snakket om opgaven igen og får talt omkring rammebeskrivelsen og
273 briefet. Der er jo en der skal komme og sætte opgaven i gang. Når vi starter i værkstedet er der en, det kunne typisk
274 være redaktøren eller chefen som kommer og siger, nu skal i høre vi skal i gang med det og det her er de rammer vi skal
275 holde os inden for. Men det skal skrives, det skal skrives på en måde så det både giver de her rammer og giver en
276 retning og at det er vildt inspirerende. Hvis det er inspirerende så er vi allerede godt i gang. Så jeg holder et par møder
277 hvor det er at få de der ting på plads og vi får snakket lidt mere ind omkring hvad det er de vil med programmet. Det er
278 jo det jeg skal designe min process efter. Jeg skal jo i virkeligheden på en eller anden måde knække koden først, jeg
279 skal ikke komme med løsningen, men jeg skal finde en måde hvor vi kan knække problemet på.
280
281 F.eks med den her ramasjangwebting der var opgaven at vi skulle lave en del på ramasjangweb der hedder skab. Der er
282 et sted hvor børn selv kan være skabere og få deres kreative udfoldelser og komme til orde ifht deres egen kreativitet.
283 Og det puslede vi i lang tid med og til sidst der knækkede jeg den rent processmæssigt ved at sige jamen det handler
284 ikke så meget om at vi skal lave en eller anden smart applikation, men det handler om at vi skal forstå hvordan børn
285 leger. Og det var et breakt through, fordi det betød at nåh ja så skal vi have fat i en der ved noget om børns leg og så fik
286 vi fat i en der havde skrevet PHD om børns leg og så skal vi se Jørgen Leths det legende menneske og så skal vi selv
287 lege og vi skal have den der hypnotisør så vi selv kan genfinde den der følelse af at lege, som vi har glemt som voksne,
288 hvor vi leger, men legen har et formål og det har det ikke for børn. Der er forskellige andre forskelle. Lige pludselig så
289 havde jeg en hel dag hvor det var at sige yes det er det det handler om og det gjorde at holdet fuldstændig redefinerede
290 den måde de tænkte om sig selv som redaktion, hvor de før ville sige, vi laver interaktivt til børn til at de nu faciliterer
291 børns leg. Og det er jo en helt anden måde at tænke på og der kommer helt andre ideer ud af det. Jeg havde ikke sagt
292 eller tænkt at nu skulle de være, at nu skulle de facilitere børns leg, men den der vinkel det gjorde at det hele processuelt
293 var knækket, ikke produktmæssigt.
294
295
296 Så det er klart at der ligger rigtigt mange tanker inde der så tager det lang tid bare at lave programmet, vi laver et
297 program som er minutiøst udført, men det er der ingen der får noge at vide om. Hvis du nu var med i et værksted så ville
298 du heller ikke på den måde mærke at jeg havde en plan med det hele, men jeg har det hele skrevet ned, altså på minuttal.
299 Nu skal vi gøre sådan og nu skal vi holde pause fordi at efter pasusen skal vi i gang med det og det og det og hvorfor vi
300 gør hver eneste del. Det som du jo oplever som deltager, det er jo at du bliver ført afsted og at du ikke skal tænke over
301 om vi når i mål, for det skal jeg ok tænke på. Det at udvikle noget på den her måde, sådan er det måske i mange
302 innovationsprocesser, det er jo det her med at så snart du er ude og skulle famle efter det nye, det er derude et eller
303 andet sted, men du ved ikke hvor det er, det er lidt ligesom de der følekasser hvor du stikker hånden ned og du ved ikke
304 hvad der er dernede. Selvom du godt ved at det ikke er farligt, så bliver man stadig bvadr bvadr når du mærker et lille
305 stykke pels. Sådan er det ti gange værre at være i en udviklingsprocess, for du ved ikke hvad fanden det du rammer
306 derude og det er ekstremt angstfuld for mange eller alle mennesker. Bruce Mau der er berømt designer fra toronto, han
307 beskriver det som at vi har ligesom de her to rum vi kan være i, vi har den her hvor vi er på hjemmebande, der er trygt,
308 det er rutinen hvor vi gør som vi plejer. Så er der det derude hvor det er nyt famlende og ekstremt frustrerende og
309 kaotisk for der er ikke noget holdepunkt overhovedet. Når det er vi så er i de her udviklinger, men vi kan ikke være der
310 særligt lang tid ad gangen, fordi der er for utrygt og angstfuldt at være så vi bliver nødt til at hoppe tilbage og lige få
311 pusten og okay så kan vi gå ud igen og lede, og det vil hele tiden være den der vekselvirkning. Han siger så at de mest
