"Creativity is king: an exploration of the role of brand orientation in the collaborative strategies of UK broadcast media organisations"

Graham William Goode

Submitted in partial fulfilment of the requirements for the award of the degree of Doctor of Philosophy

To be awarded by Bournemouth University

November 2020

Graham William Goode: "Creativity is king: an exploration of the role of brand orientation in the collaborative strategies of UK broadcast media organisations"

Abstract

Although media brands possess distinct characteristics that differentiate them from commercial brands, their strategic management has only recently been recognised as important in the field of media management research. Organisations with a strategic orientation around the brand, known as a brand orientation, place the brand at the heart of the organisation's activities, guiding its strategies through a common vision and set of behaviours. Collaborative strategies, where organisations cooperate to compete, have been a prevalent feature of UK broadcast media organisations' strategies in the last decade. This study explores the role of brand orientation in the collaborative strategies of UK broadcast media organisations from 2010 to 2017.

A mixed methods methodology is employed using an explanatory sequential research design. In the first phase, quantitative content analysis of reported instances of collaboration in the UK broadcast was carried out to identify and categorise the nature, form and motivations of collaboration. In a second exploratory phase, interviews with senior managers and qualitative content analysis of the reported statements of senior managers were conducted to explore the role of brand orientation and shared values in collaborations.

The findings suggest that organisations in the UK broadcast media industry increasingly employed a form of collaboration that nurtured creative relationships and recognised the importance of creative individuals in developing collaborative strategies. The shared values espoused by these organisations around creativity and creative people suggest that a creative orientation played an important role alongside brand and market orientations in the collaborative strategies used. The findings point to a lack of focus on brands as a strategic resource and an absence of strategic brand management, which may be seen as evidence of a weak brand

orientation. This study makes an original contribution to knowledge on strategic hybrid orientations by introducing the concept of 'creative orientation' alongside brand and market orientations; it adds to knowledge on media brands, their strategic management and the role of strategic orientations in collaborative strategies in the specific context of the UK broadcast media industry.

Table of Contents

Table of Illustrations

Table of Tables

Table of Appendix Tables

Table of Appendix Figures

Acknowledgements

I am extremely grateful to my supervisors, Dr John Oliver and Dr Chris Chapleo for their support on a journey that has lasted nine long years. They have given tremendously helpful guidance and assistance at every step of the way. I have benefitted greatly from their patience and supervision.

I am also most grateful to my wife, Jill, for her encouragement and support and my daughters, Claire and Sarah, for their inspiration and belief, that helped me to get to the finish line.

1. Introduction

1.1. Chapter overview

This chapter outlines the background to and rationale for the research, introducing the main areas investigated, explaining how the research is positioned and how the thesis is structured.

1.2. Background to the research

This section introduces the industry context, identifying key definitions of the broadcast media industry, the strategic responses adopted to the dynamic change in the industry in the eight-year period from 2010 to 2017, the research focus on collaboration, and the role and importance of branding and media brands in the UK broadcast media industry.

1.2.1. UK broadcast media industry context

As a whole, the UK media industry is a diverse and dynamic industry, which defies precise definition (Albarran, 1996; Küng, 2008). Providing a definition of the industry clarifies the scope of the investigation but is difficult to do in a fast-changing environment (Hamel, 1997). There has been little critical examination in media management research into an exact definition resulting in an "ill-defined boundaries" criticism (Oliver and Picard 2020 p.2). Media industry definitions have evolved since the 1980s and 1990s from those based on traditional media or discrete media industries (Picard, 2006) to those that include the presence of new entrants in an industry transformed by digital media technologies and deregulation (Küng, 2008; Oliver and Picard, 2020). These broader, contemporary definitions reflect the convergence of media, technology and telecommunications organisations that potentially collaborate with each other in a network of interconnected activities (Küng, 2017). Examining the media industry from a sector perspective suggests four broad areas that have the creation of mediated content as a common activity: Broadcasting (TV and radio),

Print (newspapers, magazines, journals and books), Film (cinema and DVD) and Recorded music (Albarran, 2006; Küng, 2008). To these areas, Oliver and Picard (2020) added Production (film and TV). This research focussed on the first of these areas, Broadcasting, and the last of these areas, TV Production, and looked at UK-based broadcast media industry organisations across the broadcast, production, distribution and finance sectors within that industry.

This industry has faced a number of key challenges over the last 20 years, which have led to a strategic transformation in structure, composition and business models (Küng, 2008, 2017; Aris and Bughin, 2009; Oliver, 2018a; Oliver, 2018b). This transformational change is driven by digital media technologies (digitalisation), deregulation, the fragmentation and proliferation of delivery platforms, the growth of new platforms such as Netflix, Amazon Prime Video, YouTube and many online broadcasters of content, the convergence of telecommunications, internet and broadcast technologies and its impact on the way in which media is consumed, and changes in the viewing habits of broadcast and non-broadcast content, particularly by younger audiences (Küng, 2008, 2017; Aris and Bughin, 2009; Chan-Olmsted, 2011; Johnson, 2012; Lowe, 2013; Ofcom, 2013; Ofcom, 2014a, 2014b; Oliver 2014; Oliver and Parrett, 2017, Oliver, 2018a). In response to disruption and uncertainty, broadcast media organisations have adopted different strategies to improve their competitive position (Oliver and Picard, 2020) and to reconfigure resources, capabilities and competences (Oliver 2018). These include consolidation (Hollifield, 2006), vertical integration and horizontal concentration (Daidj and Jong, 2011), diversification into new products/services and geographies and more refined ways of segmenting their markets (Küng, 2008, 2017). Equally, collaboration and branding have been widely used strategic methods to develop a stronger competitive position in this rapidly changing and uncertain environment (Lowe, 2016a, 2016b).

1.2.2. Collaboration

Collaboration defined broadly as organisations cooperating with each other to achieve specific objectives, rather than competing, can take many forms (Child and Faulkner, 1998; Lank, 2006). Typically, these range from voluntary and informal arrangements for joint-working and information-sharing, through more formal arrangements of partnerships, strategic alliances, joint ventures and consortia, involving networks of alliances, to agreed mergers of equals and acquisitions or takeovers (Child and Faulkner, 1998; Doz and Hamel, 1998; Dyer and Singh, 1998; Lank, 2006; Hoffman, 2007; Carpenter and Sanders, 2008; Guo and Acar, 2005).

Collaboration in these multiple forms has been a key element in the response to the rapid pace of change and transformation in the broadcast media industry (Fang and Chan-Olmsted, 2002; Picard, 2002; Chan-Olmsted and Chang, 2003; Oliver, 2012; Oliver, 2013; Parker, 2015; Wirtz, 2015; Oliver, 2018b). As in other industries, the range of forms of collaboration has been wide. Mergers, strategic alliances, joint ventures and partnerships have been used extensively as a method of strategy development in the industry (Chan-Olmsted, 2006; Lowe, 2016b; Virta and Lowe, 2017). Examples of this include the broadcast television sector with the entry of media companies into internet markets and the convergence of telecommunications and media sectors in the US and Europe (Chan-Olmsted, 1998; Fang and Chan-Olmsted, 2002; Chan-Olmsted and Chang, 2003; Küng, 2008; Shao, 2010; Oliver, 2014). It was recognised that the media industry has seen the rise of media clusters in certain locations over the last 10 to 15 years with growing interest from media management researchers (Komorowski, 2017; Virta and Lowe, 2017). However, for reasons of access and researcher knowledge, organisations in these clusters were considered as outside the scope of the study.

1.2.3. Collaboration in the UK broadcast media industry

There has been a long history of collaboration in the UK broadcast media industry. This section examines the developments over the last forty years from the 1980's with particular emphasis on the impact of technological and regulatory changes that led to the rise of the "super-indies" and the consolidation of the independent TV production sector.

The technological and regulatory changes that took place in the UK broadcast media industry in the 1980's led to the start of a process of vertical disintegration and collaboration that ultimately resulted in a significant consolidation of the UK TV production sector (Dwyer, 2019a). The digitisation of TV transmission and production equipment, the creation of Channel 4 with the associated requirement for it to outsource its non-news production in 1982 (Deakin, Lourenço and Pratten, 2008), and the 1990 Broadcasting Act's requirement for the BBC and ITV to outsource 25% of their production led to dramatic growth in the number of independent production companies (IPCs); by 1993 there were more than 1,000 IPCs in the UK (Mediatique, 2005; Dwyer 2019b) of all shapes and sizes. During the 1990s the number of IPCs declined to around 800 with consolidation to a small group of high-revenue players, a large number of mid-size companies and a long tail of small companies with minimal sales (Mediatique, 2005).

In 2007/2008 the BBC gave further impetus to the growth of the IPC sector by the introduction of the 'Window of Creative Competition' policy in which an additional 25% of production was open to both in-house and independent company production competition (Turner and Lourenco, 2012). The success of the factual entertainment/reality TV format and the regulatory decision in the 2003 Communications Act on retention of ancillary rights in the terms of trade between broadcasters and IPCs prompted further consolidation and the interest of US media multinationals to extend their presence in the UK market (Dwyer, 2019a). The consolidation of the IPC sector, particularly of the mid-tier part of the sector, led to the rise of the "super-indie" where indies bought other indies (Oliver and

Ohlbaum, 2014). This was followed by the acquisition of these groups by international conglomerates such as 21st Century Fox, who acquired Endemol and Shine, Discovery/Liberty Global, who acquired All3Media, amongst others.

In the UK broadcast media industry context, there was significant acquisition and merger activity in the TV production sector in the years to 2014, resulting in both consolidation of the production sector and vertical integration with the broadcast sector leading to a concentration of smaller producers in larger holding companies (North and Oliver, 2010; Mediatique, 2015; Oliver and Ohlbaum, 2015). Since 1995 the number of independent production companies fell by half from 1,100 to 500 (Mediatique, 2015). The consolidation resulted in the rise of several 'super-indy' groups such as Endemol Shine Group (ESG), All3Media and Fremantle. Vertical integration was led by both domestic and international broadcasters such as BBC, ITV, Sky, NBC Universal and Discovery/Liberty Global. By 2014, broadcaster-owned production companies contributed 54% of sector revenues up from 9% in 2003 (Mediatique, 2015).

This study examined collaboration in the eight-year period between 2010 and 2017, when many of these developments took place. It focussed on forms of collaboration as used by UK and international broadcast media organisations in the UK industry. It drew on the existing state of knowledge about collaboration in the industry with reference to existing research on the strategic responses to the technological, regulatory and competitive development of the UK broadcast media industry as its context.

1.2.4. Branding in the UK broadcast media industry

There is an existing and substantial body of literature on the role and importance of branding in the broadcast media industry (Chan-Olmsted and Kim, 2001; Chan-Olmsted, 2006; McDowell, 2006; Drinkwater and Uncles, 2007; Ots, 2008; Stipp, 2012; Krebs and Siegert, 2015; Wayne, 2018). At the same time, it is only

relatively recently that the terms media branding, and media brand management have been more widely applied in the broadcast media industry (Chang and Chan-Olmsted, 2010; Chan-Olmsted, 2011; Förster, 2011; Lowe, 2011; Johnson, 2012; Doyle, 2015a; Krebs and Siegert, 2015; Bryant and Mawer, 2016; Chan-Olmsted and Wolter, 2018).

A media brand exhibits significantly different characteristics to commercial brands (Siegert, Förster, Chan-Olmsted and Ots, 2015). These differences can be summarised in the multiple-level brand architecture requiring a hierarchy of corporate/source, channel/network, programme/title, persona/talent brands (Drinkwater and Uncles, 2007), the nature of consumption and delivery (McDowell, 2006), the duality of media markets, serving both consumer and business advertiser markets (Ots and Wolff, 2007; Wirtz, 2015) and the strategic nature of media brands (Ots, 2008; Chan-Olmsted, 2014).

In the UK, the trends of changing regulatory environment, increased competition from new entrants and the emergence of new modes of distribution have led to media brands and branding being increasingly adopted as a key element of corporate and marketing strategy since the 1990s (Johnson, 2012). Brands have been created to launch new channels and platforms and to rebrand or reposition existing channels. Examples include the launch of channel brands (Channel 5 and BBC's digital channels) and the rebranding of channel brands, notably BBC Three in 2008, ITV in 2012 and UKTV in 2013 (Creamer, 2008; Johnson, 2012). Equally, there is the growing challenge from entrants such as YouTube, Netflix, Amazon Prime Video, Apple TV, HBO, Disney and Hulu with digital content from their own or other stables (Wayne, 2018).

There is a renewed interest in branding following the advent of multi-channel and social media platform delivery, and user-generated content capabilities (Chan-Olmsted, 2014; Doyle, 2015b). Branding can play a clear role in the "fight for

attention" in a cluttered, fragmented marketplace with virtually unlimited on-demand content (Aris and Bughin 2009, p.7). It can provide a powerful tool for interaction and communication with consumers on digital platforms (North and Oliver, 2014). Given the "duality" of media markets and the need to appeal to consumers and advertisers, media organisations need brand strategies for both groups (Ots and Wolff, 2007) – a strong brand is seen as offering perceived benefits for business customers through high brand engagement, audience loyalty, differentiation and size of audience.

However, the strategic nature of media brands and their management has received relatively little attention in the literature on media management (Malmelin and Moisander, 2014), including brand orientation. Brand orientation is defined as ensuring brands are placed at the heart of strategy, guiding the broadcast media organisations in future direction and interaction with stakeholders, and providing a focus for management thinking, employee behaviour and activities (Gromark and Melin, 2011; Urde, Baumgarth and Merrilees, 2013; Huang and Tsai, 2013), So far, the field of brand orientation has been virtually ignored in media management. Of 96 articles about brand orientation identified in a systematic literature review by Sepulcri, Mainardes and Marchiori in 2020, none were published in media management journals. Therefore, gaining insight into UK broadcast media organisations' brand orientation was one of the objectives of this research. The research also looked at market orientation, where the customer is placed at the heart of the media organisation's strategy (Kohli and Jaworski, 1990; Narver and Slater, 1990) to compare and contrast these two strategic orientations.

In a rapidly changing UK broadcast media industry, branding and brand management could play an important and strategic role in strategy development (Malmelin and Moisander, 2014). Amongst the industry responses, collaboration is an adopted strategic option, allowing media firms to access new markets; fill gaps in capabilities and seize opportunities and defend threats. However, brand

orientation as a specific area of research within branding in the media industry has received no attention. The research explored the role of brand orientation in the collaborative strategies of UK broadcast media organisations in this dynamic and turbulent environment.

1.2.5. *Creativity in the UK broadcast media industry*

Creativity and its role and importance in the collaborative strategies of UK broadcast media organisations was an emerging insight of the in-depth interviews with senior managers at the data gathering and analysis stage of the study. This insight led to the late addition of section 2.4.7 titled 'Creativity in the media industry', which reviewed the literature on creativity in general and in the context of the UK broadcast media industry. As a creative industry, creativity has long played an important role in the development and production of mediated products (Küng, 2017). Its importance has grown in an era of turbulence and emerging technology (Yoffie, 1997). Despite the centrality of creativity to media organisations (Caves, 2000; Hesmondhalgh, 2002; Küng, 2017), there is little consensus on an agreed definition of creativity (Dwyer, 2016). It is argued that media organisations seek to "manage creativity by identifying and recruiting creative individuals" (Dwyer 2016, p344). There is a view that creative individuals contribute significantly to the success of media organisations in terms of the creation of programme and format brands with success defined as a global or international 'hit' with the potential to be sold as a programme or format to other countries (Dwyer, 2019a). Equally, there is a view that creativity is at the heart of a media organisation and part of its DNA (Küng, 2017), so much so that Tony Hall in his 'Compete and Compare' speech announcing the formation of BBC Studios in July 2014 said:

> *"We are going to be led by what we do best. By our creativity. We are going to trust it. We are going to let it speak for us. A confident BBC broadcasting to the world, open to the world. The greatest cultural force in Britain." (*Hall, 2014)

This study examined these perspectives in the context of the collaborative strategies followed by UK broadcast media organisations between 2010 and 2017 and in the context of the strategic orientation that might have guided them.

