

---

This is an electronic reprint of the original article.  
This reprint may differ from the original in pagination and typographic detail.

Morney, Elisabeth

## Creative Prerequisites for Innovation in Group Collaboration

*Published in:*  
Journal of Creativity

*DOI:*  
[10.1016/j.yjoc.2022.100031](https://doi.org/10.1016/j.yjoc.2022.100031)

Published: 08/08/2022

*Document Version*  
Publisher's PDF, also known as Version of record

*Published under the following license:*  
CC BY-NC-ND

*Please cite the original version:*  
Morney, E. (2022). Creative Prerequisites for Innovation in Group Collaboration: – a Case Study of Slow-TV, the Genesis of a Norwegian Television Genre. *Journal of Creativity*, 32(3), Article 100031.  
<https://doi.org/10.1016/j.yjoc.2022.100031>

---

This material is protected by copyright and other intellectual property rights, and duplication or sale of all or part of any of the repository collections is not permitted, except that material may be duplicated by you for your research use or educational purposes in electronic or print form. You must obtain permission for any other use. Electronic or print copies may not be offered, whether for sale or otherwise to anyone who is not an authorised user.



ELSEVIER

Contents lists available at [ScienceDirect](https://www.sciencedirect.com)

## Journal of Creativity

journal homepage: [www.elsevier.com/locate/yjoc](http://www.elsevier.com/locate/yjoc)

# Creative prerequisites for innovation in group collaboration—A case study of slow-TV, the genesis of a Norwegian television genre

Elisabeth Morney<sup>1</sup>

Department of Film, Television and Scenography, Aalto University, Finland

## ARTICLE INFO

## Keywords:

Creative collaboration  
Slow-TV  
Innovation  
Ideation  
Television  
Case study

## ABSTRACT

This case study explores creative prerequisites in the innovation of a new television genre, Slow-TV, produced by the Norwegian Television NRK Hordaland. In-depth interviews were conducted with three key persons creating the television show. The outcome of the article resonates with Amabile's (1998) research on organizational creativity and suggests individual freedom, sufficient resources, supportive leadership, but also individual creative space and time are requisites for creativity to happen. Passion among the persons driving the idea forward supports creativity, as well as trust and a psychologically safe environment between the persons developing the idea and the management. This research may be a useful contribution regarding the creative press for collaborative innovation and it aims to be useful for practitioners of television when innovating audiovisual content.

The invention of content for a new television genre is a complex non-linear creative process, as shown in the research of [Shepard et al. \(2019\)](#). They found fourteen elements belonging to the creative process in the design of new television content. These elements were: 1) idea, 2) analyze, 3) brainstorm, 4) research, 5) benchmark, 6) toss ideas, 7) temporary input, 8) inspiration from an unexpected source, 9) rest, 10) formulate, 11) concretize, 12) pilot, 13) make mistakes, and 14) chaos ([Shepard et al., 2019](#)). But the invention of a television concept is more complex than defining elements belonging to the creative process. As demonstrated in [Amabile's \(1998\)](#) research, circumstances influencing creativity are often vital in enhancing or intimidating creativity.

Television companies are always seeking new programming, concepts and formats in order to gain or maintain the interest of the audience ([Müller et al., 2016](#)). So, companies try to ensure that they provide the right conditions for both individual and team efforts to successfully create and innovate.

This qualitative case study aims to explore the prerequisites for creativity that led to the birth of the Norwegian television genre "Slow-TV". When it was first broadcasted in 2009 it was different from the fast-paced television programs we are used to in the 21<sup>st</sup> century. The research question is: What were the prerequisites that led to the genesis of the idea resulting in the new genre, Slow-TV?

Slow-TV, invented by the Norwegian Broadcasting Corporation NRK, has been the focus of interest in several research articles ([Puijk, 2015](#); [Puijk & Urdal, 2018](#); [Burton, 2019](#); [Gjelsvik, 2022](#)). However, although Puijk mainly focused on the impact on the audience and the success of the genre ([Gjelsvik, 2022](#)), this paper's aim is to explore the circum-

stances that led to the birth of a genre. Thus, the result may be useful both for practitioners of audiovisual creative processes, and as a contribution to research in the field of creativity, especially in regard to group innovation.

