

Title:

MANAGING CREATIVITY IN CHANGE:

Motivations and constraints of creative work in media organisation

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This article is concerned with the management of creative journalistic work in a media organisation. 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 of journalists set up charged with creating and producing a new multi-platform media service and its content. The article discusses the ways the creativity of media professionals is supported and managed under constantly changing conditions of media work and journalistic practices. The study contributes to research on creativity in the media industry, particularly the management of creativity in journalism and media work. The findings identify the key motivations and constraints in relation to creative journalistic work in the media industry under digital transformation. Especially, media professionals are motivated by the opportunity for developing new skills and competencies as well as chances to create new journalistic products and practices. The article suggests that the skills of change management, communication management and project management are crucial for creative media work.

KEYWORDS: media work, journalism practices, media management, creativity, creative work, creativity management

Introduction

In the media industry, one of the organisations' most important assets are their creative professionals, such as journalists, as the quality of media products is largely dependent on the knowledge, skills and creativity of the people who design and produce them (e.g. Mierzewska and Hollifield 2006). The competitiveness of media companies depends to an exceptionally high degree on day-to-day management of creative professionals, because the design and production of media contents and products is an ongoing process of creation. As media products and services depend so heavily on creative processes, the leadership and management of creative people is a strategically more critical factor in media corporations than it is in many other industries (e.g. Aris and Bughin 2005, 373). Küng (2008, 144–147; 2011, 47) suggests 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 journalists and their networks for producing creative content, the better placed they will be to develop interesting and innovative products and to improve their competitiveness.

In this article, we analyse how creativity of professional journalists is supported and managed in the process of continuous change towards digitalized media environment. We pursue this aim through the research question: What kind of organisational conditions facilitate and constrain the creativity of a media company's development team and its members in creating a new multi-platform media service? In relation to that, we analyse how media managers can contribute to supporting the creativity of the journalists striving to create a new innovation. We address the research question by analysing the diary material, in which the media professionals involved in the development project describe their experiences and views of events and situations they consider important for creative work.

This study contributes especially to research on creativity and creative work in journalistic contexts of the media industry. It also contributes to the field of media management research, where creative journalistic work and its management are important areas that require much more scholarly attention. The case study reported in this article is concerned with the work of a new development team in 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, including journalistic practices, towards new digital media. Magazine companies 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, as well as new approaches to managing creative journalistic work.

The article is structured as follows. First, we describe the theoretical context of the study, which is based on the creativity research and creativity management literature, and particularly on research concerned with creativity in media organisations. Second, we explain the case, material and methods of our empirical study. Third, we present the analysis of the research data. The analysis is divided into two categories: the motivations and the constraints of creative work. Finally, the results of the analysis are assessed and discussed in relation to the theoretical framework.

Theoretical context

This article draws on the literature and research on creativity management, particularly on theories of creativity in the organisational environment and workplaces (e.g. Amabile 1996; Mumford and Simonton 1997; Amabile and Kramer 2011). We focus especially on factors that motivate or constrain creativity within media organisations and the context of journalism and media work (see Deuze 2007). The article contributes especially to growing literature on the role of various constraints in creativity and innovation (Rosso 2014). In the research literature on creativity, the concept of constraint is understood as a factor that can both enable and restrain creative work. In this article, we use the concept of constraint in the meaning that it is limiting or impeding creative action (Lombardo and Kvålshaugen 2014).

Creativity research has traditionally emphasised individual talent over collective processes and contexts. However, collective approaches that also take account of organisational and interactional factors have gained increasing momentum (e.g. Woodman, Sawyer, and Griffin 1993; Amabile 1996). This phenomenon of organisational creativity refers both to creativity occurring in the organisational environment and to creativity of people and teams working in organisations. 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 in the context of work organisations (Fisher and Amabile 2009, 13). When creativity is approached from the organisational perspective, the management of creativity gets emphasized. As creative work is more and more based on cooperation, leadership becomes a key factor in securing the success of creative effort (Mumford, Byrne, and Shipman 2009, 279–280).