1.3. Positioning the research

Within a UK media industry worth around £96 billion in 2017 (Deloitte, 2017), the TV production and distribution sectors achieved revenues of around £40 billion (Deloitte, 2017), making the industry a significant contributor to UK GDP. Within this figure, UK commercial TV broadcasters and platform operators had total revenues of £16.36 billion in 2019 (£16.45 billion in 2018 and £16.23 billion in 2017 (Ofcom, 2018a; Ofcom, 2019; Ofcom, 2020). The pace of technology and consumer-driven change in the industry requires broadcast media organisations to adopt effective strategies to maintain and enhance competitive position. This research sought to contribute to knowledge about the role that two strategic orientations might play in the collaborative strategies of UK broadcast media organisations. Market orientation in the media industry has not been examined in any depth; in investigating market orientation in news outlets Sommer and Krebs (2016, p. 442) described the research area as an "academic void". There has been no investigation of market and brand orientations in the UK broadcast industry, representing a gap in the research and an opportunity to gain insight into strategy in this dynamic industry. As a result, the research sought to contribute to the understanding of the role of brand and market orientations in strategy development in order to extend knowledge on collaborative strategies and to add to a limited knowledge base in the area of branding and brand management in a specific industry context.

The aim of this research was to explore the role that brand orientation played in the collaboration strategies of organisations in the UK broadcast media industry. It sought to answer questions relating to both brand and market orientations and their role in strategy development and implementation through collaborative strategies. The rationale for the research was provided by the increased use of branding and brand management approaches in the UK broadcast media industry and the strategic response of the industry to change through collaborative strategies. The extent to which a broadcast media organisation sees itself as a brand and adopts the principles and behaviours of brand management is described as brand orientation. The existing literature argues that brand

orientation is a strategic approach that is closely linked to business development and financial performance (Wong and Merrilees, 2008; Gromark and Melin, 2011; Anees-ur-Rehman, Saraniemi, Ulkuniemi & Hurmelina-Laukkanen, 2017; Sepulcri, Mainardes and Marchiori, 2020) and warrants further investigation. Market orientation, which places the customer at the heart of an organisation's strategy has been extensively examined from the perspective of business performance. It has been linked to brand orientation as a hybrid form of strategic orientation (Urde et al, 2013). These orientations are thought to play important roles when broadcast media organisations collaborate. Building on the industry context, existing literature and the opportunity and potential contribution outlined above, this thesis aimed to explore the role of brand orientation in the collaborative strategies of UK broadcast media organisations. The research aim and objectives are fully discussed at the start of the Methodology chapter in section 3.2.

1.4. Thesis structure

Chapter 2 Literature Review of the thesis examines the existing literature on collaboration, strategic orientations of brand and market orientations and any hybrid variations of these, and shared values. Chapter 3 Methodology presents the mixed methods methodology used for quantitative and qualitative data collections and analysis. Chapter 4 Findings and Discussion presents the findings and discussion of the data analysis. Chapter 5 Conclusion presents the key conclusions and the significance of the original contribution to knowledge, limitations in the materials, implications for practice and suggestions for new work (Phillips and Pugh, 2010).

2. Literature review

2.1. Chapter overview

This chapter provides an evaluation of the existing literature on media brands and their strategic importance, collaboration, brand and market orientations and shared values to produce a conceptual framework for the research investigation. This chapter starts with an introductory section on media branding and the strategic nature of media brands as context setting for the in-depth exploration of the main topics of collaboration, brand and market orientations, and shared values. The examination of the literature on strategic media brands leads into what is a strategic development method in collaboration examined in section 2.3. Consideration of the strategic nature of media brands links to the concept of strategic orientation through a focus on the brand or the market or a combination of both, which is examined in section 2.4. Because cultural considerations underpin strategy these are examined in the concluding section on shared values in section 2.5. A conceptual framework for the research is discussed in section 2.6, based on the examination of literature in the preceding four sections.

2.2. Media brands

This section looks at the existing literature on media brands, media brand management and the strategic nature of media brands. The aim is to examine the distinct characteristics of media brands within the contemporary context of the UK broadcast media industry. There is a substantial body of literature on media brands, and media branding has become increasingly important in the strategies of media organisations (Malmelin and Moisander, 2014; Chan-Olmsted and Shay, 2015; Doyle, 2015a; Krebs and Siegert, 2015; Laaksonen, Falco, Salminen, Aula and Ravaja, 2019).

2.2.1. Media brands and their characteristics

There is a long history of brands being used in the broadcast media industry; the concept of branding has been a feature of the media landscape for many years - the major US television (NBS, CBS) networks were radio brands as far back as 1926 (Stipp, 2012) – and the terms branding and brand management have been increasingly applied in the broadcast media industry in general (McDowell, 2006; Chang & Chan-Olmsted, 2010; Chan-Olmsted, 2011; Förster, 2011; Lowe, 2011; Johnson, 2012; Malmelin and Moisander, 2014; Krebs and Siegert, 2015; Lowe, 2016a).

In the UK broadcast media industry, the trends of changing regulatory environment, increased competition from new entrants and the emergence of new modes of distribution have led to branding being adopted as a key element of both corporate and marketing strategy since the 1990s (Johnson, 2012). It is argued that the launch of Channel 5 in 1997 was underpinned by branding in the creation of a clear brand identity and the use of a wide range of brand communication methods (Johnson, 2012). Equally, branding played a prominent role in the launch of the BBC's UKTV digital channels in 1997 and the UKTV network rebrand of *Dave* and other channels from 2007 (Doyle, 2015a; Bryant and Mawer, 2016). The BBC made extensive use of branding when re-branding the BBC Three channel in 2008 (Creamer, 2009). There have been major re-brands for ITV (2012), UKTV (2013), Channel 4 (2005) and Five (2002). Branding is seen, firstly, as a response to the shift in broadcasters' perception from "viewer as citizen" to "viewer as consumer" and, secondly, as a strategic tool to support public service broadcasting and commercial activities (Johnson 2012, p.81).

From this substantial body of literature there remains ongoing debate on a definition of what is a media brand (Siegert et al, 2015). Nonetheless, it is possible to identify several distinct characteristics of media brands which help in understanding the way in which they are used and managed. There are five main areas where the literature examines these characteristics: the complexity of the

product and goods created (Siegert et al, 2015; Lowe, 2016a) the different levels of brand architecture and the decision-making issues involved (Baumann, 2015: Siegert et al, 2015); the multitude of stakeholders with an interest in the media brand (Lowe, 2016a); the two and three-tier of the market-place in which media brands operate (Ots and Wolff, 2007; Sommer, 2015; Wirtz, 2015); and considerations of the wider social, cultural and economic impact of media brands (Küng, 2017).

Media products are seen to have unique characteristics at a normative, market and product level, which have a major influence on the application of brand management strategies (Doyle, 2012; Siegert et al, 2015). The complexity of the products produced and distributed by broadcast media organisations differentiate them from other brands in terms of their nature as experience and credence-goods, immateriality, imitability and the lack of visual and content consistency (Siegert et al, 2015).

The brands of a broadcast media organisation can be characterised at multiple levels of brand architecture, requiring a careful approach to the management of the brand portfolio (Baumann, 2015). These levels can vary from the corporate brand, through the channel brand, to programme, talent and personality brands, with brand management decisions required around a 'House of Brands', 'Endorsed Brands' or a 'Branded House' approach (Aaker and Joachimsthaler, 2000; Bryant and Mawer, 2016). The existing literature on media brands draws distinctions between these different levels of architecture, which it is useful to outline.

A corporate brand refers to the organisation as a whole, attempting to position and differentiate it in its industry and using the media organisation's name as its brand (Doyle, 2015). In the context of this study, corporate brands can be broadcaster brands (Drinkwater and Uncles, 2007) such as the BBC, ITV,

Channel 4 and Channel 5, and organisation brands such as those associated with production, distribution and finance companies such as Fremantle, All3Media, Mentorn International and Greenbird Media. Brands in this latter category operate as business-to-business brands serving advertiser and other networks and are largely unknown to consumer audiences, as discussed when considering the duality of market characteristic of media brands below.

Media organisations use a variety of brand architecture approaches towards channel brands varying from a 'branded house' such as that employed by UKTV prior to 2007 with a portfolio of 10 channels, an 'endorsed brand' approach such as that employed by Channel 4, with 'Film Four', 'E4', '4More' etc. channels and a 'house of brands' approach, which was employed by UKTV after the brand relaunch of 'uktvG2' as 'Dave' in 2008 with the subsequent creation and relaunch of channels such as 'Watch', 'Gold', 'Really' etc. (Bryant and Mawer, 2016). Television programmes can be conceived of as brands (Johnson, 2012). A strong programme brand is media content which resembles "a culturally resonant force of nature with global reach, and enduring appeal" (Bryant and Mawer 2016, p.136). More prosaically, the programme brand has a unique identity associated with its stars and their characters, its theme, its title, its musical signature, its logo, elements of design and graphics, associated merchandising and relationship formed with the audience (Johnson, 2007).

A format brand is defined as "programmes that are licenced for adaptation to local markets" (Chalaby 2015, p.461). Format brands have been present since the 1950s. However, in the late 1990s trade in format brands, such as '*Who Wants to be A Millionaire*', '*Big Brother*', '*Pop Idol*' and '*Survivor*', increased substantially to many countries and was a significant driver of growth and international expansion for production companies (Chalaby, 2011; 2015). The elements of the format brand are closely defined in the format bible, "including the music, opening titles, type of host and questions, studio set, lighting, even down to the camera movement" (Chalaby 2011, p.299). Talent brands comprise the star on-air talent,

entertainment presenters, chat show hosts, news presenters, and comedians, who are given prominence because of their appeal to audience and, where relevant, advertisers (Bryant and Mawer, 2016). The interaction between the different levels has been examined in regard to the impact of programme brands on consumer evaluations of television channel brands (Drinkwater and Uncles, 2007; Doyle, 2015a). Despite the multiple levels at which a media brand can exist, it is possible that the brand and its management is "hidden" within the organisation (Gerth, 2010).

The stakeholders of a media brand are diverse with complex and often competing interests (Lowe, 2016a). In addition to consumers, advertisers and stakeholders within the broadcast media organisation, there are the interests of other groups such as investors, suppliers, cultural or local promotion groups to consider (Baumann, 2015; Sommer, 2015). Given the particular cultural and social importance of media brands, there are a variety of stakeholders who construct brand meaning in the public domain (Ots and Hartman, 2015). Therefore, brand management practices in the broadcast media industry require a range of specialist knowledge and techniques, which may be present to a greater or lesser extent in management capabilities (Lowe, 2016a).

One of the key features of a media brand is that it operates in a duality of markets, described as two or three-tier markets or multi-sided markets, of consumers, advertisers and other networks (Ots and Wolff, 2008; Baumann, 2015; Siegert et al, 2015; Wirtz, 2015). There are significant implications for decision-making when considering the complexity and volatility of these markets alongside the diversity of stakeholders and the multi-level nature of the architecture of many media brands (Baumann, 2015). Finally, in terms of the distinct characteristics of media brands, it is important to recognise that media brands often play a significant role in social and cultural life (Küng, 2017), posing unique challenges for those managing media brands (Lowe, 2016a).

The combined effect of the unique characteristics of media brands is to emphasise the importance of brand management in positioning and strengthening the brand to develop a long-term and sustainable competitive position. This implies that media brands should be considered as strategic assets or resources, that can play a vital role in the collaborative strategies of broadcast media organisations.

2.2.2. Strategic nature of media brands

The importance of strategic management of media brands has been recognised for some time (Chan-Olmsted, 2006; Aris and Bughin, 2009; Lowe, 2011) although the area remains relatively underdeveloped as a focus for research (Malmelin and Moisander, 2014). This is in contrast to the examination of brands in other industries where there is an extensive and substantial body of literature on the strategic management of the brand (Malmelin and Moisander, 2014; Lowe, 2016a). Nonetheless, in a review of 20 years of media brand literature, Krebs and Siegert (2015) found that brand strategy and brand management were the most frequently examined areas of media brand research. Baumann (2015, p.71) lists the functions of a media brand and includes several strategic functions including using the brand as "leverage for line extensions", as a "barrier to entry for competition", and for establishing competitive advantage and long-term profit sustainability amongst others. It is recognised that media brands can be used as strategic resources in responding to the challenges posed by dynamic media market environments (Chan-Olmsted, 2011; Chan-Olmsted and Shay, 2015). The effective use of branding has been found to play an important strategic role in the international and multi-platform expansion strategies of magazine brands and was seen as a "ever-more vital component in the strategic armoury of media managers" (Doyle 2015a, p.54). The growing emphasis on the strategic nature of media brands is seen in the perspectives of media branding as a fundamental function of business strategy (Bennett, 2017) and the suggestion that media companies should focus more on the use of brand as a strategic resource (Laaksonen et al, 2019).

2.2.3. *Strategic media brand management*

The importance of strategic brand management has long been recognised in the consumer branding literature (Aaker, 1995; Keller, 1998). The examination of theoretical brand management concepts such as brand equity, brand identity and image, brand architecture, brand strategies is common in the consumer branding literature. Building a strong brand through strategic brand management is seen as a core competence in consumer branding (Lowe, 2016a). This perspective is increasingly shared by media management researchers (Baumann, 2015). Strong media brands are seen as valuable strategic assets that can help media organisations respond to the dynamic and challenging forces acting on the media industry (Chan-Olmsted, 2011; Krebs, 2017; Laaksonen et al, 2019). It is strongly argued that media organisations would benefit from adopting a much broader strategic approach to their brands and brand management (Malmelin and Moisander 2014, p.8):

> *"It is imperative for media companies to broaden their conceptions of the brand and branding. So far, the discussion and debate on brands in the media industry has been quite restricted and market-driven, primarily revolving around the role of brands as tools for the design and implementation of consumer marketing."*

This perspective would be entirely in line with the perspectives of consumer brand management in other industries where the strategic use of the brand is promulgated. These perspectives would suggest that brand managers in media organisations have an important role to play in building strong media brands (Lowe, 2016a). Brand management is one of the most researched topics in the field of media brands (Siegert et al, 2015). However, it is not always the case that there is a clear responsibility for the strategic brand management in media organisations (Siegert, Gerth and Rademacher, 2011). It has been suggested that the media brand may be hidden in an organisation, because management does not name it as a brand and because media brands may not call brand management explicitly by its name (Gerth, 2010).

Brand orientation, the focus of this research, has been examined since Urde introduced the concept in 1999 to the consumer marketing and brand literature

domain and has been of increasing interest to scholars over the last 10 years (Anees-ur-Rehman, Wong and Hossain, 2016; Sepulcri et al, 2020). Notwithstanding the alignment of theoretical concepts between the strategic use of media and consumer brands, there has been relatively little examination of broadcast media brands from a focus on brand equity, brand architecture, brand image and brand identity (Baumann, 2015), and no examination of the brand orientation of a media brand (Malmelin and Moisander, 2014; Krebs and Siegert, 2015). This research sought to fill this gap in the media brand literature by examining the role of brand orientation, the strategic use of the brand, in the collaborative strategies of UK broadcast media organisations.