Creativity research often refers to [Rhodes' \(1961\)](#) four Ps: Person, Product, Process and Press as a way to study the phenomenon. The latter refers to environmental factors having a potential influence on behavior ([Runco & Kim, 2011](#)). This paper relates to Press, the fourth P, seeking to shed light on the prerequisites that let creativity and innovation happen at the regional broadcasting station NRK Hordaland in Bergen, Norway.

The invention of long, uninterrupted, non-scripted, live tv-broadcasts, called Slow-TV, was totally new to the conventional programming at NRK when it first aired in 2009. It certainly did not fit a slot in a weekly programming. One of the Slow-TV broadcasts, the 135-h boat trip *Hurtigruten* along the coast of Norway in 2011, from Bergen to Kirkenes, was mentioned in the Guinness World of Record as the longest live tv-documentary broadcast ([Guinness World Records, n.d.](#)).

Although the first two Slow-TV productions, *Bergensbanen* in 2009 and *Nordlandsbanen* in 2012, were not aired live, the first Slow-TV production felt like taking a big risk for the management in charge of programming at NRK (Head of programming, personal communication, February 8, 2018); the technical conduct could have failed and the acceptance of the audience was uncertain ([Puijk, 2015](#)). The idea of the television program *Bergensbanen* was to put cameras on the train leaving from the city of Bergen to the Norwegian capital Oslo, mainly showing the landscape and with very little prerecorded material. The aim was to show the railroad trip mainly from the train's point of view, which

E-mail address: [elisabeth.morney@aalto.fi](mailto:elisabeth.morney@aalto.fi)

<sup>1</sup> This article is based on a presentation given at the Annual Creativity Conference at Southern Oregon University.

was an unusual perspective for the viewers. The road trip was broadcasted uninterruptedly from start to finish, 7 hours and 11 minutes, wiping out all other programming, including news, on NRK 2 national television channel (Puijk & Urdal, 2018).

The concept of a genre in television is not always easy to define. The essence of Slow-TV is that it is a culturally significant journey, event, or activity; broadcasted with an uninterrupted timeline; performed with technically high quality (Burton, 2019). According to Orlebar (2011) a genre is the classification of the program based on the shared expectation between the program makers and the audience. The theory of genre strives to systemize the world, but is always open for critical thinking (Creeber, 2015; Morney & Vilkkä, 2021). New genres are continuously generated in the rapidly changing world of media (Mykkänen, 2020).

## Theoretical framework

It could be argued that origin of the phenomenon of Slow-TV was proceeded in avantgarde cinema. Already in 1964, the artist Andy Warhol made the avantgarde-movie *The Sleep* showing a man sleeping for five hours and twenty minutes. A big difference is that the movie consists of looped and edited material, which is not the same as the uninterrupted Slow-TV by NRK (Uhlén, 2010).

Even though something similar has existed before, Slow-TV can be considered innovative. Uusikylä, (2012) has argued that the idea is new if it is new to the creator. Runco (2011) has argued that innovation also requires the reception of the domain, i.e. a product is creative when experts in a domain apply the term to it. Both creativity and innovation are defined as novel, original, and should also be valuable or useful for the task at hand (Runco & Jaeger, 2012). Innovation is regarded to be the application of a creative process (Runco, 2014). Creativity is described with a small c or a big C depending on the impact on the individual or the society (Kaufman & Beghetto, 2009). Long uninterrupted, non-scripted television broadcasts were new to NRK in 2009 and new Slow-TV productions have been broadcasted every year since the start. Many television stations in other countries have embraced the idea and produced their own version of Slow-TV (Burton, 2019). The creation of a novel television program, format or genre is a creative process resulting in such an innovation.