312 kreative mennesker det er de som kan være herude længst tid uden at skulle tilbage. Det som vi gør som facilitatorer i
313 sådan et forløb det er at sørge for at de kan være herude i længere tid. Det gør vi ved at skabe trykke rammer. Vi fjerner
314 en hel del kompleksitet fordi at det der i virkeligheden er problemet herude er at at det er komplext, så vi prøver at fjerne

315 så meget ud af det som vi overhovedet kan. Vi tager tidsfaktoren ud af det, i skal ikke tænke på tide. Vi skal nok sørge
316 for at i får mad, i når ikke engang at blive sultne, men lige pludselig er den der. Vi sørger for at guide jer i igennem så vi
317 når til mål. Vi sørger for at klappe på ryggen når i er frustrerede og sige bare rolig vi skal nok nå i mål, vi har prøvet det
318 mange gange før og prøver i det hele taget indgyde noget ro og tryghed som det gør. **At lave nogle rammer for den**
319 **der fuldstændig rammeløse process som det er at være kreativ.** Det er i virkeligheden det som er meget af ens
320 arbejde, det der med at prøve at skabe en tryghed, så de kan være ude i det utrygge.
321
322 *Kan du beskrive hvilke elementer som kan være med til at hæmme processen?*
323 Det er så meget et samspil imellem mennesker det er lidt det som er forskellen som jeg startede med at sige, den
324 vidensbaserede og den kreative form for innovation. Den vidensbaserede er ikke så afhængig af om de menneskelige
325 relationer fungerer godt, men her der er det altafgørende at de menneskelige relationer fungerer på en eller anden måde.
326 Vi vil gerne havde den der forskellighed og de diskussioner der opstår og vi vil gerne have at der er konfrontationer,at
327 der er nogen der rammer hinanden og støder hinanden men det må ikke gøre så ondt at det hæmmer processen. Det er
328 enormt konstruktivt at have de her diskussioner omkring at det er vi sgu uenige om, men i det øjeblik at man går over en
329 grænse der er helt umærkbar, nu er det ikke sjovt længere, nu gør det ondt, nu bliver vi modbydelige mod hinanden. I
330 det øjeblik er det ekstremt hæmmende, så der er en rigtig masse omkring de der relationer som er så vigitige at kunne.
331 Alle de problemer der kan være i menneskelige relationer, kan blive et problem i sådan en process her. Hvis der er ting
332 på forhånd, i så stor en organisation her, der kan der være folk der kommer med forskellige dagsordener, det kan være
333 at chefen og CR ikke er så gode venner og derfor bliver briefet lidt dårligt eller afleveret lidt dårligt, eller ham der
334 kommer og skal aflevere briefet har travlere med at se på sin mobiltlf, det kan også være at folk når de kommer ind i
335 rummet til holdet at der kan være nogen af dem der har været så stressede lige op til at de slet ikke kan være til stede.
336 Hvis det er at vi som facilitatorer har mistolket situationen, hvis der er nogen der har en eller andet personlig aktie i
337 noget som gør at de modarbejder. Hvis der er en person i sådan et værksted, som mister modet, bliver sur eller ikke tror
338 på projektet, så planter det sig ud i hele rummet og så bliver det intet lavet. Det er så hårdt og der er jo indimellem at der
339 er folk der bliver så sure at de ikke rigtigt kan se, hvor man også som facilitator bliver nødt til at intiminere og spørge
340 om de har lyst til at være her og der er det nogen gange at folk bliver nødt til at gå. Og så tager det lang tid at bygge den
341 der dynamik op igen, det handler om energi og dynamik. Det handler så meget om energi og dynamik. Og det er svære
342 ting ligesom at holde fast på og beskrive også ifht sådan et projekt som du har gang i, for hvad er det der foregår, for det
343 der foregår er lige her i det her rum. Det gælder om at skabe den der. Ifht den med børns leg, der gik der nogle ting op
344 for mig i den proces der omkring hvordan børn leger. Børn de er når de leger i et selvskabt rum hvor der ikke findes
345 nogen verden uden for det rum, så hvis de leger starwars så er der starwars og den her pind her kan være et lyssværd og
346 der findes ikke noget som helst, alt kan være alt. Og den der magi som opstår mellem tre drenge når de leger starwars
347 det er den magi som vi gerne vil have derinde. Der hvor der ikke er nogen begrænsninger for os selv der hvor der er så
348 megen tillid imellem hinanden, at vi kan sige ekstremt fjollede ting som ikke giver mening uden at der er nogen der skal
349 sige ha ha ha hvor er du fjollet. Den der tillid hvor alt accepteres og hvor alt kan være alt, der kommer de gode ideer.