2.3. Collaboration

This section of the literature looks at the nature, dimensions, forms, motivations and process of inter-organisational collaboration. The aim is to identify some of the key elements which might contribute to the collaborative strategies pursued by UK broadcast media organisations. The focus in this research is external collaboration between organisations or inter-organisational collaboration rather than the internal collaboration that may take place within organisations.

2.3.1. Definitions of collaboration

There are multiple definitions of collaboration. However, at its broadest, it can be seen as a strategy of cooperation "where at least two organisations work together to achieve an agreed objective" (Lynch 2015, p.185). The notion of collaboration as cooperation between organisations, that may potentially compete, is important (Küng, 2017); collaboration can be seen as the attempt to achieve objectives or specific outcomes through cooperation with other organisations rather than in competition with them (Child and Faulkner, 1998; Lank, 2006). This does not mean that collaboration is the opposite of competition. Typically, organisations may collaborate to compete more effectively with other organisations in their marketplace; the development of the Android operating system to compete with Apple's iOS is a typical example. Indeed, it is argued that an organisation may be

a more effective competitor by being a trusted collaborator (Morgan and Hunt, 1994). The ability to compete in the broader market or industry can be enhanced by being a collaborator within an alliance or network within the market or industry (Morgan and Hunt, 1994). This idea is not new; many organisations have learnt how they must collaborate to compete (Bleeke and Ernst, 1993). The motivation for collaboration is based on an organisational assessment or perception of deficiency in key areas of resources and competences (Prahalad and Hamel, 1990); that the achievement of organisational goals will be advanced by collaboration and the response to external environment conditions will be more effective.

> *"Cooperative behaviour takes place because partners recognise that by working together, they can realise valued objectives more readily than they can be working independently" (*Bowman and Faulkner 1997, p.207)

Collaboration involves the identification of common goals and the development of agreement to pursue joint courses of action between organisations. Organisations seek to establish competitive advantage by developing more effective working relationships, known as "collaborative advantage" (Lank 2006, p.7). At the same time, it is important to recognise that although organisations may collaborate in some areas, they can remain competitors in others, raising a number of key challenges that organisations face during the process of forming, implementing and evolving collaborations (Douma, Bilderbeek, Idenburg and Looise, 2000). However, collaboration does not have to be exclusively with a competitor; organisations may cooperate with any organisation to the mutual benefit of both organisations (Lynch, 2015). Gray (1989, p.5) provides an open definition of collaboration as:

> *"…a process through which parties who see different aspects of a problem can constructively explore their differences and search for solutions that go beyond their own limited versions of what is possible".*

Collaboration is more than an economic contract; it has some degree of agreement and consensus at its heart about the aims and goals of the collaboration and emphasises the importance of attitudes and behaviours, alongside the resources, skills and processes that the various partners bring to

the collaboration (Lank 2006). Organisations collaborate essentially to create added value and strengthen their competitive position (Lynch, 2015). Collaboration activity occurs where there are complementary assets, cultures and the joint value chains of the organisations achieve a stronger competitive advantage than they would individually (Bowman and Faulkner, 1997). Often in competitive and rapidly changing markets, such as the UK broadcast media industry, organisations employ collaboration to overcome identified weaknesses in resources and competences to optimise strategic development (Bowman and Faulkner, 1997; Das and Teng, 1998; Küng, 2008).

2.3.2. *Dimensions of collaboration*

The literature on collaboration identifies several distinct dimensions which are useful to characterise the nature and different forms of collaboration. Some of the main dimensions cover the legal nature of the collaboration, the timescale involved, the degree of interdependence between the partners, the scope, the intensity of resource commitment, the approach to risk, the perceived limitations and the number of partners involved. The literature relevant to these dimensions is summarised in the table below with reference to the scale of continuum used.

Table 1: Dimensions of collaboration

Author(s)	Dimension	Collaboration continuum	
Child and Faulkner (1998); Lynch (2015)	Legal nature	Informal	Formal
Child and Faulkner (1998)	Scope	Focussed	Complex
Child and Faulkner (1998)	Number of partners	Two	Many
Küng (2017)	Timescale	Temporary, transient, fluid	Permanent
Guo and Acar (2005); Küng (2008)	Degree of inter-dependence	Autonomy	Interdependent
Guo and Acar (2005)	Resource intensity	Less	Greater
Lynch (2015)	Risk approach	Opportunity maximisation	Cost minimisation
Child and Faulkner (1998); Guo and Acar (2005)	Limitations	Few	Many

Three key dimensions are often used to categorise collaborations (Child and Faulkner, 1998): legal nature; the scope; and the number of partners. The legal nature of collaboration is seen as determining the formality of legal arrangements; the scope determines the focus or configuration around a single objective or more complex arrangements, which involves large parts or even all of the organisations' value chains working together; the number of partners involved, which can range from two to many partners in a consortium. Lynch (2015) argues that there is a continuum of collaborations ranging from informal cooperative links and networks, where there are no legally binding contractual relationships (such as keiretsu, chaebols, trade associations) to more formal cooperative linkages, where there is a higher degree of legal formality and permanence (mergers and acquisitions, alliances, joint ventures, joint shareholdings, supplier, distributor and other formal co-operations). For Küng (2017), in examining the UK media industry, the continuum of collaboration ranges from formal long-term joint ventures, through networks of alliances to project-based organisations and latent organisations. The latter exhibit the informal characteristics of fluidity, temporary, transitory and flexible characteristics enabling collaborators to respond to a dynamic and competitive environment through specialisation, innovation and creativity, where there is freedom to exercise independent judgement. Guo and Acar (2005) emphasise dimensions of formality or informality of collaborative arrangement, the intensity of resource commitment and degree of interdependence from autonomous to interdependent. From this taxonomy, two key inter-related dimensions of collaboration emerge, which help to categorise the forms of collaboration adopted by organisations: informal/autonomous and formal/interdependent.

2.3.3. Forms of collaboration

The literature provides many categories to describe the forms of collaboration. Using the two broad dimensions identified, the main forms can be grouped as shown in Table 2:

Table 2: Main categories and forms of collaboration

	Informal/autonomous	Formal/interdependent	
Increasing formality	• Information and space-sharing • Client referral • Joint-working • Project-based • Latent organisation	• Partnerships • Franchises • Alliances • Joint Ventures • Networks • Consortia • Equity participation[1] • Mergers and acquisitions	Increasing inter-dependence

A summary of the main literature categorising forms of collaboration is shown in Appendix 1.

In fast moving and constantly changing industries, such as the media industry where technology-driven innovation is continuous and "rooted" (Küng 2017, p.103), collaborative multi-firm networks and communities are becoming a recognised organisational model (Miles, Miles, Snow, Blomqvist and Rocha, 2009; Fjeldstad, Snow, Miles and Lettl, 2012). In these types of organisations, one of the core competences capabilities is the ability to collaborate. This capability is facilitated by managers who espouse collaborative values and business philosophies that commit their organisations to trust-based collaborative behaviours. The experience and competence of these organisations in the collaboration process and their reputation as trustworthy and fair partners are seen as key characteristics of these organisations (Miles et al, 2009). The focus of this study was on formal collaborations as defined in the key strategic management literature cited in sections 2.3.1 – 2.3.3 on collaboration above.

---

[1] Equity participation is a method of developing strategy where a financial stake is taken by one partner in exchange for a percentage of the equity capital of the other.

2.3.4. Motivations for collaboration

Collaboration is a strategic development method for an organisation to achieve its strategic goals, alongside other methods such as organic growth (Johnson Scholes and Whittington, 2011). It is an expression of the strategic intent of the organisation (Hamel and Prahalad, 1994). Collaborating organisations may have different strategic intents. The key point is that in collaboration, these differences are reconcilable and that there is sufficient ground for compatibility that results in cooperation based on "matching strategic intent" (Lorange and Roos 1993, p.28).

Motivations for collaboration fall into many areas: economic reasons, for example to minimise costs, risk reduction, speed to market, organisational learning, and political considerations (Child and Faulkner, 1998). Child and Faulkner (1998) argue that there are two fundamental motives for collaboration, to develop a learning strategy or set up skill substitution arrangements. The need to build capacity and leverage existing resources, to acquire competences and capabilities, skills and knowledge and allow synergistic solutions to complex problems are all motivations for collaboration (Tsasis, 2009). This need arises from a perceived imbalance or inadequacy in resources, skills and competences by individual partners to respond to external opportunities and threats (Child and Faulkner, 1998). Thus, the motivations for collaboration are diverse: gaining access to specific resources and competences such as content, talent, technologies, reducing the risk of new product and service development, achieving economies of scale and cost reduction, and to gain access to new or and restricted markets by reducing barriers to entry through brand and distribution channel acquisition (Chan-Olmsted, 2006; Küng, 2008).

Existing literature suggests that gaining access to strategic capabilities is seen as a motivation where gaining access to resources (tangible and intangible assets) and competences (people, processes and systems) is the primary reason for the collaboration. In terms of the broadcast media industry, capabilities are seen as content (programmes), talent (people, presenters and producers),

technologies (3D or Ultra HD TV, Virtual Reality etc.) and licence(s) to broadcast or operate in a territory (Chan-Olmsted, 2006; Küng, 2008). Gaining access to markets is seen primarily as achieving a presence or access to a selected market, potentially overcoming legal, regulatory and infrastructure barriers in the process (Lynch, 2015). It is argued that reducing risk can be seen as a motivation where the sharing of risk, the costs of development and providing insurance for an initiative are described as the primary motivation. Achieving economies of scale (EOS) is a motivation with a clear focus on cost reduction through increasing volumes of production, lowering unit costs and acquiring access to lower input and raw materials prices (Johnson, Whittington, Scholes, Angwin and Regner, 2014). Developing organisational learning is a clearly stated intention to learn from the partner organisation as the primary motivation (Child & Faulkner, 1998). It is suggested that these motivational drivers would be present in the collaborative strategies pursued by organisations in the UK broadcast media industry. Indeed, collaboration has been a key element in the response to the rapid pace of change and transformation in the media industry (Fang & Chan-Olmsted, 2002; Picard, 2002; Chan-Olmsted and Chang, 2003; Oliver 2014; Doyle, 2015a; Goode, 2017; Oliver, 2018a; Oliver, 2018b; Oliver and Picard, 2020).

2.3.5. *Process of collaboration*

The process of collaboration typically follows a number of common steps, recognising that organisations negotiate the form of collaborations, commit to the requirements needed for them to take shape and carry out the necessary interactions to fulfil these commitments. They evolve in a cyclical process, requiring the assessment of partners commitment, effectiveness and efficiency (Ring and Van de Ven, 1994). Examining the relationships and relationship-building activities in the process of collaboration allows aspects of shared values, norms and beliefs to be considered as the individuals in the process seek to work with the partners and potential partners involved.

Lank (2006) identifies six key stages in the process of collaboration, preparing, nurturing, resourcing, implementing, monitoring and learning. In a similar way, Child and Faulkner (1998) highlight three phases: formation, implementation and evolution. The stages clearly overlap. Formation involves preparing the ground for collaboration, through identifying potential partners with an interest in collaboration, nurturing embryonic and existing relationships, selecting partners and defining the scope of commitment on which an agreement to collaborate can be made. In the implementation phase, the collaboration is established; resources and systems are put in place and operations undertaken. Evolution of the collaboration occurs as outcomes are monitored against objectives and learning from the collaboration is gained. It is argued that the likely outcome of collaboration should be considered from the outset, as the dynamic nature of its evolution can be influenced by the partners involved during its life (Lorange and Roos, 1993). Dyer, Kale and Singh, (2001) suggest that one form of collaboration, strategic alliances, typically follows five stages which mirror all these stages, highlighting the importance of assessing a partner's fit and the collaboration's performance at all stages. At the selection stage, a cultural assessment should include amongst others, an evaluation of the corporate values and expectations, leadership styles, behaviours and work practices. Kantner (1994) suggests that collaborations follow the same path as relationships between people and identifies five stages through courtship, engagement, living together, solution development and renewal or change. Whilst compatibility is important, it is also the sense of possibility or opportunity that drives the collaboration often built on the nature of relationships between individuals (senior executives) and organisations themselves (Kantner 1994).

2.3.6. Key success factors for collaboration

There are several factors critical to the success of collaborations with regards to strategic, organisational, operational, cultural and human fit (Douma et al, 2000). Child and Faulkner (1998) suggest two strategic criteria for partner selection: 1) task related, to do with resources and skills held by the partners and 2) partner-related, concerned with culture, size and acceptability and trust, equally the

perceptions of these factors. Where fit is high on these factors, partners would tend to collaborate effectively. Broadly, these factors fall into two categories: strategic fit and cultural fit, each of which is examined in turn.

2.3.7. Strategic fit

It is argued that a good strategic fit determines the likely success of any collaboration (Douma et al, 2000). The strength of strategic fit can be determined by several factors: the presence of a shared vision, compatibility in strategies for the collaboration, the strategic importance of the collaboration, mutual dependency, and the potential to add value for partners and/or their customers and market acceptance of the collaboration (Douma et al, 2000). Given that collaboration takes place between independent organisations, the need to strike the right balance in these areas emphasises the importance of alignment amongst partners involved (Douma et al, 2000). Similarly, Child and Faulkner (1998) emphasise the joint value chain of each partner, the complementarity of resources and competences (that address each partner's deficiencies), the balance of need, and balance in size and strength of each partner and consensus on longer-term objectives for the collaboration. These factors reflect the evaluation of strategic intent of each partner, in that, although there may be different intents, when it comes to collaboration, the partners will reconcile differences and develop matching strategic intent. This suggests that the aim of alignment of intent is not necessarily to achieve a position in which one partner "outlearns" the others (Hamel, Doz and Prahalad 1989, p.138), but rather recognises the importance of managers understanding the dynamics of fit. Over time and at different stage of the collaboration, the fit on these factors will change and requires management (Douma et al, 2000).

2.3.8. Cultural fit

Compatibility of cultures is recognised as a key criterion in collaboration (Faulkner, 1995); poor cultural fit can adversely affect collaboration at all stages and therefore, careful evaluation of compatibility is needed, encompassing a

variety of factors (Child and Faulkner, 1998). Although it is unlikely that any two or a set of collaborating organisations will have perfectly compatible cultures, recognition of and flexibility towards the issues raised by differences in culture are important aspects of fit. Where a longer-term collaboration is sought, compatibility in attitudes towards cultural differences, a willingness to learn from the diversity of partners, strong commitment and mutual trust are important contributors to success (Child and Faulkner, 1998). These factors again underline the importance of relationships in collaborative arrangements.

2.3.9. *Organisational relationships*

Collaborations, like personal relationships, are fragile things, more prone to failure or weak outcomes than success (Huxham, 2003). Thus, there are two key dimensions to any collaboration emphasised by several authors: the interpersonal relationships and the organisational relationship (Lank, 2006; Tsasis, 2009).

> *"…cooperative inter-organisational relationships are socially contrived mechanisms, which are continually shaped and restructured by actions and symbolic interpretations of the parties involved" (*Ring and Van de Ven 1994, p. 96)

This research focused on the inter-organisational relationships involved in collaboration. However, it is recognised that collaboration takes place between individuals in organisations responsible for development of inter-organisational relationships and cooperation (Child and Faulkner, 1998). As a result, the values, attitudes and behaviours of these individuals can be crucial to success of the collaboration. At the same time, the collaborative activities that foster relationships at the organisational level are equally important (Lank, 2006).