Innovating content for television is a creative process with an individual effort as well as an effort of a team. Hence, comparative literature will be found from creativity theories in the field of organizational psychology and group collaboration. Amabile (1998) has, during several decades, made studies on organizational creativity, what enhances and what kills creativity in workplaces. Her research suggests that creative thinking skills, such as imagination, together with expertise and motivation are important factors for creativity to happen. Motivation can be extrinsic or intrinsic, the latter being more crucial for creativity. Extrinsic motivation comes from outside a person and can be compared with a carrot and a stick. Intrinsic motivation comes from within a person, like passion and interest. Amabile's (1998) vast research of managerial practices suggests following topics to affect creativity in workgroups: 1. challenge, 2. freedom, 3. resources 4. workgroup features 5. supervisory encouragement 6. organizational support. For example, for a challenge to be creatively stimulating it needs to meet the individuals' expertise and skills of creative thinking in a balanced way. If the challenge is too small, it makes the task boring. If the challenge is too large it feels overwhelming (Csikszentmihalyi, 2003/2004). Creativity is also supported when having individual freedom to make some decisions about one's own work regarding the creative process (Amabile, 1998). There should be sufficient resources, which include time and space in addition to physical resources, like materials, although monetary awards usually do little to enhance creativity. Adding organizational support will certainly foster creativity. Amabile's research finding is that intrinsic motivation increases when people are aware that those around them are excited by their jobs (Amabile, 1998).

Amabile (1998) argued that the makeup of the workgroup is key. Baer and Frese (2003) also pointed out that synergy in a work group is essential in collaborative process innovation. Baer and Frese (2003) argued that "effective process innovation can only be achieved if strong climates for initiative and psychological safety exist in the company" (p.63). The psychological safety referred to a work environment "in which people are safe to take interpersonal risks and value each individual's contribution to the work process" (Baer & Frese, 2003, p.47).

Clark (2020) has argued that psychological safety in collaboration need to contain both permission and respect. If these features totally lack in a collaboration, the participant is excluded. If both features are highly present collaborative innovation is possible. Clark's four step model towards maximum psychological safety is described as follow: 1. inclusion safety, 2. learner safety, 3. contributor safety, 4. challenger safety. The last he considered to be the threshold for innovation.

## Methodology and method

### Methodology

Qualitative investigation may be particularly useful when seeking to understand the dynamics of human behavior in new contexts, described as the pluralization of the world (Flick, 2018). The use of several methodologies is not contradictory, but complimentary. Flick (2018) has argued that limitations of each qualitative method could be overcome by combining two or more approaches. This is especially true in case study research, which has contributed to "much of what we know about the empirical world" (Flyvbjerg, 2011, p.302). Flyvbjerg (2011) has argued that case studies and transferability are underestimated and that a single case can often lead to generalization. This case study is compared with collaborative creativity research with the aim to shed light on the creative process in the media industry.

In this paper, a case study approach is combined with practice-led research and grounded theory methods. Practice-led research refers to the epistemology and influence of the analysis on the interviews (Candy, 2006; Kortti, 2013). In established fields of research praxis is a consequence of thinking, i.e. when experiments are carried out to test a hypothesis, while in practice-led research praxis has an essential role which leads to new research findings (Mäkelä & Routarinne, 2006). This bottom up research concurs with grounded theory methodology, as well as other qualitative methodologies e.g. hermeneutics, as studying a phenomenon leads to thinking and developing research (Glaser, 2016; Ödman, 2017). Candy (2006) supports the thought that practice-led research leads to new knowledge and has operational significance for that practice. Kortti (2013) asserts that practice-led research produces new knowledge, even if it often may seem more descriptive than analytical.

According to Candy (2006) practice-led research is often conducted through interviews with practitioners by a researcher who has operational experience in the field. The epistemology of this research is influenced by the author having worked as a television practitioner and been part of developing fifteen television series, concepts, and formats. Although television and communication research is covered by a large number of peer reviewed journals, the aspect of practice-led research, which strives for new understanding about practice, is still fairly young and would benefit from more research (Mäkelä & Routarinne, 2006).

### Participants

The study focuses on four in-depth interviews with three of the founders of the Slow-TV genre at NRK Hordaland in February 2018, when the author was a visiting researcher at the University of Bergen, Department of Information Science and Media Studies. The interviews were conducted with the head of programming at NRK Hordaland and the project leader of Slow-TV productions, who is also a television producer, director, and photographer.

