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Managing Creativity in Change: Case Study on the Creation of a Multi-platform Media Concept

ABSTRACT

This paper is concerned with the management of creativity in a media organisation under change. It reports and analyses a case study conducted in one of Europe's largest media corporations: the focus of the study was a development team set up charged with creating and producing a new multi-platform media service. The paper discusses the ways that the creativity of media professionals is supported and managed under constantly changing working conditions. The study contributes to research on creativity in the media industry, particularly the management of creativity. The results identify a number of motivations and constraints to creative work in a media organisation. The paper also maintains that change management and communication are crucial to the effective management of a creative media organisation.

INTRODUCTION

The media industry is changing rapidly. In the wake of these changes, media corporations are placing an ever-greater premium on creativity and the capacity for self-renewal. One of the most significant factors impacting the business of media corporations is the development of digital technology. At the same time, many of the industry's long-standing practices and business models have been losing significance.

Escalating competition in the media industry has eroded business profitability and forced media corporations to develop their business with ever more limited resources (Küng, 2011, p. 47). Traditionally the most important assets of media corporations are their creative professionals, as the quality of media products is largely dependent on the knowledge, skills and creativity of the people who design and produce them. (Mierzejewska & Hollifield, 2006, p. 55.)

In the media industry, competitiveness depends to an exceptionally high degree on day-to-day people management, because the design and production of media contents and products is an ongoing process of innovation and creation. As media products and services depend so heavily on creative processes, the leadership of creative people is a strategically more critical factor in media corporations than it is in many other industries (e.g. Aris & Bughin, 2005, p. 373). Küng (2008, p. 144–147; 2011, p. 47) says that media organisations need to work constantly and systematically to develop creativity and the management of creativity. The more effectively they put to use and enhance the creativity of their employees and networks, the better
placed they will be to develop interesting and innovative products and
to improve their competitiveness.

The case study reported in this paper was concerned with the work of a
new development team under an international media corporation
specialising in magazine publishing. This is an interesting sector to
explore, particularly in view of how quickly and dramatically it is
departing from its deep-seated traditions. Media corporations are
evolving from producers of printed publications into producers of
multi-platform multimedia contents and services. This requires new
concepts, new strategies and new business models.

This paper looks at how the creativity of media professionals is
supported and managed in the process of change. We have two
research questions: First, we aim to identify what kind of conditions
facilitate and promote the creativity of the team and its members.
Second, we aim to determine how media management can contribute to
supporting the creativity of the new team and its members.

The paper is structured as follows. First, we describe the theoretical
context of the study, which is based on the media management and
creativity management literature and particularly on Teresa Amabile’s
studies on organisational creativity. Second, we describe the material
and methods of our empirical study. Third, we describe the analysis of
our material, which is divided into two categories, the motivations and
the constraints for creative work. Finally, the results of the analysis are
assessed in relation to the theoretical framework.

THEORETICAL CONTEXT

This study contributes to media management research and is based on
theories of creativity management and organisational creativity. In the
field of media management research, creativity management is an
important area that requires much more scholarly attention. More
empirical research is also needed on the internal dynamics and
interaction in media organisations: this is necessary for an improved
understanding of collaboration between people working in these
organisations as well as in content production. (Küng, 2008;

The need for more research on creative work and its management is
also widely acknowledged in analyses within the media management
research tradition. There has been only limited research into creative
media organisations, and the same goes for case studies of creative
work practices (e.g. Mierzejewska & Hollifield, 2006; Küng, 2008;
Mierzejewksa, 2011). Media industry research does recognise the
exceptional value of creativity to media organisations, but there is still a
scarcity of in-depth research evidence on processes of creativity
management (see e.g. Nylund, 2013) and their impact on the media
branch and the performance of media companies (see e.g. Deuze, 2007;
Küng, 2007; Aris & Bughin, 2005; Dal Zotto & van Kranenburg, 2008).
This paper draws on the literature and research on creativity management (e.g. Bilton, 2006; Puccio, Murdock & Mance, 2007), particularly on theories of creativity in the organisational environment and workplaces (e.g. Amabile, 1996; Mumford & Simonton, 1997; Amabile & Kramer, 2011). We focus on factors that enhance or constrain creativity within media organisations and the context of media work (Deuze, 2007). Creativity research has traditionally emphasised individual talent over collective processes and contexts. Recently, however, collective approaches that also take account of organisational and interactional factors have gained increasing momentum (e.g. Amabile, 1996). This phenomenon of organisational creativity refers both to creativity occurring in the organisational environment and to the creativity of the people and teams working in the organisation. Organisational creativity is defined as the creation of new and useful (or significant and valuable) ideas for purposes of developing new products, services, processes and strategies (Fisher & Amabile, 2009, p. 13).