The importance of relationships in developing collaboration has long been recognised (Dyer and Singh, 1998; Gulati, 1998; Gulati, Wohlgezogen and Zhelyazkov, 2012; Al-Tabbaa, Leach and Kahn, 2019). Collaborating organisations can achieve their objectives by developing strategic and

operational complementarity defined as "organisational complementarity" (Dyer and Singh 1998, p. 668) through compatibility in systems, processes and cultures, areas where inter-organisational relationships are important. At the organisational level, the existing network of relationships that an organisation possesses can be a source of potential collaborative opportunities (Gulati, Nohria and Zaheer, 2000; Al-Tabbaa, Leach and Kahn, 2019). The presence of prior experience of working together in collaborative relationships provide the basis for trust in future collaborations. Indeed, organisations in an existing network of trusting relationships can move more quickly through the early formation stage of the collaboration process (Gulati, 1995). In elaborating a process framework for collaborations, Ring and Van de Ven (1994) highlight the significance of interpersonal and organisational relations at the three stages of collaboration identified earlier: at the negotiation stage, organisational expectations are present in the form of joint expectations of risk and trust through formal bargaining as the parties select, approach and negotiate with potential partners and through informal sense-making of the arrangements proposed and in any subsequent refining of those proposals; in the commitment stage, through formal legal and psychological contract-making; and at the execution stage, through carrying out commitments to the collaboration by role and personal interactions. The authors suggest that there is an iterative and repetitive process involving formal stages of cooperation, underpinned by more a complicated set of informal social-psychological and dynamic interactions. The importance of purpose, values and expectations in achieving a meeting of minds, or congruency, in these interactions, comes out strongly in the literature. Participants in the collaborative process seek to make sense of the new arrangements proposed in the initial stages and to re-assess and re-shape their view of the identity of their own organisation in the light of the new relationship. Communications about the organisation, the brand and values play a role in helping to produce a shared interpretation of these identities (Ring and Van de Ven, 1994).

2.4. Strategic orientation: Market and brand orientations

Having examined collaboration, this section focusses on an evaluation of the existing literature on the topic of orientation, strategic orientation, market and brand orientation. First, a broad definition of an orientation is provided, followed by what is meant by a strategic orientation, specifically by a market orientation and a brand orientation. Although there are alternative orientations that an organisation can adopt this research focuses on market orientation and brand orientation and will examine both from the philosophical and behavioural perspectives suggested in the literature.

2.4.1. Strategic orientation

The term orientation refers to an organisation's inclination to adopt a set of specific values, agree and follow specific norms of behaviour, and conduct its activities in line with these values and norms of behaviour (Mavondo, Chimhanzi and Stewart, 2005; Hakala, 2011; Cadogan, 2012). Hakala (2011, p.200) defines strategic orientations as:

> *"principles that direct and influence the activities of the firm and generate the behaviours intended to ensure the viability and performance of the firm".*

Equally, a strategic orientation is defined as "the guiding principles that influence a firm's marketing and strategy-making activities" (Noble, Rajiv and Kumar 2002, p.25) and "they represent the elements of an organisation's culture that guide interaction with the market place" (Noble et al 2002, p. 25). Not only is there an emphasis on the principles and activities that direct strategy but also on the proper behaviours for the continuous superior performance of the business (Gatignon and Xuereb, 1997).

Strategic orientations emphasise strategy and the achievement of organisational goals through the effective allocation of resources and coordination of activities (Walker, Boyd and Larreche, 1992; Zinkhan and Pereira, 1994; Cadogan, 2012). What all orientations have in common is that they encompass the strategy and

the culture of the organisation, comprising the culture, norms and values that influence the development of strategy as well as the set of behaviours and activities that are needed to implement the strategy (Hakala, 2011).

It is clear from the literature that organisations can adopt any or a number of strategic orientations (Cadogan, 2012, Matsuno, Mentzer and Ozsomer, 2002, Noble et al, 2002). Indeed, it is argued that the multi-faceted nature of many markets today may require organisations to adopt and build strategies on multiple strategic orientations (Hamel and Prahalad, 1994; Laukkanen, Nagy, Hirvonen, Reijonen and Pasanen, 2013; Laukkanen, Tuominen, Reijonen and Hirvonen, 2016; Anees-ur-Rehman and Johnston, 2019). These can include market or customer orientation (Kohli and Jaworski, 1990; Narver and Slater, 1990); brand orientation (Urde, 1999; Hankinson, 2001a; Hankinson, 2001b; Wong and Merrilees, 2005); strategic hybrid orientation of market and brand orientations (Urde et al, 2013 M'zungu, Merrilees and Miller, 2017; Anees-ur-Rehman et al, 2017); innovation or technology orientation (Gatignon and Xuereb, 1997; Grinstein, 2008), learning orientation (Sinkula, Baker and Noordewier, 1997), entrepreneurial orientation (Miles and Arnold, 1991), product, production or cost orientations (Laukkanen et al, 2013). These can be seen as a strategic choice by the organisation to organise and coordinate its activities in a particular manner (Noble et al, 2002). Equally, a strategic orientation can emerge from the patterns of decision-making or the results of organisational learning (Mintzberg, 1989).

A dominant logic is defined as the way in which managers think about their business, make resource allocation decisions and manage all aspects of structure, administrative, financial and HR processes; it is "a knowledge structure and set of elicited management processes" (Bettis and Prahalad 1986, p.490). A dominant logic reflects the mind-sets, schemas and mental models of managers. It represents the learned problem-solving behaviour and reinforcement of a worldview, often found in the shared values and beliefs at the heart of an organisation's culture. The clear similarities between the concepts of cultural and

philosophical paradigms and dominant logic are evident and, although the underpinning elements or layers of these frameworks "differ in their visibility and interpretability", they will be reflected in the strategic orientation adopted (Homburg and Pflesser 2000, p.450).

A strategic orientation is made up of a cultural, equally referred to as philosophical, perspective and a behavioural perspective (Homburg and Pflesser, 2000). Indeed, strategic orientations, such as market orientation and brand orientation, have been examined from these perspectives as well as that of their relationship with organisational performance (Urde et al, 2013). Strategic orientations can be viewed as philosophies, which are embedded in an organisation's culture and which influence strategy formulation and implementation: "they represent the elements of an organisation's culture that guide interaction with the market place" (Noble et al 2002, p. 25). A strategic orientation, therefore, is deep-rooted within an organisation's culture and is based on a specific set of shared values, beliefs and principles (Deshpandé and Webster, 1989). At the same time, a strategic orientation can also be seen as a deliberate choice: a strategic direction chosen to implement a competitive strategy and develop the organisational behaviours that lead to a sustained competitive advantage and performance (Gatignon and Xuereb, 1997). Thus, a philosophical perspective on an orientation is one that looks at the deeply and widely held commitment to a set of values, beliefs and processes; in the case of a customer orientation, or the marketing concept, these might be expressed in the belief that all decisions start with the customer (Day, 1994). The distinction is important as much of the literature on market orientation refers to *cultural* and behavioural perspectives, and that of brand orientation refers to *philosophical* and behavioural perspectives. Given that cultural or philosophical perspectives both refer to the common idea of a set of values and beliefs characteristic of a social group or organisation, this research will use the term 'philosophical perspective' to encompass those elements of organisational culture in the form of values, norms and beliefs.

2.4.2. Market orientation

The seminal discussions on the concept of market orientation are provided by Kohli and Jaworski (1990) and Narver and Slater (1990). Market orientation is often seen as a focus on the customer. Indeed, the terms market oriented, market driven, and customer focussed are considered to be synonymous (Slater and Narver, 1995). Two general perspectives on market orientation are evident in the literature: a behavioural perspective and a philosophical (cultural) one (Deng and Dart, 1994; Homburg and Pflesser, 2000; Ashwin and Hirst, 2015). The behavioural perspective draws on Kohli and Jaworski (1990) and the three specific behaviours of information gathering, dissemination and developing appropriate responses; the philosophical one draws on Narver and Slater (1990, p.21) where market orientation is defined as an "organisational culture" or more fully as:

> "…the organisation culture that most effectively and efficiently creates the necessary behaviour for the creation of superior value for buyers and, thus, continuous superior performance for the business".

There is debate as to whether market orientation is a specific set of organisational values or a specific set of behaviours. The literature provides evidence of both perspectives. Day (1994), Deshpandé, Farley and Webster, (1993), Deshpandé and Webster (1989), Narver and Slater (1990) and Slater and Narver (1995) all describe market orientation from a cultural perspective. In fact, the majority of the literature treats market orientation as a company culture – a philosophy and a system of beliefs that guide the practice of the company (Grinstein, 2008). The achievement of superior performance is based on developing an organisational culture and climate that allows organisations to respond to a changing environment through learning, adapting structures, processes and systems (Slater and Narver, 1995).

From a behavioural perspective, market orientation is seen as valuable because it focuses the organisation on gathering information on customers' needs and on competitors' capabilities to meet these needs. This information is then used to develop strategies that enable the organisation to offer products and services of

superior customer value. The full definition provided by Kohli and Jaworski (1990, p.1) is:

"…the organisation-wide generation of market intelligence pertaining to current and future customer needs; dissemination of the intelligence across departments, and organisation-wide responsive to it".

Equally, Deshpandé and Farley (1996) suggest that market orientation can be measured from a perspective of activities (i.e., a set of instruments, tools, behaviours and processes) but recognize that this involves ignoring cultural, or philosophical manifestations. Jaworski and Kohli (1996) study the differences in the philosophical and behavioural definitions of market orientation and conclude that both have merit. There is some use of related terms such as marketing orientation, customer orientation and the marketing concept. For the purposes of this research, market orientation is used as an inclusive view, where these terms refer to the "same idea about value creation and the ability of the company to understand and make use of the information it holds about its customers, competitors and markets (Hakala 2011, p. 201)

Table 3 shows the definitions of market orientation and the dominant perspective behind each one.

Table 3: Definitions of market orientation

Author(s)	Definition	Perspective
Narver and Slater (1990, p.21)	The organisation culture that most effectively and efficiently creates the necessary behaviour for the creation of superior value for buyers and, thus, continuous superior performance for the business.	Philosophical
Kohli and Jaworski (1990, p.1)	The organisation-wide generation of market intelligence pertaining to current and future customer needs, dissemination of the intelligence across departments, and organisation-wide responsive to it.	Behavioural
Deshpandé et al (1993, p. 27)	The set of beliefs that puts the customer's interest first, while not excluding those of all other stakeholders such as owners, managers, and employees, in order to develop a long-term profitable enterprise.	Philosophical
Homburg and Pflesser (2000, p.450); Mavondo et al, 2005	An organisational culture as a construct including the four components of (I) organisation-wide shared basic values supporting market orientation, (2) organisation-wide norms for market orientation, (3) perceptible artefacts of market orientation, and (4) the market-oriented behaviours	Philosophical and behavioural
Ferrell et al, (2010, p.93)	Reconfigures market orientation to stakeholder orientation as the organizational culture and behaviours that induce organizational members to be continuously aware of and proactively act on a variety of stakeholder issues.	Philosophical and behavioural
Crittenden et al (2011, p.82)	A focus not just on customers and competitors but on a broader base of sustainability that includes all stakeholders that provides the opportunity to advance market performance and differentiate new and existing brands.	Philosophical and behavioural

2.4.3. Brand orientation

There has been a growing emphasis on and examination of the brand orientation concept from academics across a range of industries and organisations: not-for-profit and the charity sector (Hankinson, 2000, 2001a, 2001b, 2002; Ewing and Napoli, 2005; Napoli, 2006; Mulyanegara, 2010; Gromark and Melin, 2013; Lee, 2013); museums and the arts (Baumgarth, 2009; Evans, Bridson and Rentschler, 2012); business-to-business (Urde, 1994, 1999; Wong and Merrilees, 2005, 2007a, 2007b, 2008; Baumgarth, 2010; Huang and Tsai, 2013; Ko Ngugi, Liu and Chapleo, 2013; Urde et al 2013; Reijonen, Hirvonen, Nagy, Laukkanen and Gabrielsson, 2015; Muhonen, Hirvonen and Laukkanen, 2017; Anees-ur-Rehman et al, 2017; Chang, Wang and Arnett, 2018); destination marketing (Hankinson, 2011); retail fashion (Bridson and Evans, 2004, Bridson, Evans, Mavondo and Minkiewicz, 2013) and retail banking (Wallace, Buil and Chernatony, 2013). Despite this growing body of knowledge, brand orientation is still seen as an "emerging concept and new paradigm" of the branding

literature, (Baumgarth et al 2013, p.973). Accordingly, it is necessary to explore some of the key definitions and conceptual foundations of the brand orientation concept.

Brand orientation can be seen as a manifestation of a dominant logic where the emphasis is on service-centred model of exchange (Vargo and Lusch, 2004) focussed on intangibles (such as the brand), competences (such as brand management) and relationships (potential collaboration between a network of partners) and operant resources (complementary assets and resources). Brand orientation is deliberate; a conscious choice of how the organisation's resources will be used to achieve its goals. In fact, it is central in that this deployment of resources is put at the heart of the organisation's activities. It is the organisation's overall approach to brands. In doing this, the brand is imbued with emotional and symbolic significance, drawing on the mission, vision and core values of the organisation. The brand is not owned by the marketing function rather the whole organisation and its stakeholders. It is characterised by a willingness to invest in the resources and processes to develop and manage the brand (Gromark and Melin, 2011; Reijonen et al, 2015). The view taken in this research is that brand orientation, as a strategic orientation, can be seen as both a strategic disposition and a strategic choice (Morgan and Strong, 1998; Avlonitis and Gounaris, 1999). Reflecting these perspectives, the literature on brand orientation has tended to fall into two camps: "philosophical" (Bridson and Evans, 2004; Wong and Merrilees, 2005, 2007a, 2007b and 2008; Evans et al, 2012) and "behavioural" (Urde 1994, 1999; Hankinson, 2001a, 2001b; Hirvonen and Laukkanen, 2014; Muhonen et al, 2017), prompting attempts to bring together these perspectives to create a single integrated definition of brand orientation (Ewing and Napoli 2005; Baumgarth, 2010; Bridson and Evans, 2013). This chapter examines these two different perspectives, by looking at the evolution of brand orientation to identify its main conceptual elements.

2.4.3.1. *Philosophical perspective*

Hankinson (2001a, p.231), in examining the charity sector, defines brand orientation from a philosophical perspective as:

> *"…the extent to which organisation regards themselves as brands and an indication of how much (or little) the organisation accepts the theory and practice of branding."*

The philosophical element is emphasised in this perspective of brand orientation as a predisposition towards branding and the implementation of branding, requiring organisations to understand the importance of brands and brand management (Hankinson, 2001b). Equally, the term "philosophical" in connection with brand orientation focuses on the way an organisation perceives, regards, understands and accepts the concept of brands and branding (Bridson and Evans 2004, p.404):

> *"The philosophical foundation views brand orientation to be embedded in the organisation's thinking and reflected in organisational values and beliefs."*

Evans et al (2012, p.1471) describe this as a philosophical approach suggesting that "philosophical" means the way that an organisation "thinks" about branding and "accepts" its (branding's) basic principles (theory and practice) as valid. In fact, these perspectives underpin the view that brand orientation, as a strategic orientation, is embedded in and central to (or at the heart of) the organisation's thinking, guiding the organisation in future direction and interaction with stakeholders, and evident or reflected in the stated or perceived organisational values and beliefs (Bridson and Evans 2013; Gromark and Melin, 2013; Huang and Tsai, 2013; Urde et al, 2013). As such it can be categorised as a strategic orientation. The brand is an essential, integral and important part of the thinking of management (Wong and Merrilees, 2007a; 2007b). This view of brand orientation refers to the extent that branding plays a central role in strategy development. It is seen as a state-of-mind that forms a basis for the development of marketing and related strategies:

> *"Brand orientation is a mind-set that ensures the brand will be recognised, featured and favoured in the marketing strategy"* (Wong and Merrilees 2008, p.374)

Brand orientation is a management decision to incorporate brands into strategy, thereby raising the priority accorded to brands and their effective management to a strategic level, so that the organisation can achieve a long-term sustainable competitive position. This is articulated in a clear and compelling mission and vision for the organisation, which provides the basis for aligning the brand with organisational direction (Baumgarth et al, 2013). In a brand-oriented organisation, the brand is used as a "beacon" or "compass" that guides the organisation and inspires employees and other related stakeholders to be "efficient brand ambassadors" (Gromark and Melin 2011, p.401; Evans et al, 2012) bringing brand values to life. In this philosophical perspective, it is asserted that a "brand oriented strategy is reflected through the culture of the organisation" (Anees-ur-Rehman et al 2017, p. 587) and that this culture comprises not only encompasses a branding philosophy, visible in the policies and business objectives but also in the management processes of the brand (Balmer, 2013).