Despite the extensive discussion and debate about creativity in general, the in-depth academic research into management of creativity is not an established area of research or literature (e.g. Davis and Scase 2000; Bilton 2006; Amabile and Kramer 2011). Research on creativity as well as innovation is also scarce at the group level (Rosso 2014, 552–553). Similarly, creativity in media organisations is an overlooked research area and a significant gap in existing literature (see Sandberg and Alvesson 2011), and new research is necessary to develop the existing knowledge. There has been only limited research into creative media organisations, and the same goes for case studies of creative work and journalistic practices (e.g. Banks, Calvey, Owen, and Russell 2002;

Mierzejewska and Hollifield 2006; Küng 2008; Mierzejewska 2011; Berglez 2011; Hesmondhalgh and Baker 2011; Markham 2012). 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 and Bughin 2005). More empirical research is needed also on the organizational dynamics in the media industry for an improved understanding of collaboration between people working in these organisations as well as in content production (Küng 2008; Mierzejewska 2011; Küng 2007).

In relation to research on creativity in the media industry, this study also contributes to research on media innovations, especially from the points of view of product innovation and process development (see e.g. Storsul and Krumsvik 2013; Dogruel 2014). The research on media innovations includes for instance the creation of new media services, formats and content products as well as development of working processes and organizational arrangements of media organisations, which are the focus of this study. Further, research on practices of media work (e.g. Deuze 2007) in media innovation processes and content development is needed. The constraints of innovation are deeply rooted in established practices and preferred patterns of media work (Ess 2014). Thus, the approach to analyse media work in its everyday organizational settings is highly needed and has a potential to make valuable additions to both theoretical and practical knowledge.

Creating organisational conditions that simultaneously support both the objective of business profitability and the objective of creativity requires an understanding of what kind of management processes promote creativity and what kind of processes constrain creativity (Amabile 1998, 77–78). This is also a topical and significant question for the media companies, and it forms the starting point of our empirical analysis. In discussing the findings, our article draws especially on the theories of Amabile (Amabile 1996; 1998; Amabile and Kramer 2011a; 2011b) about the conditions for creativity, such as the components of creativity and the concept of the progress principle. Amabile (1996; 1998; Amabile and Kramer 2011a; see also Küng 2008, 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 to 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.

Our work reflects Amabile's empirically grounded, theoretical framework to discuss creativity and the management of creativity in media organisations. Although we recognize that the framework based on Amabile's research is only one of the possible starting points for discussing the findings (see e.g. Hunter, Bedell, and Mumford 2007), we find it useful in this case. Amabile's research has heavily influenced the literature on creativity in organisations (e.g. Rosso 2014, 553; see also Styhre and Sundgren 2005) and it is based on a practical approach analysing creative workers in developmental teams. Amabile's studies place emphasis on practical and applicable knowledge, which is important from the point of view of developing practices for creative work and creativity management in the media industry. Further, this approach allows us to examine the results of our study in the context of the research tradition on creativity (see

also Yin 2009, 18), and to place the former research in dialogue with this under-researched field, i.e. management of creative media work. By setting our case study results against the existing research literature, we can 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.

Methodology

After framing the theoretical context of our study, we move next to the empirical part of the article. Before presenting the findings of the empirical analysis, we explain the case study setting and details as well as the research methods and the empirical data collection.

Case study

This article 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 and Coffey 2006, 582). The aim of the case study analysis is to increase understanding of the case under investigation and its underlying circumstances. The case study approach was considered especially applicable in the situation, in which the development project was presumably constantly evolving and required continuous investigation. Deriving the research data from practical media work opens opportunities for developing relevant knowledge about the under-researched topic of creativity in the media industry.