When businesses are preoccupied with maximising their efficiency and performance, opportunities for organisational creativity tend to be more limited. Amabile has tried to figure out how to create the organisational conditions that support both of these objectives, i.e. business profitability and creativity. This, she says, requires an understanding of what kind of management processes promote creativity and what kind of processes constrain creativity. (Amabile, 1998, p. 77–78.)

Amabile (1996; 1998; Amabile & Kramer, 2011a; see also Küng, 2008, p. 150–151) identifies three components of creativity: creative thinking skills, industry knowledge (expertise) and inner motivation. Firstly, creativity requires the skill and ability to think creatively and to look for and find alternative solutions. Secondly, creativity requires knowledge and expertise of the branch or industry concerned, i.e. the skills, competencies or knowledge that are needed to perform successfully in a certain professional field. Thirdly, creativity is based on the individual’s inner motivation. People are more creative and more productive when they value and appreciate the work they are doing and when they are committed to their job. Inner motivation is necessary because without it, the other factors of creativity will have less meaning to the individual.

Furthermore, our paper draws on the theories of Amabile and Kramer (2011a; 2011b) about the conditions for creativity, such as the concept of progress principle. We also assess the results of our empirical analysis against their concept of inner work life. In other words, our work is an application of Amabile’s empirically grounded theoretical framework to exploring creativity and the management of creativity in media organisations. This also allows us to examine the results of our case study in the context of the research tradition (see Yin, 2009, p. 18). By setting our case study results against the existing research literature,
we can also see to what extent the observations support current notions of creativity and to what extent they depart from those notions. At the same time, this will allow us to open up new perspectives for a deeper understanding of creative media work and its management.

**METHODODOLOGY**

This paper is based on a case study that followed the work of a new development team set up in an international media corporation. The case study is an empirical investigation that explores the phenomenon concerned in its native environment (Yin, 2009). The strength of a case study dataset is that it allows for a detailed and in-depth analysis (Hollifield & Coffey, 2006, p. 582). The aim of the case study analysis is to increase understanding of the case under investigation and its underlying circumstances.

The subject of our case study is a newly established development team, an editorial organisation tasked with designing, producing and launching a new multi-platform media service. At the same time, the team was charged with developing a new business approach and a new model of organisation within the corporation. The team is part of a Finnish-based organisation that specialises in magazine publishing within a major international media corporation: Sanoma is a multi-channel media company that employs more than 10,000 professionals in Europe.

The respondents in the study comprised the whole development team, 10 media and magazine professionals. Their job titles included all the main positions in magazine publishing: editor-in-chief, managing editor, copy editor, editor, producer, art director and graphic designer. In addition, the editorial staff included a project manager with a background in journalism as well as a concept designer who was recruited from the company’s marketing unit. All the participants were seasoned media professionals: their mean age was 43 years and they had been in the business on average for 16 years. All the team members had studied in higher education institutions.

The empirical data were collected using the diary method. The participants kept a weekly diary in which they entered their personal views and thoughts on the subject of the study. This kind of self-evaluation is a useful method for purposes of exploring not only actual events, but also people’s thoughts and experiences of those events. Personal accounts provide valuable insights into how people experience different situations and events in creative work that they feel are important to them. (See also Amabile, 1996, p. 6; Amabile & Kramer, 2011.)

Our participants answered the diary questions once a week. Weekly diaries are well suited for studying events and series of events that are not momentary or limited to a short time period, such as one day. They are also useful for studying processes that require more in-depth
reflection. For the participants to be able to provide as detailed an account of events as possible, they were encouraged to take notes of situations when and as they happened.

The participants were informed that all the research data would be handled confidentially and that no one outside the research team would have access to their responses. The participants e-mailed their answers directly to the head of the research project, who for purposes of data analysis compiled a document that concealed the respondents’ identity. The response rate was 74%, indicating a very high level of interest, especially in view of the fact that some of the participants were on holiday during part of the research period and therefore unable to answer the questions.