> *"Brand orientation is where the organisation's values, attitudes, visions and general approach to brands make a difference – a world of difference"* (Urde 1999, p.132).

> *"Brand orientation is a mind-set whose characteristics include the importance attributed to the brand identity, namely its mission, vision and values. From a cultural perspective, brand orientation may also be defined as a certain type of corporate culture or as a particular mind-set of a company"* (Urde et al 2013, p.3).

The emphasis is on the brand in a brand-oriented organisation (Gromark and Melin, 2013) where brand values and brand identity are derived from and aligned with mission, vision and core values of the organisation. As a result, the focus in a brand-oriented organisation is on the "core value-based development of the brand" (Baumgarth et al 2013, p.973). Moreover, concrete brand-oriented behaviours are supported by belief in the brand as an important factor in competitive success and an understanding of the basic principles of brand management, at the top management level:

> *"Brand orientation is a deliberate approach to brand building where brand equity is created through interaction between internal and external stakeholders, where brand management is perceived as a core competence, and where brand building is intimately associated with organisational development and superior performance"* (Gromark and Melin 2013, p.1105).

2.4.3.2. Behavioural perspective

Turning to the behavioural perspective of brand orientation, a broad definition is provided from a behavioural perspective as:

> *"the processes of the organisation revolve around the creation, development and protection of brand identity in an on-going interaction with customers with the aim of achieving lasting competitive advantage, in the form of brands,"* (Urde 1999, p.117).

The behavioural perspective focuses on the processes, uses, behaviours, practices and activities of brand orientation. It involves "behavioural components such as 'communication' and 'strategic use'" thereby emphasising not only the use of branding concepts but also the practices of branding (Hankinson 2001, p.346; Baumgarth et al, 2013). Brand management involves the creation of a superior product offering to support a differentiated positioning, management of the brand elements, protection of the brand, and coordination of communications (Urde, 1994, 1999; Ewing and Napoli, 2005; Napoli, 2006). There are a number of uses and management activities which represent this behavioural perspective: the involvement of top management in branding; analysis of the understanding and perception of different stakeholders of the values represented by the brand; the importance given to effective brand communication of brand values using multiple tools to both internal and external audiences the strategic resource use of the brand to interact with key stakeholders; brand management as an activity, requiring cross-functional interaction and coordination with other areas and the support of the organisation in terms of defined responsibilities and engagement (Hankinson, 2001a, 2001b; Wong and Merrilees, 2005; Baumgarth, 2010; Hankinson, 2011; Hodge, McMullen and Kleinschafer, 2018).

Equally, in the behavioural camp, brand orientation is described in terms of implemented behaviours and activities (Bridson and Evans, 2004). The link to activities is established by what organisations do with their brands that ultimately leads to seeing them as strategic assets. These activities include protecting the brand (trademarks, patents, and intellectual property protection), developing and communicating an identity and positioning, developing value-added products that fit within the brand vision of management, and developing the brand vision. This

means that the management of the brand has to be conducted with care for the identity of the brand, its communication and its evolution over time. This stewardship implies the development of a range of brand-oriented behaviours: internal anchorage of brand identity in the organisation (Urde et al, 2013); living the brand (Ind and Bell, 1999; Ind, 2001; Ind and Bjerke, 2007); management of corporate identity and corporate design; integrated marketing communications; measurement of brand performance and brand equity. It is argued that a brand orientation is evident, or manifested in, five potential outcomes: the development and use of brand spokescharacters, the extensive use of strategic and tactical integrated marketing communications, the development of a unique brand position, the creation of a distinctive brand using all elements of the marketing mix and continuous efforts to develop and innovate the brand (Harrison-Walker, 2014a, 2014b). All of these outcomes place particular emphasis on the behavioural aspect of brand orientation through active brand management. Moreover, the practices of brand orientation are extended to include brand-building activities such as embedding the brand in the organisation's thinking, internal communications and ensuring consistency in understanding (Hankinson, 2002). The emphasis on identification with the brand, evident in an understanding of and commitment to the brand values, is seen as part of a brand-oriented organisation (Reid, Luxton and Mavondo, 2005; Huang and Tsai, 2013).

2.4.3.3. An integrated definition of brand orientation

Bridson and Evans (2004, p.404) attempt to synthesise the two perspectives on brand orientation:

> "*Thus, brand orientation is conceptualised as a multidimensional construct encompassing the organisation's values, beliefs, behaviours and practices towards brands…the degree to which the organisation values brands and its practices are oriented towards building brand capabilities*".

Ewing and Napoli (2005) equally comment on the philosophy of brand orientation as a shared sense of meaning about brands that recognises their importance and value to the organisation and its performance. The authors go further to suggest

that this philosophy will be evident in an organisational-wide process of internal and external activities that establish brand knowledge and positive perceptions:

"We define (brand orientation) as the organizational wide process of generating and sustaining a shared sense of brand meaning that provides superior value to stakeholders and superior performance to the organization…" (Ewing and Napoli 2005, p.842).

"…and creating this shared sense of meaning is a brand management activity" (Ewing and Napoli 2005, p.847).

As a result, one of the primary functions of brand management, then, is to create, coordinate, monitor and adjust interactions between an organisation and its stakeholders to generate and sustain brand meaning. This extends to internal departments: establishing cross-functional integration is seen as an effective method of creating consistent brand values and brand positioning.

Implementation is played out through the marketing planning process, firstly setting strategy with brands at the heart and, secondly, through activities in the marketing plans that deliver a distinctive brand through the marketing mix elements and understanding of the brand throughout the organisation. This distinctiveness includes all aspects of marketing; this can relate as much to a brand based on distinctive products and services as well as on any other marketing activities such as distribution or communications (Urde, 1999; Wong and Merrilees, 2005; Harrison-Walker, 2014a, 2014b). Brand orientation is also brand-building. Brand-oriented organisations have a passion for brands and seek to create and communicate an identity with meaning that resonates with the core organisational values: "the lasting inner values" and the understanding of these values, namely "what (does) the brand stand for" (Urde 1999, p.127).

2.4.4. Hybrid market orientation and brand orientation

There are a growing number of studies that look at the interaction of brand orientation with other strategic orientations, such as market orientation (Urde et al, 2013; Anees-ur-Rehman et al, 2017; M'zungu et al, 2017; Chang et al, 2018;

Anees-ur-Rehman and Johnston, 2019). Some authors argue that brand orientation is market orientation "plus" (Urde 1999, p.118), where market orientation is an antecedent to brand orientation. On the other hand, Baumgarth (2010, p.656) provides a definition of brand orientation as:

"A specific type of market orientation, which is distinguished by the high relevance accorded to branding by top management".

Equally, Wong and Merrilees (2007b, p.391) argue that "a brand oriented or brand-based strategy must be built on the foundation of market orientation" so that market orientation becomes a strategic platform, a necessary condition, for brand orientation; brand orientation may be used together with other strategies, such as a market-oriented approach (Urde et al, 2013). A limited number of conceptual papers have examined the interplay between market orientation and brand orientation (Ambler, Bhattacharya, Edell, Keller, Lemon, and Mittal, 2002; Reid et al, 2005; Baumgarth et al, 2013; Gromark and Melin, 2013; Park and Kim, 2013; Urde et al, 2013; M'zungu et al, 2017). There has also been limited empirical research into the relationship between the two concepts (Bridson and Evans, 2004; Laukkanen et al, 2013; Mulyanegara, 2011; Reijonen, Laukkanen, Komppula and Tuominen, 2012; Huang and Tsai, 2013; Reijonen, Pardanyi, Tuominen, Laukkanen and Komppula 2014). It is argued that there is a connection between the two orientations and that, generally, higher levels of market orientation are associated with higher levels of brand orientation (Reid et al, 2005; Mulyanegara, 2011).

Urde et al (2013) suggest that there are four basic approaches to examining the concepts of market and brand orientation: two pure approaches consisting of a) an "inside-out" brand orientation approach where the emphasis is on the brand and its identity; and b) a "outside-in" market approach with a focus on the customer and the brand image; two hybrid approaches combining both orientations, where, firstly, the emphasis is put on the market first but recognising the importance of the brand (a market and brand orientation approach) and, secondly, where the emphasis is on the brand but recognising customer needs and want (a brand and market orientation approach).

"Brand and market orientation, and market and brand orientation are hybrid versions, one being related more closely to brand orientation and the other more closely to market orientation." (Urde et al, 2013, p.4)

This dynamic and synergistic interaction between brand and market orientations is defined as a strategic hybrid orientation, which "consists of primary and secondary strategic orientations, where the latter is the original strategic orientation of the firms and the latter is the subsequent orientation adopted" (M'zungu et al, 2017, p.277). In this variant, the primary strategic focus in on building a brand identity, as one aspect of brand orientation, and the second one is on satisfying audience and customer needs. In the market-brand orientation, the converse is true, so that different foci and capabilities should hold across the two hybrid forms. The theory also suggests that there is some form of synergistic interaction between brand and market orientation (M'zungu et al, 2017). It is argued that growth-oriented and growing SMEs adopt this hybrid form of orientation to a greater extent (Reijonen et al, 2012; Reijonen et al, 2014). The various views on the relationship between market orientation and brand orientation can thus be summarised as: firstly, market orientation and brand orientation may co-exist alongside each other, where the latter can be seen as a variant of the former, equally market orientation may be a necessary platform or antecedent for brand orientation and, secondly, market orientation and brand orientation are alternative strategic orientations, that can be used together, on their own, or combined in hybrid forms (Urde et al, 2013; M'zungu et al, 2017). This research takes the second of these viewpoints, since the two strategic orientations provide a focus on the philosophical and behavioural aspects of interest, when organisations look to collaborate through shared values and behaviours. Typically, some of these aspects would be evident in the brand values and brand identities of the organisations seeking to collaborate.

2.4.5. Brand values

A key element of brand orientation is the brand identity, built up from the brand's vision and values (Baumgarth et al, 2013). Brand identity is conceived as a multi-dimensional construct, where a number of different brand elements work together to define the brand: brand vision, brand values, brand positioning and brand credibility (de Chernatony and Dall'Olmo Riley, 1998; de Chernatony, 1999; Aaker and Joachimsthaler, 2002; Baek, Kim and Yu, 2010; Kapferer, 2012) The potential mismatch between brand identity and brand positioning with brand image has been examined in the broadcast media industry in regard to commercial and public sector broadcasters (Förster, 2011; Lowe, 2011) and in print media (Siegert et al, 2011). The evaluation of the literature focuses on brand values and brand credibility as potentially important elements in collaboration between organisations.

The key elements of any brand identity are the core values of the brand, derived in turn from the organisational values and culture. The brand identity and organisation values are interlinked and represented by the core values and promises of the brand and the way the organisation works and behaves. Brand identity in the form of mission, vision, and values is seen as a guiding light and hub for organizational culture, behaviour, and strategy. In brand-oriented organisations, the identity of the brand and the identity of the organisation as a whole are fully integrated: brand values are the organisation's values (Hatch and Shultz, 2003; Urde et al, 2013; Hirvonen and Laukkanen, 2014). A strong identity is important for communicating a consistent internal and external image among stakeholders (Simoes and Dibb, 2001).

A definition of brand values, in the context of corporate brands, is put as:

> *"Mind-sets rooted within an organisation and the essential perceptions held by customers and non-customer stakeholders defining the identity of a brand. These values influence both the internal and external sides of the brand. The key question answered by core values is "what the corporate brand stands for". The core values are overarching concepts rooted in and distilled from the organisational values and resonating with the customers' perceived values"* (Urde, 2009, p.621)

As a result, the claimed values of the (corporate) brand must resonate with the meaning and values that organisational members hold and demonstrate in their behaviour. (Hatch and Schultz, 2003, p.1046):

> *"When corporate branding works, it is because it expresses the values and/or sources of desire that attract key stakeholders to the organisation and encourage them to feel a sense of belonging to it."*

Creating a brand-oriented organisation implies an authentic brand, built on the shared values that produce brand meaning for the organisation and stakeholders. Organisational behaviour can be seen as the expression of brand values (Ind, 2001; Hatch and Schultz, 2003). In the brand building process, these brand values are converted into customer and stakeholder values (what the brand offers and how it is perceived, its image). Urde (1999) argues that this is the balance of internal and external perspectives. Thus, the brand values and promise are a strategic focal point and form an important element of shared values for the organisation. Brand values are a strategic tool of brand orientation that help to create shared values through "a shared brand vision" (Reid et al 2005, p.17). In a study of internal branding in retail banking:

> *"Brand values were the primary mechanism to implement a brand orientation…, as values helped to communicate brand-supporting behaviours to employees, allowing them to bring the brand to life."* (Wallace et al 2013, p. 1011)

According to Gromark and Melin (2013, p.1114), "core (brand) values and positioning are the most important lodestars in daily brand-building, both internally and externally". This suggests that an integrated approach to brand orientation comprises both creating core brand values, because these flow from the mission and vision of an organisation, and encouraging brand behaviours, the day-to-day activities that are carried out to deliver the brand promise. The strategic orientation of the organisation around the brand is cemented through the brand values.

2.4.6. Brand credibility

The existing literature suggests that brand credibility is defined as a brand that consistently delivers on its promises over time and that is seen to possess expertise and trustworthiness (Erdem and Swait, 2004). Brand credibility is an element that reduces risk and builds brand loyalty (Anees-ur-Rehman et al, 2017). It is the sum of past behaviours and has been referred to as reputation (Herbig and Milewicz, 1997). The reputation of the organisation and the people involved in the organisation both play a role in establishing credibility. Reputation then is an estimation of the consistency over time that the brand will deliver on what it says it will do. This credibility is underpinned by several critical success factors: track record, prior experience of the brand and the perceived level of quality (Herbig and Milewicz, 1997). In the context of the media industry, creativity can be added to this list, as the ability to consistently deliver familiar, yet novel, products with audience appeal and critical acclaim (Lampel, Lant and Shamsie, 2000; Hesmondhalgh, 2007). One of the key roles of brand management is to build a consistent and clear brand identity, which translates into a credible brand image, based on the reputation of the organisation to deliver on the brand promise over time (Baek et al, 2010). Brand credibility is built on the reputation of organisations and individuals for expertise and trustworthiness (Erdem and Swait, 2004). In the media industry, expertise tends to be associated with the tacit knowledge of creative individuals and with their combined experience and judgement or intuition (Lampel, Lant and Shamsie, 2000).