350 Og det er ikke hver gang at det lykkedes, men indimellem lykkedes det. Og det er et mix af det der med holdet og den
351 tilgang de kommer med, der hvor det rigtigt lykkedes er altså desværre kan jeg sige, ofte der hvor man på forhånd ved
352 at holdet er rigtigt godt.
353
354 *Hvad er din motivation for at arbejde med dette?*
355 Det er skide sjovt, altså lige siden jeg startede på universitetet tror jeg at jeg har synes at det har været interesant det her
356 med den kreative process og innovation og så kommunikation. Kommunikation og den kreative process. Jeg har været
357 rigtig inspireret af IDEO, men der er kommet mange andre.
358
359 *Hvad er forudsætningerne for at du kan gøre det her arbejde optimalt?*
360 Det er at jeg har den frihed til at designe de her forløb, på en måde som jeg synes er, der skal være den der frihed, jeg
361 har i hvert fald det her råderum. Det er også vigtigt synes jeg at vi har et fagligt fællesskab i afdelingen, vi er jo, mon
362 ikke vi er en 10 konsulenter eller sådan noget som alle sammen laver det her, ikke alle laver det hele tiden, men alle gør
363 ind imellem, har justeringer eller nyudvikling. Det er sådan lidt samme faseopdeling igennem. Det er vigtigt at have
364 nogen at snakke med omkring det og at dele erfaringer. Det er vigtigt at have det der teoretiske fundament, men det er
365 også sindsygt vigtigt at have den praktiske tilgang som vi har. Så har det været en kæmpe stor fordel at organisationen
366 allerede var inden jeg startede, røget ind på det brugerdrevne spor, hvor der ikke bliver stillet spøgsmålstegn ved at vi
367 skal fokusere på brugerne. Det er altså også en stor fordel. Det er også et must at man er god til at samarbejde, det er
368 vigtigt at man kan samarbejde på tværs af hele organisationen. Her hvor vi er er vi jo en slags brobyggere mellem
369 bestiller og udfører, så det er jo en anden rolle som vi også har. Der er det altså rigtigt vigtigt at man kan indgå i en
370 dialog og at man kan finde ud af hvor r kompromisset, hvad kan folk gå med til. Det er også vigtigt at man kan mærke
371 hvor er de henne af og hvad kan man med den her redaktion for jeg kan ikke lave den samme process, det er hele tiden
372 kontekstafhængigt hvad det er for en process som man laver. Derfor er det altså vigtigt at man kan mærke efter hvad det
373 er for en process de har brug for, hvorr langt man kan skubbe dem, hvornår de hopper fra for nu er det fandeme for
374 langhåret eller hippieagtigt og hvornår kan man give den fuld gas på alle tangenter.
375
376 *Kan du beskrive om DRs programmer adskiller sig fra konkurrenter?*
377 Det har jeg svært ved at vurdere, jeg kan ikke sige det på konkurrenter, men jeg kan sige det for her i huset. Den analyse

378 vi har lavet som du har hørt om, der undersøgte vi 15 programmer som havde været succesfulde på den ene eller den
379 anden måde og vi havde interviewet ned i de enkelte programmer for at finde ud af hvad er det der kendetegner dem.
380 Det interessante er, det er jo ikke 15 programmer vi har været inde over, vi har måske været inde over halvdelen, men
381 der var i hvert fald klart at der var stor grad af brugerfokus tilstede, der var ikke helt indsigt, men der var en
382 fornemmelse af at process er vigtigt i udvikling. De her programmer som har været udvalgt fordi de har været
383 succesfulde, de har fulgt, ikke vores model, men en model som ligner den lidt ikke også. Det er vigtigt vi har
384 brugerfokus, det er vigtigt at vi tænker processmæssigt i udviklingsforløbet, så de har måske ikke været faciliteret, men
385 de har tænkt på samme måde. Jeg tror måske mere det er sådan tanke, et mind set.