The first interviewee, the head of programming, is one of the founders of Slow-TV. The length of the interview was 90 minutes. The second interviewee, the project leader of Slow-TV, being most involved with the whole creative process, was interviewed twice. During the first interview, the project leader mostly talked about the definition of Slow-TV and how the Slow-TV productions was received by the audience. The second interview focused on the prerequisites that let creativity happen when producing Slow-TV. The third interviewee, a television producer and head of documentary projects, made an important contribution to the genesis of the idea, but was not involved in developing the idea into a television broadcast. How the idea was formed is described in more detail in the chapter: Results and Discussion.

The following persons were interviewed for approximately one and a half hours per interview:

Head of programming, February 8, 2018, Bergen, Norway  
 Project leader, Interview 1, February 12, 2018, Bergen, Norway  
 Interview 2, February 19, 2018, Bergen, Norway  
 Head of documentary, February 27, 2018, Bergen, Norway

The group of interviewees are all male and will be referred to as 'he' in the text.

## Methods

Data for this research were collected in 2018, using in-depth, semi-structured interviews among the founders of the Slow-TV format. The interview methods used were based on grounded theory, which strives to enter the substantive field without a preconceived definition of the problem (Glaser, 1998). Thus, the first research question stems from the creation of a new format. As the first question is to be as open as possible, it was a request: "Tell me about your work." After the head of programming described the variety of productions at NRK Hordaland the follow-up question was: "Tell me how you work with program innovation." The answer to this question led directly to the creation of Slow-TV.

After the interview, pivotal moments from the interview were jotted on paper. The same day the interview was transcribed and the second day it was coded and categorized. This first interview shed light on prerequisites for creativity to happen, which led the following interviews to focus on the prerequisites for creativity.

All interviews were transcribed, coded and categorized, forming conceptual categories. The research questions formed after coding and analyzing the first interview is: "What are the circumstances influencing the creators leading to a positive development of the show?" The makers of slow-tv productions get triggered by what seems to be impossible to do on television. So, one other research question is: How did the idea for the Slow-TV format emerge?

## Data and analyses

The outcome of the interviews showed that constructive interpersonal relations, diversity, individual creative space and time, supportive leadership, risk-taking and adequate resources are important factors for creativity to happen. A glowing passion among the persons driving the idea forward is necessary, as well as trust and a positive atmosphere between the persons developing the idea and the management.

The small size of NRK Hordaland was pointed at as a factor enhancing creativity. The head of programming argued that NRK Hordaland was a factor more natural birthplace for Slow-TV, than the headquarters in Oslo.

Through the Slow-TV project we redefined the way how television programs can be produced. In Oslo it becomes too big and complicated. Although we could not have made it all by ourselves, we needed their support...It is difficult to explain. It has to do with interpersonal relations and the work culture we have developed (in NRK Hordaland). (Head of programming, February 8, 2018)

In this statement the head of programming referred to both the size of the production team and group dynamics. The project leader supported the thought that NRK Hordaland is a relatively small and flexible unit, which allows spontaneous meetings without structure.

We have a small unit with a bit of an underdog perspective, which gives us the opportunity to think differently. In big companies, like NRK in Oslo, it is common to have an innovation department developing new projects. Here (in Bergen) there is only five of us. (Project leader, February 19, 2018)

The project leader however, pointed out that diversity in collaborative innovation is important. As an example of this he says, "if it was only depending on myself to come up with ideas for new programming, the ideas would not be larger than what I have in my own head" (The project leader, February 19, 2018). For the project leader personality and interpersonal relations are more important than the title or role of a person. He argued that "It is important to have a network of people with diverse competences, but they also need to be playful, good at communicating with each other and have passion for what they do" (The project leader, February 19, 2018).

The project leader argued that individual freedom to experiment and create without an obligation to achieve a result is necessary, especially in the beginning of a project. When the project leader wanted to develop ideas, he could give some equipment or resources as time and money to elected persons and tell them to go and play. He argued that "We need to create a space where people can think, without economical obligation or time limits. They need to feel trusted by the management although the idea is not 100% developed" (The project leader, February 19, 2018).

The management at the headquarters in Oslo were taking a risk when they removed all other programming during a Friday night and gave the slots to a long uninterrupted Slow-TV broadcast. It was also uncertain whether the transmission of the technical equipment would work in the long train tunnels.