The diary entries were answers to questions formulated by the research team. The questions were designed to prompt responses about key events of the past week and so to collect data about critical incidents that the respondents felt were particularly significant in view of achieving the project’s objectives. The critical incident technique is a qualitative research method that is particularly well suited for analysing human activity and organisational practices. (E.g. Flanagan, 1954; Butterfield, Borgen, Amundson & Malio, 2005.) All the questions were open-ended, allowing the respondents to answer freely in the manner they felt was most appropriate. Amabile and Kramer (2011, p. 5) also concluded in their diary study that open-ended questions produced relevant information and results.

The collection of diary material started the same week that the new development team got to work, from the very outset of the project. The weekly diary questions were sent to the participants by e-mail, an ideal method of communication with media professionals who spend most of their working day in front of a computer. During the seven-week research period, the participants received an e-mail every Friday morning which presented three guiding questions together with instructions on how to respond. Two standard questions were repeated every week in which the participants were asked to describe one event that during the past week had facilitated creative work and one event that had constrained creative work. The third question prompted the participants to review the past week from the point of view of a specific theme. These themes covered areas of current focus in the project, such as project preparation, strategy work, idea generation, concept development and planning, teamwork as well as management and supervision. In addition, the participants were each week encouraged to add comments on any events that they felt had been important during the past week. They were urged to answer the questions during the same day, or by the following Monday latest. Reminders were sent out to those participants who had not replied by Monday.

Each participant answered the diary questions personally, reflecting on their own thoughts and experiences. They were specifically prompted to give their own personal accounts of events and to describe their own
thoughts, views and feelings. In addition, they were urged not to discuss their responses with other participants so as to prevent any direct influence on their answers (see also Amabile & Kramer 2011, 198).

The case study analysis relied primarily on a corresponding process of empirical research that Amabile and Kramer (2011) used in their extensive diary study of creativity. First, the researchers independently read through the responses several times, taking extensive notes and then comparing their notes. Next, the researchers developed a general coding system to help classify the most significant event categories. The data were coded using these ten events categories, which were skills and competencies, development, working together, communications, inclusion, change, project organisation, time use, aims and risks. Then, the researchers refined the research design and identified the most important categories and themes, which were analysed in depth. The results are reported here based on these categories.

We see developing a coding system as an integral part of the analysis and the process of category development. As Weston et al. (2001) have stated, coding is part of the process of analysis itself, not something that happens before the analysis. We created the codes and the coding system in an iterative process of reading the data, discussing the observations and creating a shared understanding of the phenomenon.

**FINDINGS**

The aim of this paper is to find out how creativity is managed under conditions of change. We pursue this aim through two research questions: What kind of conditions promote the creativity of the team and its members, and how can media managers support the creativity of a new team and its members? We address these questions by analysing the diary material in which media professionals who were involved in the development project describe their experiences and views of events and situations that are important to creative work.

In order to answer the research questions, we set out to identify the most significant opportunities for and constraints to creative work in the start-up stages of the new development team. Our analysis is therefore divided into these two categories, which further break down into three themes each. The category of “Motivations of creative work” includes the themes “Personal development”, “Innovation” and “Cooperation”. The category of “Constraints of creative work” includes the themes “Organising”, “Fragmentation” and “Progress”. The following describes our analyses of these themes in closer detail.

**Motivations of creative work**

*Personal development* is a hugely important factor in the work of media professionals. Given the changing knowledge and skills requirements in media work, it has become ever increasingly important to constantly work to improve one’s skills and competencies. Many media
professionals feel that developing their personal skills and keeping an open mind to change in media work is crucial.

The development project provided such an opportunity for personal development through learning as well as knowledge and skill improvement. Since the development project was focused on digital publishing platforms, the media professionals were especially interested in improving their knowledge of digital technology and digital publishing skills: “I have felt particularly inspired by the chance to improve my technology skills.” Technology skills and an understanding of technology are particularly important because traditionally, the main focus in journalistic work has been on content production rather than on the development of distribution channels, for instance.

New challenges were welcomed as motivating: “My job description is a completely new one and I’m excited because I have to learn and assimilate new things.” Media professionals are also motivated by their wider job descriptions, which translate into more diverse and more interesting job tasks. The development of new skills also involves instrumental objectives. Media professionals think it is important for them to develop new skills and expertise to improve their future job prospects. The knowledge and skills picked up in the development project about digital media may also open up completely new job avenues: “I’ve been given the chance to be involved in pioneering work and get the kind of experience that will be useful for future job opportunities.”