386
387 *Men det er ikke alle programmer der kommer igennem?*
388 Det er noget man søger om, de enkelte redaktioner bliver spurgt engang i kvartalet hvad de har der skal i værksted og
389 som regel kommer der lidt flere end vi har mulighed for, så der bliver sorteret et par stykker fra og så er der nogen hvor
390 man forhandler lidt frem og tilbage, okay i kan godt få hjælp hvis vi kun gør det en dag eller sådan. Så det er ikke alle
391 programmer der kommer igennem.
392
393 *Er ideen at folk der kommer igennem at de kan tage erfaringer med videre?*
394 Det er klart at det har to formål. Det at have været med på et værksted giver læring ifht process, men samtidig hvis det
395 var at det handlede om læring, ville jeg strikke processenanderledes sammen. De gange hvor jeg har skullet undervise i
396 det her er det en god ide at man har en case, som man ligesom arbejder med, så ville jeg lægge ind mellem hver eneste
397 del nogle metaovervejelser om hvorfor gør vi det som vi gør nu. Det gør jeg jo aldrig nogensinde, tvært imod, så guider
398 jeg folk igennem. Et succeskriterie er vel nærmest at man er usynlig. Hvis der bliver lagt for meget mærke til
399 facilitatoren er det fordi at fokus bliver lagt et forkert sted. Sådan tænker jeg. Og de gange hvor tingene går galt der
400 bliver man lagt mærke til som regel.
401
402 *Er der nogle ting der kan få udgifterne til at stige i en udviklingsprocess?*
403 Ja det er der, det er klart at det holder ikke altid at vi er færdige efter de der to eller tre dage vi har i sådan et værksted.
404 Eller jo vi vil altid være færdige og have nogle ideer. Der er jo nogen der skal vurdere de her ideer som bliver
405 præsenteret på et tidspunkt. Og så er der nogen (CR eg) der siger op eller ned. Og der er da eksempler på at de har
406 skullet bruge noget tænketid og hvor de er kommet tilbage og har sagt at det ikke er godt nok. Det er klart at det er
407 rigtig rigtig uheldigt når det sker, men samtidig så skal det jo ske en gang imellem, ellers har man jo ikke været radikal
408 nok. Hvis vi kun spiller på den sikre hest hver eneste gang, så er der jo noget virkelig galt, så derfor er det jo nærmest
409 vigtgt at vi fejler engang imellem og det gør vi også og det gør organisationen også. Så der er eksempler på de der
410 forløb hvor man er kommet tilbage med et nyt forslag som kasseres og et nyt forslag som bliver kasseret.
411
412 En anden ting vi er meget meget afhængige af, det er værten på programmet. Værtens rolle kan simpelthen ikke
413 undervurderes, i hvertfald i nogle koncepter, der er selvfølgelig forskel fra koncept til koncept hvor stor en rolle værten
414 har på det endelige produkt. Men der er masser af eksempler hvor det kan være svært at finde den rigtige vært, det
415 koster mange penge at caste og tiden. Det kan forsinke hele processen hvis man ikke kan finde den vært som kan bære
416 programmet. Der er da også engang imellem at en vært smutter før tid, eller og det er frygteligt dyrt. Så er der jo
417 dummy tingen. Vi arbejder på at blive bedre til at lave billige dummyer og sige, at dymmy behøves ikke at være noget
418 der koster noget overhovedet.
419 Men der har været en tendens til i huset til at en dummy skal være noget der ligner så meget som muligt og derfor så
420 f.eks til tv så skal vi lige have nogle rekvisitter og så begynder det pludselig at blive rigtigt dyrt. På radio er det meget
421 meget nemmere at lave en dummy ved at sætte sig i studiet og i løbet af en time få noget der lyder som det endelige og
422 prøve en masse ting af. TV er en process vi er i gang med og lære folk at vi kan faktisk godt se noget ud af bare at sætte
423 et kamera op på kontoret og så lige prøve noget af. Så dummyer kan klart gøre det dyrere.