The head of programming called the management and suggested the idea. First, he only got rejection. They did not grasp the idea. It really was a mental turnover for the person making the program schedule for the channel. But when they understood, it was a courageous decision. (Project leader, February 19, 2018)

Several people in the management felt it was too odd and too risky. Finally, the determining argument, leading to the acceptance of the project, was that it is a bigger risk to say no to the project, than to say yes. The head of programming in Bergen refers to a conversation with the management in Oslo:

What signals will it send to the program makers, if the channel says no to the idea? It will lead to that no more risky ideas will be presented to the forum. To say no is a bigger risk than to say yes. (Head of programming, February 8, 2018)

## Results and discussion

The slow-tv genre stems from an idea brought up at an informal lunch conversation. This is in concordance with how ideas typically arise from personal experiences and knowledge of the domain (Starko, 2010). The group of people that came up with the idea, were all familiar with television production (Head of programming, February 8, 2018). The discussion was preceded by other remotely similar ideas. One idea leads to other ideas in associative thinking. This is also recognized as divergent thinking in creative thinking models like Mednick's Remote Associates Test (Runco, 2011).

Among the participants around the lunch table were three people who had key-roles in the genesis of the idea: The head of programming, the now project leader of Slow-TV projects and a documentary producer (Head of programming, February 8, 2018). The context of the conversation is a discussion happening before the lunch (Head of documentary, February 27, 2018). The head of documentary brought an idea to the head of programming about a multi-platform live documentary simulating a historic event, minute by minute, as if it would happen today.



The anniversary was due, the idea was grand, but the time too short for organizing it. After this meeting they went for lunch in the office building.

The ambient was relaxed and playful during the lunch break and another subject came up as the conversation went on (Project leader, February 19, 2018). The documentary producer had seen some short five-minute programs about trains on internet, in which the camera was put outside of the train showing the train's point of view. The 100 year anniversary of *Bergensbanen*, the train route between Bergen and Oslo, was coming up and the people around the table started jokingly speculating what it would look like to put cameras on the train and broadcast the whole route for about 7 h. The next day the head of programming and the now project leader of Slow-TV met, still amused by the thought of a whole train ride broadcasted from the train's point of view during its full length of time, and decided to pitch the idea to the programming management at NRK in Oslo (Head of programming, February 8, 2018).

The above describes how the idea of the first slow-tv production was formed. Shared knowledge and challenges are important factors when organizational groups are involved in creative actions (Ness & Søreide, 2014; Shepard et al., 2019). Considering various ideas is associated with a higher degree of creative success (Csikszentmihalyi & Getzels, 1971). The interviewees mentioned an association of ideas merging and furthermore a playful atmosphere, without requirements of productivity or result. The idea that at first seems a 'little crazy' turns into a 'what if'. This correlates with previous research demonstrating a positive link between playfulness and creativity (West et al., 2017). Participating in a playful collaboration can be vulnerable, and, therefore, psychological safety is needed (Clark, 2020).

The head of programming (February 8, 2018) called the management of the tv channel NRK2 in Oslo to pitch the idea, that on the anniversary, November 29<sup>th</sup>, 2009, the whole train route would be broadcasted with some historic material from the archives and sent to prime time. The idea met some obstacles. Several people in the management felt it was too odd and too risky. Finally, the determining argument, leading to the acceptance of the project, was that it is a bigger risk to say no to the project, than to say yes.

As in creativity research, the project leader (February 19, 2018) recognized the importance of having the trust of the management. Making mistakes is part of the creative process (Shepard et al., 2019). Managers nurture creativity if they give praise not only for creative successes, but also for unsuccessful efforts, too. Urging the process for fast results may lead to premature closure which hinders the creative process (Amabile, 1998). It matters how managers think about the work environment. Failing to foster creativity leads to lack of ideas, which makes an organization less competitive to peers (Amabile, 1998).

There were some other factors also influencing a positive outcome of the pitch. The channel was looking for a "theme-night", meaning the programming would be about a certain theme for a longer timespan than a normal slot. This consorts with 'zeitgeist' in creativity theory, meaning that the time is right for an idea to manifest (Simonton, 2011). Furthermore, the project had a very low budget. The cost for the seven-hour broadcast was 100,000 Norwegian crowns (about 10,500 U.S. dollars), which is a very low cost for such a long broadcast.