Innovation inspires and motivates media professionals. This is considered an integral and important part of media work. It’s not just about improving one’s personal professional skills, but also about developing the organisation’s practices and processes: “The changes that are sweeping across the media industry make you think that we could go about content production in a completely different way than we’re used to.”

Journalism professionals are particularly keen to improve and develop their own job, for instance by innovating new ways of content production: “I personally can see opportunities here to learn new ways of working.” This is typical of the media industry in general: the community of media professionals are interested in how to move forward and to develop: “This is an opportunity to work together to influence the content our jobs and the future of the industry.”

The digitalisation of consumer media use and the publication of media contents via multiple channels are underscoring the need to develop new practices. However the magazine business has many deeply rooted practices that are highly resistant to change: “We’ve found this together that it’s not unproblematic to make the change in thinking from print to digital simply by putting out a digital version of the print magazine, but
by creating a genuinely new digital publication that makes innovative and cost effective use of the new publishing platform.”

For the purposes of developing digital multichannel content it’s useful to look at what other industries have been doing: “We must build new ways of working and look at what we can learn from film production, for instance.” Developing processes of content production and new ways of working is also thought to pave the way to more systematic, efficient and synergic ways of working as the project team and the company as a whole seek to identify best practices.

**Cooperation** with other media professionals is an important part of media work. The opportunity of mutual learning and support among colleagues working in the same area is considered inspiring. It’s felt that this can lead to better end results in cooperation: “You get a better end quality because there are many experts in the unit and no one has to work alone anymore.” Having the support of other professionals, both in generating new ideas and in actual content production, is crucial to success on the job.

One of the changes in the field of media work has been the growing importance of cooperation and teamwork. Editorial team members feel that for the purposes of their creativity, it is important that they have “face-to-face” meetings, “inspiring” and “fun” gatherings as well as “informal” and “relaxed” social events. Team meetings around idea generation and getting to know one another other created a positive atmosphere and a sense of team engagement: “Working together to generate new ideas has been really inspiring and rewarding.” One concrete occasion in the editorial team’s start-up phase was the move to a new, open-plan office. This, it was felt, was conducive to increased cooperation, attracting positive reactions and eliciting a team spirit. Also, the editorial team members were willing to be more closely involved in developing, monitoring and analysing the project’s aims and tasks as a shared endeavour. “The team leaders could do even more to include us in the process.”

Media companies are also keen to find new practices and business models that will help strengthen internal cooperation within the organisation. This requires close interaction among different functions within the company, and therefore a new culture of cooperation. The development project started out as a unit-level project, but from the earliest planning stages there were strategic discussions on how to expand the model of cooperation around the content theme to the corporate level.

**Constraints of creative work**

**Organising** the project and the team are important factors from the point of view of creative work. In the early stages of the project the idea was that project members would be involved in the development team alongside their other duties. Since the team was put together of
professionals from different units and since the project started up very quickly, many team members continued to work in their previous jobs while contributing to the development team.

Organising work and reconciling earlier and existing jobs with the development project proved a major challenge. This duality and the resulting time pressures made it difficult for team members to concentrate on the work of the development team and on developing novel ideas: “There’s so much time pressure in other jobs that it’s really been hard to find enough time for the project. You have to prioritise. The biggest obstacle to orienting to new ideas is the time pressure here and now.” Cooperation between the development team and other units within the company was also hampered by the lack of clear separation between former duties and tasks in the development team.

A project organisation that is undeveloped impedes creative work and the setting of targets. For instance, vague job descriptions hampered the practical organisation of work and undermined team members’ motivation: “I hope we can gain at least some clarity about my role in all of this.” Clear roles and job descriptions, and communicating them clearly to team members, are paramount to creative work, because lack of clarity creates frustration.

Clear project management is crucial to the motivation of professionals. “Perhaps we might have been a bit more prepared before we started.” As the development team’s plans were still in the making when the project started up and generally things got off to a slow start, team members reported a sense of uncertainty and anxiety. Some team members were eager to get started, but did not feel they were sufficiently involved by the team management: “I’ve been pretty much kept in the dark about the preparation of this project and strategy work, it would be nice to be more actively involved.” On the other hand some team members felt that despite the sense of uncertainty, it’s better that they were involved from the outset: “It’s good to have had the chance to be involved in the project from the start, albeit in a rather marginal role.”

Fragmentation makes it harder for people to concentrate on creative work and adversely affects its prospects of success. In the context of media work, fragmentation means having to work simultaneously on a number of different jobs. That often complicates time use planning. It’s more and more common that media professionals’ jobs are fragmented: “Our working days are almost always fragmented. It’s no exception but normal routine.”