The subject of our 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 journalism and publishing within a major international media corporation: Sanoma is a multi-channel media company that employs some 7,500 professionals in Europe. The media organization studied provides a timely and relevant case for a media industry sector that faces the challenges of media convergence and is striving to create new ways of journalistic work, business models and content innovations.

The respondents of 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, journalist, 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 specifically selected to join the team and they were motivated to do so. They 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.

Methods and data

The empirical data were collected using the diary method (Bolger, Davis, and Rafaeli 2003; Ohly, Sonnentag, Niessen, and Zapf 2010). The participants kept a weekly diary in which they entered their personal views and thoughts on the subject of the study. 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 during the week.

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 the 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 study lasted for seven weeks, during which 52 response messages were sent, including a total of 186 diary entries. 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. Participation in the study was voluntary for the team members, but both the researchers and the managers of the team encouraged the participants to be active in answering the diary questions, because the aim was to study the team as a creative organization as comprehensively as possible.

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. With highlighting the meaning of critical incidents, we were able to ensure that the answers would be focused on the case under consideration, instead of the organisation's other projects or activities in which the participants may have been involved in. The critical incident technique is a qualitative research method that is particularly well suited for analysing human activity and organisational practices, including creativity and innovation. (E.g. Flanagan 1954; Butterfield, Borgen, Amundson, and Malio 2005; see also McGourty et al. 1996.) All the questions were open-ended, allowing the respondents to answer freely in a personal manner they felt was most appropriate. Amabile and Kramer (2011, 5) also concluded that open-ended questions can produce highly relevant information and results in diary studies.

The collection of the diary material started the same week the new development team got to work, from the very outset of the project. This offered the research team a unique opportunity to follow the process from the start as it was evolving. 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. The participants received an e-mail every Friday morning, and it 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 had facilitated creative work and one event that had constrained creative work during the past week. 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 encouraged each week to add comments on any events that they felt had been important. 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 provide 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 to prevent any direct influence on their answers (see also Amabile and 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 in organizational contexts. First, the researchers independently read through the diary responses several times, taking extensive notes, and then comparing their notes. Second, the researchers developed a general coding system on the basis of content analysis of the material to help classify the most significant event categories. The data were coded using ten events categories formulated by the research team, and these were skills and competencies, development, working together, communications, inclusion, change, project organisation, time use, aims and risks. Third, the researchers coded the data independently, after which the coding was reviewed by the research group and the coding differences discussed and untangled. Fourth, the researchers refined the research design and identified the most important themes, which were analysed in depth, and created combined categories based on the themes. In the next section, the results are reported based on these categories.

Findings

The aim of this article is to analyse, what kind of conditions facilitate and constrain the creativity of the development team and its members in a media organisation. In order to answer the research question, we set out to identify the most significant motivations and constraints of creative work in the start-up stages of the new development team. Our analysis is divided into these two overarching categories, which further break down into two themes each. The category of 'Motivations of creative work' includes the themes 'Developing new personal competencies and skills' and 'Creating new things, practices and processes'. The category of 'Constraints of creative work' includes the themes 'Project management and organizing of the team' and 'Communication and information management'. The following describes our analyses of these themes in closer detail.

Motivations of creative work

Developing new personal competencies and skills is a hugely important factor in the work of journalism professionals in the media organisation studied. Given the changing knowledge and skills requirements in converging media work, it is increasingly important to constantly improve one's skills and competencies. Many journalists participating in the study felt that developing their personal skills and keeping an open mind towards 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 were

considered 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.' Journalists were motivated by wider job descriptions, which translated into more diverse and more interesting tasks. The development of new skills also involved instrumental objectives. Journalists thought 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 were considered as an opportunity to open up completely new avenues professionally: '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.'

It was considered crucial that professionals in the team contribute their views to the entire process of developing media products and services. This also applied 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 were found important because creative work is increasingly based on collaboration and doing things together.