The elected leader of the Slow-TV project had a background as a photographer. This is interesting to note, since most of the slow-tv projects have become technology driven. The project leader's view of Slow-tv, was that the production should have the same quality as a world championship sporting event. Starko (2010) supports the thought of the background of the innovator having influence on the result. As seen in the example, many creators recognize knowledge of the domain, but also earlier events in their personal lives, as important sources for the origin of ideas (Starko, 2010).

Csikszentmihalyi (1996) related three principal birthplaces for ideas: Personal experience, skills of the domain, and social pressures. When the project leader of Slow-TV sought new ideas, he turned to different expertise e. g. someone with knowledge about a special camera, or pro-

gramming, or map drawing. This way he gets inspired by ideas he could not have thought of by himself. After this he tested the new ideas. The project leader of Slow-TV also got ideas, for instance, when travelling. For him it is important to listen and be positive to other people's ideas. When doing so, many people feel comfortable to share ideas with him. He said, on the contrary, if he only would share his ideas with the same small group of people, the ideas would not be larger than what he has in his own mind.

Trust and permission of the management are important for innovation to happen (Clark, 2020). Furthermore, sufficient resources, i.e. time and money, are needed (Amabile, 1998). In the beginning of the Slow-TV process the project leader needed time and resources to play and experiment without the pressure of a result. A limited time can in some cases enhance creativity, but on the other hand may an impossibly tight deadline or a fake deadline can kill creativity. This may lead to burnout or mistrust. A creative process is often slow in the beginning and lack of time for exploration or incubation can hinder the creative process. Amabile (1998) suggested that resources should meet the need to optimize creativity. Too much resources do not boost creativity, nor does keeping resources tight.

According to Amabile (1998) the design of the collaborating team, such as diversity of perspective and background, matters for enhancing creativity. When putting a team together the project leader of Slow-TV was more concerned with getting the right people and not the right functions in the first place (the project leader, February 19, 2018). He was likely to discuss new ideas with people who have passion, an expertise of sorts and who "plays well" together with others. Amabile also suggested three other features; a shared excitement over the team's goal, a willingness to help team members through difficult times and a recognition of the unique knowledge and perspective that other members bring to the table (Amabile, 1998).

The project leader (February 19, 2018) argued that another factor stimulating creativity at NRK Hordaland in the city of Bergen is giving elected people time and resources to experiment with an idea without the demand for a result. Amabile (1998) has argued, that freedom gives individual autonomy concerning the process. Csikszentmihalyi (2003/2004) highlighted the individual's need for control. When working in a state of flow, the sense of time and place often disappears and therefore it would feel limiting with the pressure of doing a task under very controlled circumstances.

## Conclusion

New programming and concepts are important for television companies to gain or maintain the interest of the audience (Müller et al., 2016). Since the innovation of a television concept is a complex process, involving both an individual effort as well as team collaboration, it is of importance for the television industry to understand the mechanisms enhancing creativity.

This paper will hopefully be useful for academic research regarding creative press and collaborative innovation, as well as for audiovisual program makers working with new concepts and formats in a time of turbulence when television programming is being transformed. However, this research does not exclude more or other challenging features to appear in future studies. One aspect to be studied further is which ideas have the potential to go through the commissioners' needle-eye and become products. A project needing little resources can easier be accepted by a financier than a project with a big budget. On the other hand, a small budget is no guarantee that the project will be funded. Rietzschel et al. (2019) have argued that the ability to generate creative ideas is useless if these ideas just die. They find research on idea selection remaining surprisingly understudied.

An implication for companies, wanting to achieve process innovation, is to put a special effort in creating a climate where psychological safety exists, creating motivation for experimentation and initiative (Clark, 2020; Baer & Frese, 2003). Baer and Frese (2003) argue that this

is especially important when wanting to initiate a collaborative process innovation. Still it is difficult to predict a success, as Puijk (2015) summaries: “Successful innovations remain easier to explain than to predict” (p.197).

### Conflicts of interest

The author attest that there are no conflicts of interest. The data are original and have not been published elsewhere.