2.4.7. Creativity in the media industry

Although there is "little consensus on what creativity actually is" (Dwyer 2016, p.343) creativity can be defined as "the production of novel and useful ideas by an individual or small group in individuals working together" (Amabile 1988, p.126). Creativity is similarly referred to as "the production of any idea, action, or object that is new and valued" (Csikszentmihalyi 2000, p.338). Organisational creativity is defined in a similar way as "the creation of a valuable, useful new product, service idea, procedure, or process by individuals working together in a complex social system" (Woodman, Sawyer and Griffin 1993, p.293). From an

individual perspective, creativity requires "knowledge and expertise of the branch or industry concerned" in the form of skills, competences or knowledge, making creative professionals important organisational assets (Malmelin and Virta 2016, p.1043).

> *"Creativity plays a central role in the media industry, since creativity lies at the heart of content, the generation of which is the sector's fundamental activity and raison d'être"* (Küng 2004, p.66)

Given the individually differentiated nature of media content or products and the variability in the ways which they can be created, creativity is crucially important in media production (Dwyer, 2019a). It is important in terms of the leadership and management of creative people, elevating these areas to critically important success factors in media industry organisations (Aris and Bughin, 2005). Equally, creativity is "one of the most important strategic issues for media firms" (Küng, 2017, p.105) and its importance is increasing with the strategic challenges faced by the media industry. The strategic challenge is not just creativity in content production, but creativity in terms of business models, structures and systems to deliver that content:

> *"…especially for media companies with their creative process and often free-spirit environment, it is vital to keep enough flexibility within the organisational structures not to harm the necessary creative and innovation potential"* (Baumann 2015 p.76)

The levels of organisational and individual creativity are particularly relevant to the media industry as a knowledge industry looking for creative solutions to complex problems (Küng, 2017). The nature of activity in the media industry requires creation of a product which must be both familiar yet intrinsically different to previously produced products to attract audiences (Gil and Spiller, 2000). The characteristics of creative work, identified as infinite variety in possible solutions which cannot be defined in advance, the uncertainty about the marketability of creative output and the issue that creative talent enjoys the creative process for its own sake, mean that managing the creative process is challenging in itself (Caves, 2000; Gil and Spiller, 2000). As a result, organisations in the media industry need a constant flow of creative ideas to meet audience demand for

novelty and for competitive advantage (Caves, 2000; Hesmondhalgh, 2007). It is argued that creativity is "deeply embedded" in many roles in media organisations and that it is "so much part of the DNA of everyday activities that it is often hard to see at surface level" (Küng 2017, p.106). The need for creativity is greater when the environment is changing rapidly through technological turbulence, as is the case for the media industry (Yoffie, 1996; Küng, 2004). Four criteria are used to define creativity (Amabile, 1988; 1998; Amabile, Conti, Coon, Lazenby and Herron, 1996; Hennessey and Amabile, 2010): possesses originality, novelty and uniqueness that result in an appropriate solution; is of value to the audience or user; is critically acclaimed by industry experts and insiders; contributes to the successful achievement of strategic objectives. These criteria are as applicable to organisations in the media industry as to any other organisations (Küng, 2017) in terms of the skills, expertise and work environment that encourages and nurtures creativity (Amabile, 1988; 1998). Moreover, creativity is sought and needed in business practices, processes, systems and strategies to respond successfully to the dynamic and often turbulent environment in the media industry (Dwyer, 2016; Malmelin and Virta, 2016; Küng, 2017).

2.5. Shared values

This section looks at the existing literature on shared values in relation to possible links with collaboration and strategic orientations. It provides a brief overview of organisational culture to identify some of the key elements or components before examining the role of individual or collaborative values.

2.5.1. Artefacts, values and assumptions

Organisational culture plays an important role in the development and implementation of strategy. Schein (1990) proposes three levels when considering organisational culture: artefacts, values and assumptions. A value is "an enduring belief that a specific mode of conduct or end-state of existence is personally or socially preferable to an opposite or converse mode of conduct or

end-state of existence" (Rokeach 1973, p.3). Core values and shared values, key parts of organisational culture, are defined as:

> "…the essential and enduring tenets of an organization. A small set of timeless guiding principles, core values require no external justification; they have intrinsic value and importance to those inside the organization." (Collins and Porras 1996)

> "The pattern of shared values and beliefs that helps individuals understand organisational functioning and thus provide them norms for behaviour in the organisation" (Deshpandé and Webster 1989, p.4)

The importance of shared values can be emphasised not just in connection with individuals within an organisation but also partners. In this way, shared values are those beliefs, behaviours, policies and goals that are held in common about what is "important or unimportant, appropriate or inappropriate and right or wrong" (Morgan and Hunt 1994, p.25). These embedded values and beliefs that guide behaviour are a more decipherable level of organisational culture (Schein, 1990) and may be evident in the organisational and brand values, and the brand identity of the organisation. Artefacts and creations can be considered as the tangible and observable symbols encompassing elements of brand identity such as logos, uniforms, physical layout and corporate communications, expressed in published statements and reports. Values are the espoused values of the organisation, expressed in terms of corporate norms, ideologies, charters, and philosophies (Schein 1990, p. 112). Artefacts and creations and values and beliefs are also expressed in the supporting behaviours of individuals. From a branding perspective these levels can be equated to brand values and brand management activities (Baumgarth, 2010). Basic assumptions can be seen as the taken-for-granted cultural paradigm of the organisation that underpins the values and artefacts. It is argued that these elements can only be understood if the assumptions are known (Schein, 1990).

Artefacts and creations are seen as the outermost evidence of an organisational culture, visible in the architecture or physical layout of buildings; its language; its

symbols; the style of dress and manner in which people talk to each other; in its myths and stories; in published statements and observable rites and ceremonies; and in norms of behaviour and taboos. Although it is relatively easy to observe shared values through these items, it can be difficult to interpret them without the deeper understanding of the basic cultural assumptions. The espoused values and beliefs of an organisation are visible internally and externally, typically in the form of desired values and behaviour statements, which may link to performance appraisal and reward mechanisms. Typically, these espoused values will encompass areas such as trust, honesty, effort and the basis of reward. Behaviours can be common and pervasive reinforcing the practices and shared values with rewards and sanctions (Kotter and Heskett, 1992). Although these values and beliefs may be shared and validated through the experience of groups and individuals in the organisation, they may not be universally shared (Argyris and Schon, 1996). There may be conflict between espoused values and the taken-for-granted assumptions at the heart of the organisational culture. Equally, there may be ambiguity and misunderstanding. As a result, Schein (1990) argues that it is the shared values at the deeper level of basic assumptions that must be understood to discern patterns of behaviour correctly.

Schein (1990) places the basic assumptions at the core of an organisation's culture. These are the taken-for-granted assumptions about the ways in which the organisation should adapt and operate to respond to a changing environment, about the ways in which people should behave, about the ways in which decisions should be made and about the basis on which the organisation competes. They include unconscious assumptions about human nature and are typically "nonconfrontable and nondebatable, and hence extremely difficult to change" (Schein 2010, p. 28). In this sense they may include assumptions about whether competition or collaboration, at organisational or individual levels, is a desirable mode of strategy or behaviour. The key point is that these basic assumptions are shared beliefs and values, having been tested as effective solutions to problems faced by the organisation in the past (Oliver, 2019). They are important concerns and aims that are shared by most of the organisation; they shape individual and

group behaviour and persist over time even if group membership changes (Kotter and Heskett, 1992). Although basic underlying assumptions reflect the unconscious, taken-for-granted beliefs and values of the organisation, they differ from espoused values and beliefs. These consist of the consciously held assumptions about what course of action is effective and correct to address any given problem. Espoused values and beliefs consist of codes of behaviour that guide the organisation and provide induction and training mechanisms for new members of an organisation:

> *"Such beliefs and values often become embodied in an ideology or philosophy, which the serves as a guide to dealing with the uncertainty of intrinsically uncontrollable or difficult events" (Schein 2010, p.25).*

2.5.2. *Cultural compatibility*

Cultural compatibility, in the form of "shared values, is one of the most important enablers" in preparing for collaboration (Lank 2006, p29). Culture displays itself at a fundamental level in the values of the organisation. Core values of the collaboration group are vital to the success of the collaboration. Success depends on a shared vision, shared values, resulting in common beliefs (Lank, 2006) in the preparing and nurturing stages. In these formative stages (preparatory/exploratory/nurturing) stages, emotional and affective values are important as witnessed in chemistry (of leadership), compatibility of culture, philosophy and way of working (Kantner, 1994). It is vital to success that the core values of the collaborating group are evident in a shared vision and shared values (Lank, 2006), suggesting that there is a focus on building individual relationships and supportive behaviours. Initial conditions at the start of collaboration play an important role in its evolution by creating learning and adaptive behaviours (Doz, 1996). However, cultural compatibility does not imply similar cultures; it is a willingness to show cultural sensitivity and develop ways of cooperation, acceptable to all parties.

2.5.3. Trust and commitment

Trust is defined as "the willingness to rely on a partner in whom one has confidence" (Moorman et al 1993, p. 82), or a general confidence in the reliability and integrity of a partner (Morgan and Hunt, 1994). The importance of trust in collaborative relationships has long been recognised forecasting the rise of networks of organisations, whose interrelationships are cemented together by means of "sharing and commitment based on trust" (Achrol 1991, p. 89). In examining relational exchanges, Morgan and Hunt (1994, p.22) highlight commitment and trust as key factors in developing sustainable, long-term, relationships, because they "lead directly to cooperative behaviours". It is suggested that the closer relationships resulting from an orientation towards the brand can result in higher levels of trust and commitment (Keh and Xie, 2009). Trust is based on belief, or a level of confidence, that a partner will act reliably and with integrity. It is seen as the "cornerstone of strategic partnerships" (Spekman 1988, p. 79), which is capable of attracting others to collaborate. As a result, trust and commitment are seen as critical elements of organisational behaviour that help build and maintain relationships. Equally, Lynch (2015) states there are two major factors: firstly, clarity of objectives and expectations and, secondly, mutual trust, where the depth and longevity of the collaboration influence the degree of trust present. Trust plays an important role at several points in the collaborative process. Child and Faulkner (1998) see trust being built through three stages of collaboration: selecting a partner (or partners) "calculation", "understanding" and "bonding": "A basis for trust needs to be found for cooperation to get underway in the first place" (Child and Faulkner 1998, p.332). If reputation is strong then trust may be present from the outset (Doz and Hamel, 1998).

Trust is an important in that it provides a benchmark to assess the strategic intent and fit between potential partners on formation; a basis for developing understanding and conflict resolution in implementation and a foundation for further bonding and development on evolution of the collaboration (Child and Faulkner, 1998). Underpinning the importance of relationships, Mohr and

Spekman (1994, p.148) state that "trust, the willingness to coordinate activities and to convey a sense of commitment to the relationship are key". Trust-based collaborative values and behaviours are supported by managers, by clear mission and values statements and by protocols and guidelines on expected behaviours (Miles et al, 2009). Ultimately, collaboration or "cooperation between organisations creates mutual dependence and requires trust in order to succeed" (Child and Faulkner 1998, p.332). Trust needs to be developed at the individual level and built through the stages of collaboration. Thus, the nature of individual relationships within the organisational context of the collaboration is important. The culture of the organisation, as expressed in its values, attitudes and behaviours, is critical to a successful collaboration.

2.6. Conceptual framework

This section provides a conceptual framework for the research, outlining the plan of what is to be studied, what are the elements to be examined and proposing a tentative theory of the phenomena to be investigated (Maxwell, 2005). The section will first look at the definition and understanding of what a conceptual framework is and how this knowledge has been used to construct the framework shown. The section will provide both a visual and written explanation of the conceptual framework, including the ways in which the framework is used to demonstrate how the study advances knowledge, conceptualise the research, inform the research design and provide a reference point for the interpretation of findings (Merriam and Simpson, 2000).

For Miles and Huberman (1994) a conceptual framework is a visual or written explanation of the main elements to be studied (factors, concepts and variables) and the presumed relationships between them. For Ravitch and Riggan (2017, p.8), a conceptual framework is much broader and includes the "overarching argument for the work – both why it is worth doing and how it should be done". For these authors, the framework is a way of linking all of elements of the research process, including the researcher's own interests and goals, identity and

positionality with the topics and theory examined in the literature review to produce a framework that argues for both the importance of and method for the research. This leads to a clear definition: "a conceptual framework grounds the study in the relevant knowledge bases that lay the foundation for the importance of the problem statement and the research questions" (Rocco and Plakhotnik, 2009 p.126). Following this definition and Maxwell, (2005, p.39), the conceptual framework proposed for the research is a model of what is believed by the researcher to be "the things to be studied and what is going on with these things – a tentative theory of the phenomena" that is under investigation. Figure 1 below presents the elements of the conceptual framework created for the research. A detailed explanation of these elements and the potential relationships between them follows in the paragraphs below:

Figure 1: Conceptual framework
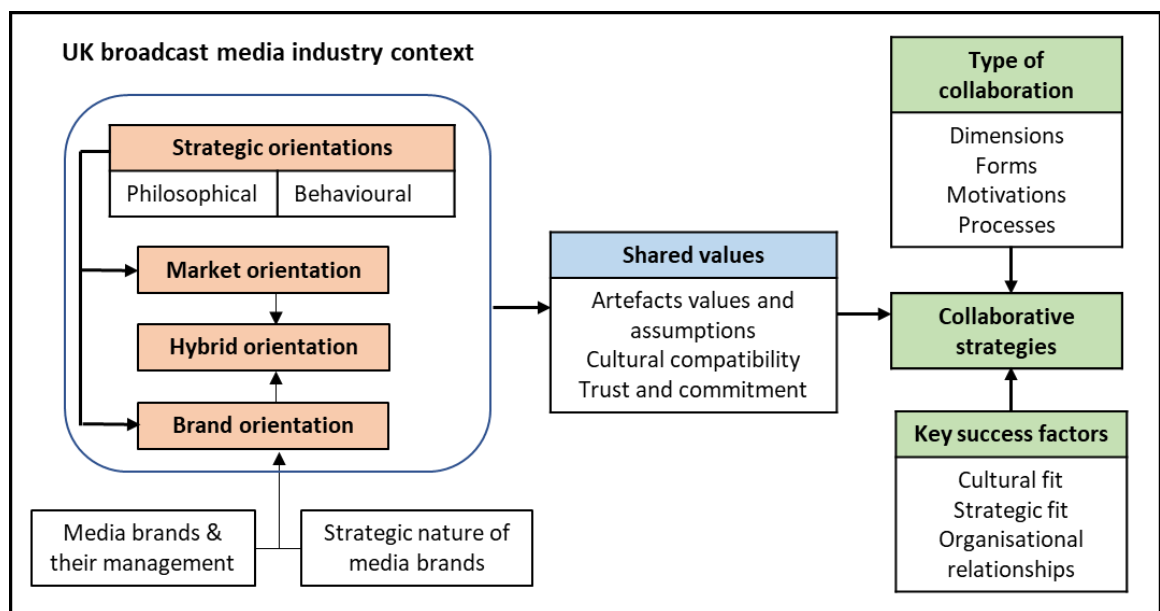
The conceptual framework drew on the five functions outlined by Merriam and Simpson (2000). As a first step, it used previous work to build a foundation for the research to introduce the main concepts and the linkages between them, and to draw on existing theory and knowledge. The broadcast media industry context was introduced with a discussion of the transformational challenges and trends caused by digital media technology, deregulation, fragmenting audiences and

new competition. The nature and role of media brands was set in this context, highlighting the distinct and sometimes unique characteristics of media brands and their management. The substantial and extensive body of existing literature on collaboration supported the development of a way to categorise the types, forms, motivations and processes of collaboration in the period between 2010 and 2017 in the UK broadcast media industry. It also helped to identify the key success factors for collaborations. The existing theory on strategic orientation highlighted the need to consider brand, market and hybrid orientations from both philosophical and behavioural perspectives. The existing literature on shared values provided a foundation to consider artefacts, beliefs, behaviours and assumptions as elements which represent the culture and shared values contained with an organisation's strategic orientation. The assessment of literature on collaboration and that on strategic orientation highlighted the potential importance of organisational relationships and of the prior experience of working together in collaborations. In addition, existing theory on brand management was examined from empirical work similar to the focus in this research (Ravitch and Riggan, 2017) to highlight the potential role of topics such as brand identity, brand values and brand credibility in the research.