The new development team’s brainstorming sessions did not appear as successful as planned because only very few people were able to attend. Many team members chose to prioritise their existing production roles over development: “Our people are constantly on the move and it’s very difficult to find a moment when we’re all here together.” Shared, collective generation of ideas and planning together requires that
enough time is made available: “This does not mean that I’m not interested in developing for the future, but my main job has kept me busy and often I haven’t been able to get to these meetings because of overlapping commitments or because they’ve been cancelled.” In practice this meant that at the project planning stage, much of the team’s creative and innovative resources remained untapped, even though the members nominally were part of the team.

From the point of view of media professionals’ job satisfaction and well-being in the workplace, it is important that they have control over their jobs and that they can devote their working time to their main duties. Professionals of journalism typically have a lot of freedom to decide how to perform their jobs. Since the project worked to a very tight schedule and its team members had other simultaneous responsibilities, team members expressed concerns that this might lead to overwork and burnout. This also created some tension within the development team: “There has been a bit of tension at our meetings because the schedule is really tight.”

From a management point of view, too, time pressure was a major issue in running the development team, as was the coordination of individual team members’ tasks and schedules for doing things together. Many things were happening at the same time on many different levels, which added to the problems of time management and coordination. “Constant time pressure is slowing us down and making it impossible to concentrate. Sometimes it’s difficult to know what we’re expected to manage in the given time frame.”

*Progress* is one of the most critical factors in creative project work. When a project makes good progress, it motivates and creates commitment among team members. In the early stages of the development project it was difficult to plan ahead because the project simply did not have clear enough plans in place. When plans are vague and when team members have difficulty following and anticipating where the project is heading, this uncertainty will detract from their motivation. Clear goals and the attainment of those goals are important to individual motivation: “From the start we should have drawn up clear goals together and monitored progress and analysed outcomes.”

Given this ambiguity about the project’s plans and ways forward, the team members lacked a sense of commitment to the project and to pushing in ahead. There were doubts about what in fact would change and in which direction. There were concerns that things were changing too slowly, or not changing at all. When expectations fail to materialise, team members’ commitment to the project and to creative work are bound to suffer: “Creativity is hampered by general uncertainty about progress in the project.”

The team members’ work was also obstructed by slow decision-making. When project objectives and timetables keep shifting and changing, it’s very difficult for team members to commit themselves: “I’ll remain
focused on my previous jobs until such time as we get some firm decisions made and I’m given a clear set of tasks.”

The lack of clarity about the project’s direction and objectives were also considered a communication problem: “Communication should have been given more thought at the start-up phase, to make sure that editorial staff are kept up-to-date. As it is I think many people have felt they just don’t know what’s going to happen.” The lack of information caused a sense of uncertainty and negative emotions among many team members. “I’ve received no information at all about how the project has progressed. I’m beginning to think that I’m not involved anymore.” Uncertainty about the project’s progress made it harder for team members to work in their roles. At the same time their commitment was compromised and their motivation started to waver: “There’s not enough information, and I don’t feel I’m really involved. My position is uncertain and changing. My professional self-esteem is waver, Can I hang on and be part of this?”

DISCUSSION AND CONCLUSIONS

Media convergence has changed the structures of the media industry, but it also has practical implications for media work and the management of media work (e.g. Deuze, 2007). Media work has been affected in such a way that journalism and content production professionals are now expected to have a broader range of skills and to work constantly to upgrade those skills. Likewise, the range of issues that need to be considered in the management of media work is constantly growing.

The empirical part of this study analysed a development team as a creative organisation: the team is charged with producing novel and appropriate ideas and its processes are heuristic, i.e. the range of possible solutions is open-ended (Amabile 1996, p. 35-38). When the results of our empirical analysis are examined against Amabile’s (1996; 1998) framework of creative activity, we find that a key factor in creative media work and its management is inner motivation. As Amabile has observed in her studies, people work creatively when they are motivated by their job because of the work itself, not because of some external circumstances, incentives or pressures. Improving one’s professional skills and collectively developing new ideas and practices are examples of this kind of meaningful work.