This article is based on a presentation given at the Annual Creativity Conference at Southern Oregon University. Travel expenses for data gathering in Norway, 2600 euros, was funded by the non-profit organization Svensk-Österbottniska samfundet [The Swedish-Ostrobothnian association], which funds research and culture in the Ostrobothnia, Finland, and 500 euros from the non-profit organization The Finnish-Norwegian Cultural Foundation, who supports cultural exchange between the nations.

### Acknowledgments

The author wishes to thank Bonnie Cramond, Astrid Gynnild, Hannah Kaihovirta and Jouko Aaltonen for helpful comments and advice. This article also greatly benefitted from the helpful feedback provided by the JOC chief editor and the anonymous JOC reviewers.

### References

- Amabile, T. M. (1998). How to kill creativity. *Harvard Business Review*, 76(5), 76–87. <https://hbr.org/1998/09/how-to-kill-creativity>.
- Baer, M., & Frese, M. (2003). Innovation is not enough: Climates for initiative and psychological safety, process innovations, and firm performance. *Journal of Organizational Behavior: The International Journal of Industrial, Occupational and Organizational Psychology and Behaviour*, 24(1), 45–68. [10.1002/job.179](https://doi.org/10.1002/job.179).
- Burton, A. L. (2019). Why slow TV deserves our (divided) attention. *The Conversation*. <https://ro.uow.edu.au/lhapapers/3807/>.
- Candy, L. (2006). *Practice based research. A guide*. University of Technology Sydney.
- Clark, T. (2020). *The 4 stages of psychological safety. Defining the path to inclusion and innovation*. Berrett-Koehler Publishers, Inc.
- Creeber, G. (2015). Introduction: What is genre? Genre theory. In G. Creeber, T. Miller, & J. Tulloch (Eds.), *The television genre book* (pp. 1–2). BFI Palgrave.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. Harper & Collins.
- Csikszentmihalyi, M., & Getzels, J. W. (1971). Discovery-oriented behavior and the originality of creative products: A study with artists. *Journal of Personality and Social Psychology*, 19(1), 47–52. <https://pubmed.ncbi.nlm.nih.gov/5558339/>.
- Csikszentmihalyi, M. (2004). *Flow, ledarskap och arbetsglädje* [Good business. Leadership, flow and the making of meaning] (G. Grip, Trans.) Natur och Kultur. (Original work published 2003)
- Flick, U. (2018). *An introduction to qualitative research* (6th edition). SAGE.
- Flyvbjerg, B. (2011). Case Study. In N. K. Denzin, & Y. S. Lincoln (Eds.), *The SAGE handbook of qualitative research* (pp. 301–316). SAGE.
- Gjelsvik, A. (2022). Book review: an analysis of minute-by-minute television in Norway. *Critical Studies in Television*, 17(1), 105–107. [10.1177/17496020221087111](https://doi.org/10.1177/17496020221087111).
- Glaser, B. (1998). *Doing grounded theory: Issues and discussions*. Sociology Press.
- Guinness World Records (n. d.). *Longest live TV documentary broadcast*. <https://guinnessworldrecords.com/world-records/longest-live-tv-documentary-broadcast> (accessed 16 January 2022).
- Kaufman, J. C., & Beghetto, R. A. (2009). Beyond big and little: The four C model of creativity. *Review of General Psychology*, 13(1), 1–12. [10.1037/a0013688](https://doi.org/10.1037/a0013688).
- Kortti, J. (2013). Taiteellinen tutkimus ja audiovisuaalinen kulttuuri. [Art research and the audiovisual culture]. *Lähikuva [Close Up]*, 26(3), 3–6.
- Mäkelä, M., & Routarinne, S. (2006). Connecting different practices. An introduction to the art of research. In M. Mäkelä, & S. Routarinne (Eds.), *The art of research. Research practices in art and design* (pp. 10–39). University of Art and Design.