As a second step, the evaluation of the existing literature demonstrated the gaps in knowledge in several areas which were the focus for the research: 1) the nature of collaboration in the context of the UK broadcast media industry, 2) the relative lack of examination of the strategic use of media brands, 3) the examination of brand orientation in a new industry context. Although media brands have been defined and their brand management considered in regard to brand strategy and brand identity, media brand orientation and its role in the collaborative strategies of UK broadcast media organisations has not been considered. In this second step, the researcher also drew on experiential knowledge (Maxwell, 2005) based on 20 years in senior management and involvement with the strategies of business-to-business organisations. The influence that this experience had on the research is discussed in the reflexive statement (Appendix 11).

In conceptualising the research, as a third step, the researcher put forward a tentative theory that the strategic orientation of broadcast media organisations guides collaborative strategy with a focus on brand or market orientation, or possibly a combination of both orientations. The orientation would be evident in the shared values espoused by the collaborating partners. Therefore, given the nature and occurrence of collaboration between 2010 and 2017 in the UK broadcast media industry, it would be expected to discern the way that strategic orientation has guided organisations in their shared values and behaviours, and in the relationships between organisations. It would be expected to discern some level of pure or hybrid brand or market orientation.

As a fourth step, the way in which the conceptual framework was used to inform the research was explained and justified in detail in the Methodology chapter. The collaborative strategies of UK broadcast media organisations were identified and classified using the units of analysis derived from existing theory in a content analysis of reported instances of collaboration between 2010 and 2017. The strategic orientations, brand management practices and shared values of broadcast media organisations were explored through in-depth interviews with senior managers in these organisations. The existing knowledge in these areas was used to support the coding of participant responses and the identification of themes. The classification of collaborative strategies was seen as the 'what' and the exploration as the 'why' of the research design (Phillips and Pugh, 2010) and appropriate methodologies, methods and instruments were justified in the Methodology chapter.

Finally, as a fifth step, the conceptual framework informed the analysis and interpretations of the research findings through the use of quantitative content analysis and qualitative analysis, suggesting an integrative approach for both quantitative and qualitative data sets to compare and consider the implications of the findings. The fourth and fifth steps outlined above, argued for the use of a

mixed methods methodology for the research. This approach is explained and justified in the Methodology chapter.

In summary, this concluding section of the Literature Review chapter drew on experience, prior theory and research to construct a conceptual framework which informs the research design and methodology and guides the analysis and interpretation of findings (Maxwell, 2005). It enabled the articulation of a research aim around the exploration of the role of brand orientation in the collaborative strategies of UK broadcast media organisations, based on identification of several gaps in what was known in this area (Merriam and Simpson, 2000). In doing so, the purpose of the research was clarified, and a set of detailed research questions or objectives can be proposed. A full discussion of the research aim and research objectives is presented at the start of the Methodology chapter that follows.

3. Methodology

3.1 Chapter overview

This chapter explains the methodological approach taken for the research. The first part reviews the research aim and objectives considering the conceptual framework developed at the end of the literature review, providing a bridge between that chapter and this. The next part looks at the research philosophy of pragmatism which provides the broad foundation and assumptions for the mixed methods methodological approach taken. This part discusses the philosophical assumptions made and evaluates their appropriateness and implications for the mixed methods research design adopted (Creswell and Plano Clark, 2018). The remaining sections provide detailed explanation and justification of how this research design was translated into a strategy by examining the research methods of data collection, sampling approach, analytical strategy for the data collected, strategy for validation and ethical considerations. It concludes with a discussion of limitations of the research and the approaches taken to mitigate these limitations.

It is argued that mixed methods research can result in superior research, due to the "methodological pluralism" of the approach (Johnson and Onwuegbuzie, 2004 p.14; Cameron, 2011). Because of the dynamic and complex nature of the phenomenon of collaborative strategy in the UK media industry, there is a need to draw on the strengths of multiple and complementary methodologies to obtain a deep understanding of the area under investigation. This approach also helps to address some of the weaknesses present in using a single method (Creswell and Plano Clark, 2018). As will be explained, the use of mixed methods is underpinned by the adoption of pragmatism as a set of philosophical assumptions for the research, thereby focussing on aspects of quantitative and qualitative research that are relevant to the research aim. Epistemologically, the pragmatic approach lies somewhere between positivism and social constructivism, representing a focus on the research aim and objectives and employing a practical and applied research philosophy to answer the questions posed

(Johnson and Onwuegbuzie, 2004; Tashakkori and Teddlie, 2010; Easterby-Smith, Jackson and Thorp, 2012; Creswell and Plano-Clark, 2018). Ontologically, the pragmatic approach allows for some pre-determination of the types, forms and motivations for collaboration and types of strategic orientation as indicated by the literature, whilst acknowledging that in reality and practice these aspects of collaboration and strategic orientation are not so clear-cut and that there is an emerging pattern of both that has to be interpreted in an open-minded manner through analysis of the interview responses and reported instances (Denscombe, 2010; Easterby-Smith et al, 2012). An 'instance' is defined as "an example or single occurrence of something" and a "particular case" (Oxford English Dictionary, 2002). Figure 2 below shows the methodological roadmap followed for the research:

Figure 2: Research roadmap

```
┌─────────────────────────────────────────────────────┐
│            Research aims and objectives             │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│          Research philosophy: pragmatism            │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│   Research methodology: quantitative & qualitative  │
│        with quant ──→ QUAL sequencing               │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│ Research methods: quantitative and qualitative content │
│          analysis and  in-depth interviews          │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│        Sampling: purposive & snowballing            │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│ Analytical strategy: Units of analysis; thematic analysis │
│  using CAQDAS with NVivo 11, based on Krippendorf   │
│      (2004) and Braun & Clark (2006) approaches     │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│  Strategy for validation: reliability and validity; │
│         trustworthiness and authenticity            │
└─────────────────────────────────────────────────────┘
                         │
                         ▼
┌─────────────────────────────────────────────────────┐
│                 Research ethics                     │
└─────────────────────────────────────────────────────┘
```

3.2 Research aim and objectives

The purpose of the research, as presented in the conceptual framework and explained in section 2.6, aimed to explore a phenomenon (*the growing instances of collaboration*) relating organisational responses (*the strategies adopted*) to contextual situations (*the transformational nature of change in the UK broadcast media industry*). This aim is expressed as **"an exploration of the role of brand orientation in the collaborative strategies of UK media organisations"**. Three research objectives (RO) were created to support this aim, which explicitly relate to the conceptual framework developed at the conclusion of the literature review. Making the concepts in the framework, and the potential relationships between them, explicit helps to prioritise the main areas of focus for the research and identify appropriate approaches to the research design (Miles, Huberman and Saldana, 2014). The three objectives are:

RO 1: To identify and categorise the collaborative strategies used by UK broadcast media organisations.

This objective sought to identify and categorise the reported instances of collaboration in the UK media industry with reference to their nature, type, number of partners and the motivations for the collaboration. Additionally, it aimed to identity the evolution of these characteristics over an eight-year time period from 2010 to 2017.

RO 2: To explore the role of brand and market orientations in the development of strategy between collaborative partners.

This objective was much more exploratory and considers the role that these two specific types of strategic orientation, or any combination of them, could play in these collaborative strategies. The philosophical and behavioural perspectives of brand and market orientation, and combinations of them, were explored to see the potential role that might be played in regards choice of partner, processes and forms of collaboration and assessment of strategic and cultural fit.

RO 3: To gain an insight into the role that shared values play in the development of collaborative strategies.

The third objective sought to understand the role that shared values could play in the identification, development and nurturing of collaborations. Organisational shared values reflect the basic assumptions at the heart of an organisation's strategy and culture; the research explored the role that these shared values play in inter-organisational relationships, mutual interest, fit and potentially other factors.

3.3 Research philosophy

This part of the chapter looks at the choices made in determining the research design, focusing on the adoption of a pragmatic philosophy and mixed methods of data collection, analysis and interpretation. The choice of research design is said to reflect the researcher's beliefs about the nature of reality (ontology), the nature of knowledge (epistemology), values and purpose of the research (Creswell and Plano Clark, 2018). A research design is driven by philosophical (ontological and epistemological) assumptions about the nature of truth, knowledge and reality (Brannen, 2005). Paradigmatic assumptions are deemed to underpin the nature of any research and the stance taken by the researcher in conducting it (Maxwell, 2005).

From the outset, it is important for the researcher to outline his or her philosophical position, as the set of beliefs and assumptions held by the researcher about the nature of reality and the nature of knowledge will guide the inquiry of the research (Creswell, 1998). As discussed in the following sections, the pragmatic philosophical position adopted by the researcher fitted well with the belief that, on the one hand, there was an observable and real phenomenon taking place in the UK broadcast media industry, that of collaborations, and on the other hand that the role that brand orientation might play in these collaborations would be open to multiple interpretations both by the researcher

and the actors involved. To explain in more detail: the first area suggests that the researcher held an ontological realism perspective (Maxwell, 2011) in which there was a real world of collaboration, which existed independent of the researcher's perceptions and theories, which could be identified and classified according to specific criteria; the second area, suggests that the researcher held an epistemological constructivism perspective in which understanding of the reality about the reasons for collaboration and the role of brand orientation in the collaboration was subjective and constructed by the multiple realities of the actors involved and the meaning they made of the phenomenon (Creswell, 1998). The researcher's role was to report these realities and diverse perspectives through gathering of data, analysis and presentation of themes relevant to the research aims and objectives. This set of beliefs and assumptions was seen to fit well with the pragmatic approach adopted and potentially lead "to insights and productive approaches for the research" (Maxwell, 2005 p.44). A reflexive statement expanding on the assumptions and beliefs held by the researcher is contained in Appendix 11.

Paradigmatic assumptions have tended to fall into distinct and different sets of philosophies which lead to and underpin quantitative and qualitative research methodologies. Creswell and Plano Clark (2018) categorise these paradigms, or "worldviews" in their words into four: post-positivist, constructivist, transformative and pragmatist. Each is seen to raise different ontological, epistemological, axiological and theoretical questions, which the researcher should seek to answer in arriving at an appropriate research design. Typically, there have been two dominant philosophies: on the one hand, post-positivist and, on the other, interpretivist, the latter sometimes referred to as social constructivist or constructionist (Bryman and Bell, 2003; Johnson and Onwuegbuzie, 2004; Creswell and Creswell, 2018), which are seen to broadly align with quantitative research and qualitative research respectively. A number of academics (Tashakkori and Teddlie, 1998; Johnson and Onwuegbuzie, 2004; Biesta, 2010; Creswell and Plano-Clark, 2018) suggest that there is an alternative pragmatic philosophy which allows researchers to choose the most appropriate research

design for the research problem faced. A pragmatic perspective removes the need to focus solely on one set of philosophical assumptions to underpin the research and adopt a practical position of using those approaches that work:

> *"...pragmatic researchers are more likely to be cognisant of all available research techniques and to select methods with respect to their value for addressing the underlying research questions..."* (Onwuegbuzie and Leech 2005, p.385).

3.3.1 Pragmatism

The underpinning philosophy for this research is one of pragmatism; this philosophy guides and directs a mixed-methods methodology, the direction of the collection and analysis of data and the mixture of qualitative and quantitative data in a single study or series of studies: "Pragmatism is generally regarded as the philosophical partner of mixed methods" (Denscombe 2010, p.148). Therefore, it is useful to examine the origins of this worldview. Pragmatism had been expressed as a set of ideas by Charles Sanders Pierce as early as 1878 suggesting that the focus of debate, discourse, ideas and beliefs should be on their effects; by James (1907), Dewey (1920) by looking at the empirical and practical consequences of ideas and by Murphy and Murphy (1990), Cherryholmes (1992), Johnson and Onwuegbuzie (2004) and Morgan (2007) summarised as "employing what works, using diverse approaches, and valuing both objective and subjective knowledge" (Creswell and Plano Clark 2018, p.39).

Pragmatism, as a research philosophy, focuses on the research aim and objectives, suggesting that the approach to be taken should be determined by the nature of the research questions. Adopting a pragmatist position, the researcher does not align with one position, choosing however to draw on methodologies offered by both qualitative and quantitative paradigms and to integrate methodological approaches to cast light on the phenomenon of interest.

> *"Rather than starting from particular philosophical assumptions or convictions, the choice of a mixed approach is seen as one that should be driven by the very questions that research seeks to answer."* (Biesta, 2010 p.2)

Dewey's intention was to focus inquiry (research) onto human experience, beliefs and actions (Morgan, 2014). This is important because if problematic situations are to be understood and potential solutions developed, careful, reflective decision-making about how to conduct research is needed. In seeking to determine an appropriate research design that aids exploration and understanding of a complex phenomenon in the UK broadcast industry the five steps advocated by Morgan (2014, p.1047) were followed: 1) because of the dynamic nature of the transformation taking place in the UK broadcast media industry and the complexities and uncertainties involved in the responses to this challenge by organisations, "the situation is recognised as problematic", 2) the research problem needs careful definition, 3) possible approaches to addressing the problem should be investigated, 4) consideration should be given to the insight that can be developed through each approach and 5) the research should be conducted in line with the outcomes of the prior steps.

There are strong arguments for adopting a pragmatic perspective to the research design, which are elaborated in full in the following section. The main advantages, however, can be summarised as: it combines research methods that offer opportunities to examine and gain insight into important research questions, whilst providing a middle position, philosophically and methodologically:

> *"It offers a practical and outcome-oriented method of inquiry that is based on action and leads, iteratively, to further action and the elimination of doubt; and it offers a method for selecting methodological mixes that can help researchers better answer many of their research questions"* (Johnson and Onwuegbuzie 2004, p.17)

In this way, the researcher is not constrained by the limitations of a single method, be it quantitative or qualitative, but can draw on the strengths of both methods to find an optimal approach that works best for the research in question. The interplay between ideas and data facilitated by the mixed methods approach is referred to as an abductive method (Morgan, 2007; Silver and Lewins, 2014). It combines deductive and inductive approaches for greatest flexibility. The use of mixed methods provided a mature coding framework, derived from literature on

collaboration to categorise the identified instances systematically and reliably, prior to an open and flexible exploration of the data, which gave the potential to discover new and contradictory insights on the research question (Silver and Lewins, 2014). However, there are variations and inconsistencies in the understanding and application of pragmatism as a research paradigm, reflected in the diversity of approaches used by mixed methods researchers (Denscombe, 2008). Whilst these aspects are found in other research paradigms and that the boundaries between them are "*much* fuzzier" (Johnson, Onwuegbuzie and Turner, 2007, p.117 - authors' emphasis), the discussion of the complexities in the relevant literature does suggest some limitations that were considered in the mixed methods research design.