Creating new things, practices and processes inspired and motivated the journalists. This was considered an integral and important part of media work. It was 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 were particularly keen to improve and develop their own work, 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. In our case the media professionals were particularly interested in how to move forward and to develop: 'This is an opportunity to work together to influence the content of our jobs and the future of the industry.'

Collaboration in ideation and production with other media professionals was understood as an important part of meaningful work. The opportunity of mutual learning and support among colleagues working in the same area was considered inspiring. It was felt that it can lead to better results: 'You get a better end quality because there are many experts in the unit and no one has to work alone any more.' Having the support of other professionals, both in generating new ideas and in actual content production, was regarded crucial to success on the job.

One of the changes in the field of journalism has been the growing importance of cooperation and teamwork. Editorial team members in our study felt 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 created a positive

atmosphere and a sense of team engagement: 'Working together to generate new ideas has been really inspiring and rewarding.'

The digitalisation of consumer media use and the publication of media contents via multiple channels were underscoring the need to develop new practices. However, it was emphasized that the magazine business has 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 was viewed useful to look at what other branches of the media 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 were also considered 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.

Constraints of creative work

Project management and organizing of the team were considered 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 the project started up with a tight schedule, many team members continued to work in their previous jobs while contributing to the development team simultaneously.

Organising work and reconciling earlier and existing jobs with the development project proved to be a major challenge. This duality and the resulting time pressures made it difficult for the 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.' Working simultaneously on different jobs made it harder for people to concentrate on creative work and adversely affected its prospects of success. It was stated that more and more common that media professionals' jobs are fragmented: 'Our working days are almost always fragmented. It's no exception but normal routine.'

Many team members prioritized their existing production roles over the work of the development team: '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 required that enough time would have been 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, significant proportion of the team's creative and innovative resources remained untapped, even though the members were nominally part of the development team. For example, the team's brainstorming sessions did not appear as successful as planned, because only very few team members were able to attend.

As the development team's plans were still in the making when the project started up and things got generally off to a slow start, team members reported a sense of uncertainty and anxiety: 'Perhaps we might have been a bit more prepared before we started.' 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 was 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.'

A project organisation that was undeveloped impeded creative work and the setting of targets in many ways. For instance, vague job descriptions hampered the practical organisation of development 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 as well as the team management communicating them explicitly to the team members were paramount to creative work, because lack of clarity created frustration that hindered creative endeavours.

From the point of view of journalists' job satisfaction and well-being in the workplace, it was important that they felt having control over their jobs and that they could devote their working time to the main duties. Professionals of journalism have traditionally had 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, having negative effects on the success of the whole project.

Communication and information management were significant factors in the team's creative processes, both from the point of view of personal motivation and the ability of the team to collaborate effectively. The lack of clarity about the project's direction and objectives were 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 the team members to work in their expected roles. Due to the unclarity, 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 wavering. Can I hang on and be part of this?'

Progress was one of the most critical factors in creative project work. In the early stages of the development project it was difficult for the team members to plan ahead because the project plans were vague. When the team members had difficulty following and anticipating where the project is heading, this uncertainty detracted their motivation. Clearly communicated goals and the attainment of those goals were 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. They did not have

enough information 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 failed to materialise, creative workers' commitment to the project and to creative work were bound to suffer: 'Creativity is hampered by general uncertainty about progress in the project.'

The team members' work was also obstructed by slow and indecisive decision-making. When the assumptions of project objectives and timetables kept shifting and changing, it was very difficult for the 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.'

Discussion

Media convergence and digitalization have profoundly affected journalism and management of media work (e.g. Deuze 2007). Consequently, media organisations are operating under continuous transformation and media professionals in constantly changing work environment. In this article, with a case study on a development team in a media organisation, we have studied what organisational conditions facilitate and constrain the creativity of professional journalists. Based on the findings of our empirical analysis, we continue by discussing how creativity can be supported and managed in change. The results of the study are also discussed in relation to Amabile's (1996; 1998; Amabile and Kramer 2011a; 2011b) frameworks of creativity. On the general level, our findings support Amabile's theories, especially about the meaning of industry knowledge and expertise, inner motivation and progression of creative work.