- Morney, E., & Vilkkä, H. (2021). Lajityypit ylittävä laatu televisio-ohjelmissa: Tv-alan tekijöiden näkemyksiä laatukriteereistä [Quality in television across genres: Views on criteria of quality amongst television professionals]. *Lähikuva – Audiovisuaalisen Kulttuurin Tieteellinen Julkaisu*, 34(4), 40–56. [10.23994/lk.112963](https://doi.org/10.23994/lk.112963).
- Müller, H. H., Moeller, S., Ott, B., Maihöfner, C., & Sperling, W. (2016). Influence of circadian rhythms on television viewers' behaviour: Is there a need for new programming? *Leisure Studies*, 35(1), 100–112. [10.1080/02614367.2015.1055294](https://doi.org/10.1080/02614367.2015.1055294).
- Mykkänen, M. (2020). *The good television. Factual programmes, quality and subjective experience* (Doctoral thesis, University of Helsinki). University of Helsinki, Faculty of Social Sciences.
- Ness, I. J., & Søreide, G. E. (2014). The room of opportunity: Understanding phases of creative knowledge processes in innovation. *Journal of Workplace Learning*, 26(8), 545–560. [10.1108/JWL-10-2013-0077](https://doi.org/10.1108/JWL-10-2013-0077).
- Ödman, P.-J. (2017). Tolkning, förståelse, vetande. Hermeneutik i teori och praktik [Interpretation, understanding, knowing. Hermeneutics in theory and practice] (3rd ed.). Studentlitteratur.
- Orlebar, J. (2011). *The television handbook* (4th ed.). Routledge.
- Puijk, R. (2015). Slow television. A successful innovation in public service broadcasting. *Nordicom Review*, 36(1), 95–108. <https://core.ac.uk/download/pdf/43559289.pdf>.
- Puijk, R., & Urdal, E. (2018). Seing på sakte-TV [Watching Slow-TV]. *Norsk Mediatidskrift*, 25(2), 1–18. [10.18261/issn.0805-9535-2018-02-03](https://doi.org/10.18261/issn.0805-9535-2018-02-03).
- Rhodes, M. (1961). An analysis of creativity. *Phi Beta Kappan*, 42(7), 305–310.
- Rietzschel, E. F., Nijstad, B. A., & Stroebe, W. (2019). Why great ideas are often overlooked: A review and theoretical analysis of research on idea evaluation and selection. In P. B. Paulus, & B. A. Nijstad (Eds.), *The oxford handbook of group creativity* (pp. 179–197). Oxford University Press.
- Runco, M. A., & Kim, D. (2011). The four Ps of creativity: Person, product, process, and press. In M. A. Runco, & S. R. Prizger (Eds.), *Encyclopedia of creativity* (pp. 534–537). Academic Press.
- Runco, M. A. (2011). Divergent thinking. In M. A. Runco, & S. R. Prizger (Eds.), *Encyclopedia of creativity* (pp. 400–408). Elsevier Inc.
- Runco, M. A., & Jaeger, G. J. (2012). The standard definition of creativity. *Creativity Research Journal*, 24, 92–96. <http://dx.doi.org/10.1080/10400419.2012.650092>.
- Runco, M. A. (2014). *Creativity. Theory and themes: Research, development and practice* (2nd ed.). Elsevier.
- Shepard, A. C., Morney, E., & Sumners, S. E. (2019). Shaping strömsö: Examining elements in a creative process for the design of new television content. *Creativity. Theories-Research-Applications*, 1(6), 42–65. [10.1515/ctra-2019-0003](https://doi.org/10.1515/ctra-2019-0003).
- Simonton, D. K. (2011). Zeitgeist. In M. A. Runco, & S. R. Prizger (Eds.), *Encyclopedia of creativity* (pp. 533–538). Elsevier Inc.
- Starko, A. J. (2010). *Creativity in the classroom* (4th edition). Routledge.
- Uhlin, G. (2010). TV. Time, and the films of Andy Warhol. *Cinema Journal*, 49(3), 1–23. <https://muse.jhu.edu/article/381476>.
- Uusikylä, K. (2012). *Luovuus kuuluu kaikille* [Creativity belongs to everyone]. PS-kustannus.
- West, S., Hoff, E., & Carlsson, I. (2017). Enhancing team creativity with playful improvisation theater: A controlled intervention field study. *International Journal of Play*, 6(3), 283–293. [10.1080/21594937.2017.1383000](https://doi.org/10.1080/21594937.2017.1383000).