In the media industry, conditions for creativity include the knowledge and skills needed in media work and content production. Knowledge and experience of the industry are central requirements for the development of new and useful practices in the organisation. Collaboration with other team members and other units in the company also requires a strong vision of how the industry is developing. In media work it is crucial that professionals contribute their views on the entire process of developing media products and services (e.g. Deuze, 2007; Bartosova, 2011). This also applies to such areas as commercialisation
and technology, which are not part of the traditional journalistic job description: “It would be a luxury indeed to exempt oneself from all else and to stick to the role of content producer, but the reality is that you must be alert and awake, ask questions and to express your own views on these issues, too.” Likewise, the skills of interaction needed in teamwork are important because creative work is increasingly based on collaboration and doing things together.

Media professionals have traditionally needed a strong knowledge of the media industry as well as knowledge and skills of journalistic work and content production. As media organisations today are in constant flux, as their work is more and more project-based, and as increasing focus is given to developing and implementing new practices, it is essential that media management and managers in media organisations have an increasingly diverse range of management skills.

Management can exercise significant influence over various aspects of creativity, but the inner motivation of staff members can be strengthened even by the smallest improvements to working conditions (e.g. Amabile, 1998, p. 77–78). The role of leadership is particularly important in media management and especially in situations of change. It is the job of management to remove the obstacles to creativity and to mitigate their negative impact on the inner motivation of media professionals. In fact the adverse effect of negative events may well outweigh the impact of positive events, which is why managers must aim to ensure that there are no unnecessary constraints in the team’s working conditions (Amabile & Kramer, 2011b, p. 75). At the same time, management must concentrate on facilitating and promoting creativity in the work environment and on developing staff members’ inner work life (see also Amabile & Kramer, 2007). This is particularly important in creative work, which traditionally is characterised by high levels of inner motivation.

Media work today is increasingly characterised by constant change. Only very few professionals are in a position where they can concentrate on one single job and on performing that job. With the ever-present waves of change, media professionals’ have also had to come to terms with an increasing sense of uncertainty. No job and no profession in the media branch is exempt from this uncertainty: “Nothing is more certain right now than uncertainty.”

Given the constant changes that are sweeping the media industry and the growing sense of uncertainty among media professionals, change management has now become an integral part of media management (see also Townley, Beech & McKinlay, 2009, p. 940–941). Managing and tolerating uncertainty is a new skill requirement in media work. One of the key roles of media managers is to reduce uncertainty, which means good project management, clear objectives and consistent plans. Another key aspect of media management is appreciating the importance of ongoing and inclusive communication.
One of the most important tools of change management is communication. As well as keeping team members informed about goals, objectives and strategies, team leaders must importantly keep them up-to-date on progress. According to Amabile and Kramer's (2011a; 2011b) progress principle, staff are more motivated and more productive when they feel they are making headway in their job. This is the single most important factor with regard to creative thinking and creative activity: that people feel they are making progress in a job that is meaningful to them personally. Amabile and Kramer believe that the progress principle is an important management objective as well: managers must be able to create the conditions where individuals feel they are making progress in their job and closing on the targets set, no matter how gradually. This is supported by earlier empirical studies which have shown that people’s attitudes to work changed depending on whether or not their work progressed according to plan.

Creating new ideas and innovating are important to media professionals and to media companies. At the same time, however, fragmentation and time pressure are continuing to increase in the media industry, constraining opportunities to generate new ideas in collaboration. The sense of urgency may momentarily support creativity, but putting too much time pressure on creative workers seldom produces positive results (see also Amabile, 2002). It is crucial that in situations of change, management provides the necessary conditions for creativity that facilitate interaction and allow for enough time to generate new ideas together.

In summary, the management of creative media work requires not only the skills and competencies typically and traditionally associated with the media industry. In this paper we have argued that the management of a creative media organisation requires above all skills in change management and communication management. These factors of creative media management are closely associated with media convergence and the changes sweeping the industry. It is reasonable to assume that these factors will become increasingly prominent and pervasive in the media industry more generally, where media work is becoming ever more target-minded and organised in the framework of projects (e.g. Deuze, 2007). The media industry has traditionally placed a high premium on the skills needed in content creation and production, but media companies must also pay increasing attention to organisational skills such as project management and professional people management, i.e. leadership (e.g. Küng, 2011, p. 53).

In this paper we have used the tools of empirical research to open up new perspectives on developing the management of creative media work. Creativity and the management of creativity are under-researched areas even in the field of media management research, which is rather strange considering the central role of creativity in the media industry. Since the media industry and media companies are changing so rapidly, it is necessary that new theoretical and empirical research is done in the area of creative media work and its
management. In particular, new information is needed about the management of change and development in media organisations.

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