Media professionals have traditionally needed strong knowledge of the media industry as well as knowledge and skills of journalistic work and content production. For example, Picard (2005, 67) has suggested that in order to act as a successful media manager, the person should possess extensive knowledge and experience regarding media and the media industry. Knowledge and experience of the industry are also central requirements for the development of new and useful practices in a media organisation. Further, collaboration with team members and other units in the company requires strong understanding about the various fields and functions of the industry.

Management of creative media work and journalistic practices requires not only the skills and competencies typically and traditionally associated with the media industry. The media industry has previously placed a high premium on the skills needed in content creation and production, i.e. industry specific expertise, but media companies must also pay increasing attention to organisational skills and professional people management (e.g. Küng 2011, 53). Our findings suggest that an increasingly diverse range of management competence is necessary in media organisations, especially in relation to managing change, projects and communication.

Journalistic work and media work today are 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. Thus, journalists have also had to come to terms with an increasing sense of uncertainty caused by the changing conditions of their work. Given this reality, managing change is becoming an integral part of project management and organising in the media industry (see also Townley, Beech, and McKinlay 2009, 940–941). Based on our empirical analysis, tolerating and managing change and uncertainty is a fundamental skill requirement in journalism and media work.

One of the key roles of media managers (both editorial managers and other executives in media organisations) in the conditions of continuous change is to reduce uncertainty. This implies good project management, clear objectives and consistent plans. Another key aspect of managing creative media work is appreciating the importance of ongoing and inclusive communication. As well as keeping team members informed about goals, objectives and strategies, team leaders must importantly keep them up-to-date on progress. Communication and interaction skills are crucial in media organisations, because creative work is increasingly based on collaboration and doing things together.

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. When a project makes good progress, it creates commitment among team members. This is an important factor in regard to creative thinking and creative activity: that people feel they are making progress in work that is meaningful to them personally. As our study suggests, the progress principle is crucial for management also in the media industry: creative media work benefits from conditions where individuals feel they are making progress in their jobs and closing on the targets set, no matter how gradually. Professional and skilful project management as well as sufficient and timely communication are required for building and maintaining organisational conditions that facilitate the sense of progression in creative teamwork.

Creating new ideas and innovating new things is motivating to journalists and important to media companies. At the same time, however, fragmentation and time pressure continue to increase in the media industry, constraining opportunities to collaborate in generating new ideas. 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 the situations of change, management provides the necessary conditions for creativity that facilitate, even demand interaction and allow for enough time to generate and discuss new ideas together.

A key factor in creative media work and its management is creative workers' inner motivation. People work creatively if they are motivated by their job, i.e. by the work itself, not because of external incentives or pressures. Improving one's professional skills and competencies as well as collectively developing new ideas and practices are examples of this kind of meaningful work. Media managers should focus on creating work environments, conditions and processes that support the media professionals' inner motivation in concrete terms, especially regarding the growth of individual competence and the inspiration of team collaboration.

Conclusion

In this article, we have used empirical research to open up perspectives on developing the management of creative media work in a media organization under change. Our study suggests that developing new competencies and skills as well as creating new things, practices and processes are the key motivating factors for the creative work of journalism professionals. We also argue that problems with project management, organizing and communication are central constraints of creative media work. Consequently, we propose that management of a creative media organisation under changing circumstances requires, above all, competence in project management and communication management. These factors of managing creativity and change are closely associated with the transformation sweeping the media industry. It is reasonable

to assume that these factors will become increasingly prominent and pervasive in the media industry more generally, where journalism and media work are becoming ever more target-minded and organised in the framework of projects. Since the media industry and media companies are changing rapidly, further research and new understanding is needed about the management of change and development in media organisations and journalistic work.

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