One of the limitations of a mixed method approach is the way in which quantitative and qualitative data and findings are combined and integrated (Bryman, 2007). Therefore, consideration was given to the sequencing and priority of the quantitative and qualitative elements of data collection and analysis (see section 3.4.1); an explanation of the way in which the quantitative and qualitative aspects of the research relate to each other is given in sections 3.4 and 3.5; a detailed analytical strategy is provided in section 3.7. Related to the potential problem of integration, it has also been suggested that the presentation of findings from mixed method study can be superficial with the quantitative and qualitative components treated as separate domains (Bryman, 2007). As a result, the research design sought to demonstrate how the understanding of the respective findings was enhanced by reference to each other to be "mutually informative" (Bryman 2007, p.21). This was achieved by making the connections between data and findings explicit, as illustrated in Figure 3 in section 3.5. A further limitation has been suggested that the word pragmatic "implies a certain lack of principles underlying a course of action" adopting the common-sense meaning of "expedient" or that "anything goes" in the approach to the research (Denscombe 2008, p.274). To address this potential limitation a clear rationale for the use of mixed methods to generate knowledge has been articulated in this chapter and is elaborated in the following section, based on consideration of the purpose and

benefits of the research design, the explication of the way in which quantitative and qualitative data is combined and analysis integrated where appropriate.

3.4 Research methodology

The research design therefore uses a mixed methods methodology, defined as the use of:

> *"(at least) one quantitative method (designed to collect numbers) and one qualitative method (designed to collect words), where neither type is inherently linked to a particular inquiry paradigm"* (Greene, Caracelli and Graham 1989, p. 256)

or as "the combination of qualitative and quantitative approaches in the methodology of study" (Tashakkori and Teddlie 1998, p. ix). The features of this methodology include the collection and analysis of both quantitative and qualitative data, some integration of the data sets and the results from the analysis of them, and the organisation of these procedures into a specific research design that positions the research clearly within a philosophical and theoretical framework (Creswell and Plano Clark, 2018). The central premise assumes that using these methodologies together may provide a richer understanding of a complex phenomenon in a dynamic environment; the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone. (Creswell and Plano Clark, 2018) This is achieved by "incorporating the strengths of both methodologies and reducing some of the problems associated with singular methodologies" (Molina-Azorin 2011, p. 9). Tashakkori and Teddlie (2003) suggest that there are three ways in which mixed methods research is superior to a single approach:

Mixed methods can answer questions that other methodologies cannot. The research used a quantitative approach to categorise the instances of collaboration in the UK media industry, that provided confirmation of growing use of collaboration as a strategy in the industry, whilst suggesting potential motivations and orientations for collaboration that could be explored in the in-depth interviews (Niglas, 2004).

Mixed methods research provides better (stronger) inferences. It is argued that mixed methods can be mixed in a way that has complementary strengths and non-overlapping weaknesses (Creswell and Plano Clark, 2018). Mixed methods may facilitate triangulation of data, complementarity and development of the research from the findings at each phase (Greene et al, 1989; Caracelli and Greene, 1993). The research achieved improved accuracy, in that the research instruments used for the in-depth interviews were shaped by the findings from the content analysis; overlapping facets of the data sets, particularly in regard to motivations and shared values, led to a more complete picture (Denscombe, 2008; Molina-Azorin, 2011). A further strength of the mixed methods approach was the iterative steps in the more detailed examination of motivations for collaboration using computer aided qualitative data analysis software (CAQDAS) in NVivo11 from the quantitative analysis possible in the instances database.

Mixed methods provide the opportunity for presenting a greater diversity of views. It is possible that the two different methodologies used in a mixed methods study lead to different perspectives (Caracelli and Greene, 1993). Given the complex nature of change and the range of collaborative strategies, multiple perspectives on the role that orientation plays should be expected and be seen as an opportunity to develop explanations of the phenomenon.

3.4.1 Sequencing

The research methodology used a "sequential explanatory design" (Creswell, Plano Clark, Gutmann and Hanson 2003, p.223) where a phase of quantitative data collection and analysis preceded a qualitative phase. In this type of design, priority is normally given to the quantitative phase, where qualitative results are used to explain the findings of a quantitative study. However, given the exploratory nature of the research, priority was given in this study to the second, qualitative, phase, emphasising the perspectives of senior managers on collaborative strategies and the public statements made by organisations on instances of collaboration in which they were involved. This is known as Quant →QUAL sequencing, where the upper case QUAL denotes that priority has been given to the qualitative phase (Creswell et al, 2003). The choice of sequence and

the use of both quantitative and qualitative methods is fitting for a mixed methods methodology from both ontological and epistemological perspectives, as it allows the researcher to draw on the advantages of each approach in a practical manner (Greene et al, 1989; Creswell et al, 2003).

In the first phase, quantification was used for characterisation or categorisation of the items of interest (collaborations) along certain traits of interest to the research questions, as suggested in the literature. The approach was informed by theory derived from the literature on collaboration to identify clearly relevant concepts. The quantitative results were used to aid the purposeful sampling of participants in the qualitative phase. Findings from the quantitative phase were also used to frame questions and guide discussion in the in-depth interviews used in the qualitative phase about the approach to collaborative strategies and strategic orientation (Creswell and Plano Clark, 2018).

In the second phase, emphasis was given to the collection and analysis of qualitative data through the use of in-depth interviews and the examination of reported instances of collaborative strategies by organisations. In this phase, priority was given to the collection and analysis of qualitative data which addressed the second and third research objectives and the overall exploratory aim of the research. The priority of one form of approach over another is an important decision for a research design (Morgan, 1998). In this case, the researcher considered that a focus on the identification and characterisation of collaborations in the UK broadcast industry was required to understand the context in which collaborative strategies were developed prior to proceeding to in-depth interviews with senior management. The understanding obtained through this sequencing increased the comfort level of the researcher in the qualitative data collection phase and aided the subsequent analysis of data. This sequencing did have the disadvantage of extending the timescale of the study. However, the advantages were the relatively straightforward nature of the design,

the ease of description and reporting and the integration of findings in a final interpretation and discussion (Creswell et al, 2003; Bryman, 2007).

3.5 Research methods

Three data sets were generated through the use of quantitative and qualitative research methods. The first method gathered data from 207 publicly reported instances of collaboration in the UK media industry over a period of eight years from 2010 to 2017. The content of these reported instances of collaboration was analysed quantitively to identify and categorise the collaborative strategies used by organisations in this period of time. The second method gathered data from nine in-depth interviews with senior directors and managers for qualitative thematic analysis. The third method gathered a subset of 121 instances of substantive public statements by senior managers and directors from the 207 reported instances of collaboration and analysed these statements qualitatively, as shown in Figure 3 below. The following sections explain the research method used for each approach.

Figure 3: Data sets
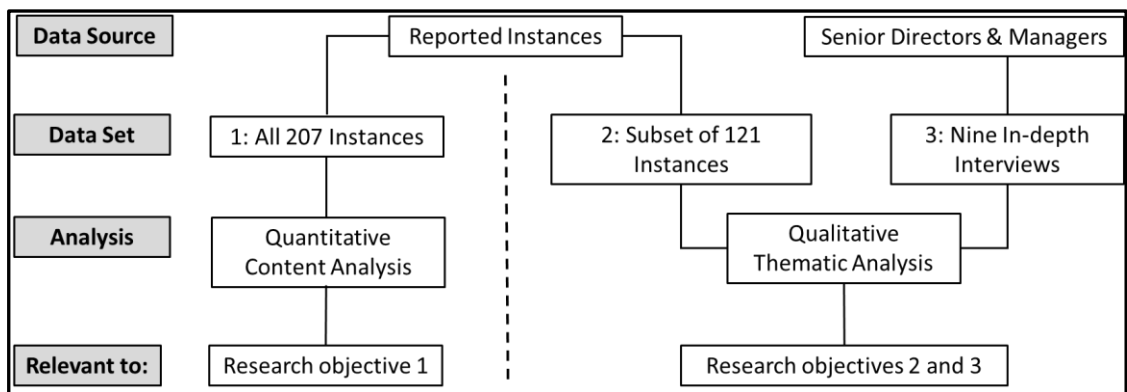
3.5.1 Quantitative content analysis

This part of the research method sought to "quantify content in terms of pre-determined categories and in a systematic and replicable manner" (Bryman and Bell 2003, p.193). It examined written materials from documentary data sources

(Saunders, Lewis and Thornhill, 2016) such as organisation annual reports and statements, press releases and newspaper, journal and magazine articles, on instances of collaboration in the UK broadcast media industry over the period from 1st January 2010 to 31st December 2017. A period dating from 1st January 2010 was used as this covered a business cycle from the start of a return to GDP quarterly growth, following the end of the 2008-9 financial crises in the UK (ONS, 2017). Figure 4. below shows the pattern of reported instances over this period derived from the broadcast media industry trade press (*Broadcast* magazine database and *Broadcast Now* website), organisational press releases, published annual accounts, trade and national press releases, and other data sources:

Figure 4: Reported instances of collaboration 2010-2017

n=207
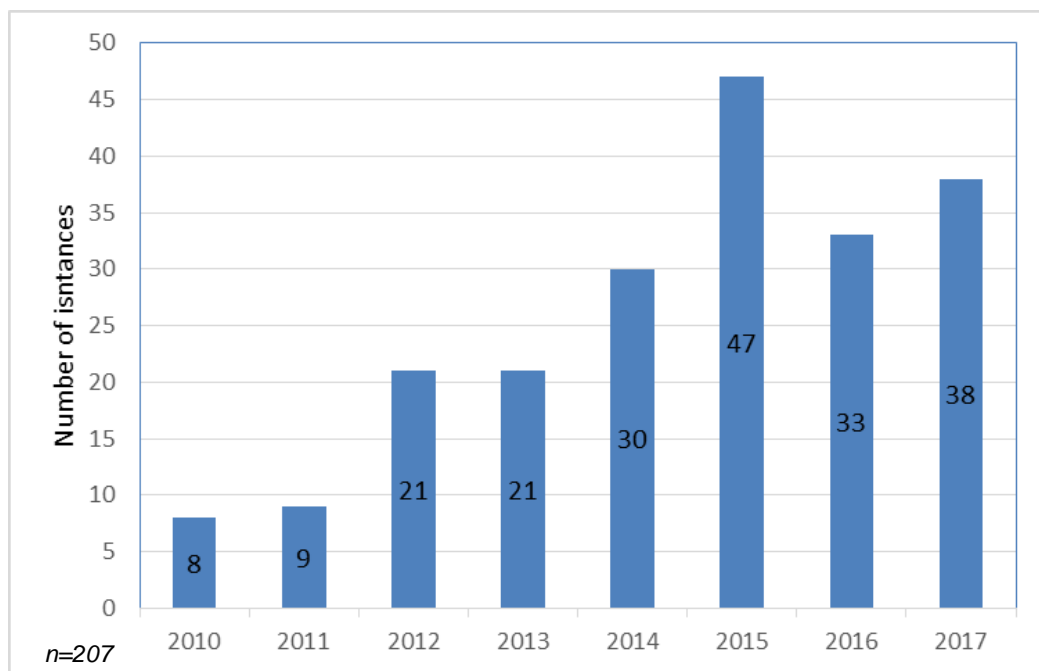
These documents were publicly available from a number of sources, discussed in section 3.6.1, and were suitable for the research objectives stated in section 3.2. A coding schedule employing units of analysis derived from the literature review was used to pre-determine the categories of interest and analyse the written documents (see Appendix 2). Each of the 207 instances of collaboration was recorded in an Excel spreadsheet with key pieces of data captured for each of the units of analysis, using pre-determined categories, derived from the

literature on collaboration. The main categories used are shown in the table below:

Table 4: Units of analysis

Category	Description
Location	The geographical location of each partner in the collaboration, pre-determined as 'UK', 'EU non-UK', 'non-EU'
Sector	The primary industry sector of each partner, pre-determined as: 'broadcast', 'production', 'distribution' or 'other' e.g. investment or finance companies
Form of collaboration	One of ten (10) forms of collaboration identified in the literature: Acquisition; Consortium; Equity Participation; Franchise; Joint Venture; Merger; Network; Partnership; Strategic Alliance and Other
Stated motivation	One of five (5) motivation identified in the literature: Achieving economies of scale Developing learning Gaining access to capabilities Gaining access to markets Reducing risks
Data source(s)	Any of five (5) sources, pre-determined as: 'Broadcast magazine database'; 'organisational press release'; 'organisational annual report'; 'FT newspaper'; 'other'

The focus was on collaborations involving UK-based broadcast media organisations. This includes organisations domiciled in the UK, in the EU (non-UK) and non-EU areas involved in some form of collaboration with a UK organisation. In terms of the industry focus, the content analysis used the sectoral definitions shown in Appendix 3. Four sector definitions are used to categorise organisations whose primary activity is carried out in the broadcasting, distribution and production of mediated content through terrestrial, digital and online platforms, as well as organisations involved in the financing of organisations in the three previously mentioned sectors.

Definitions of the main forms of formal collaboration are shown in Appendix 4 and were discussed in full in the Literature Review. The forms used to categorise the 207 reported instances were acquisition, consortium, equity participation, joint venture, merger, network, other (made up of Franchises and Partnerships) and strategic alliance. It is worth noting that acquisitions are considered, on the one hand, as non-hostile, where the partners have agreed terms, and, on the other, as hostile, a form of acquisition, known as a take-over (Lynch, 2015). Additional information was captured to include the names of the organisations involved, year of the reported instance, number of partners involved in the collaboration; data on the reported monetary value of the collaboration and, where applicable, percentage of equity participation taken by one partner in the other; the name and organisational position of any individuals cited in the instance of collaboration. Where possible multiple sources of the reported instance were recorded to aid verification of the data.

Data was analysed quantitatively through counting, to aid categorisation of the nature of the collaboration, and through rating and ranking to aid determination of prevalence and priority (Miles et al, 2014). In addition, the data was analysed quantitatively to aid identification of themes and categorisations of potential interest to the interview phase (Bryman and Bell, 2003; Silverman, 2013). However, there were drawbacks in the extent to which the material available addressed all research questions for any one instance of collaboration and in the interpretation of "latent content or meanings that lie beneath the superficial indicators of content" (Bryman and Bell 2003, p.194), which are discussed below.

3.5.2 In-depth interviews

The research design used in-depth interviews based around a number of themes and questions that the researcher wished to pose in line with the research aim and objectives. As the purpose of the research was both exploratory and explanatory, the use of a non-standardised approach was considered advantageous (Saunders et al, 2016). It was important to understand what

strategic choices about collaboration were taken, and, at the same time, to explore the underlying orientations and shared values that may have guided those decisions. It was considered important to have the opportunity to probe the responses given to explain and elaborate on the answers (Easterby-Smith et al 2012). The interviews were conducted face-to-face for the most part, as explained below. Establishing personal contact with senior managers was important because they were more likely to agree to a personal interview where the areas of research was of interest and relevant to their job role. Equally, given the confidential nature of the information, a personal interview provided the researcher with the opportunity to assure the participant of the procedures to maintain confidentiality and build trust (Denscombe, 2010). The area of the research was complex and many of the questions were open-ended. Participants were assured of their right to decline to answer any question, and to terminate the interview at any point. Face-to-face interviewing provided the opportunity to read body language and to modify questions and pose new ones, where there was confusion or perceived reluctance to answer (Saunders et al, 2016). The interviews lasted between 36 to 46 minutes; on average around 41 minutes. This duration reflected the time constraints experienced by senior managers interviewed and the careful management of calendars by their personal assistants. It was found that, in some cases, the respondent's interest in the topic and willingness to discuss resulted in some interviews being of a longer duration, thereby providing additional information.

To ensure the quality of the data gathered a number of steps were taken and put into practice in planning and preparation for the interviews. To be knowledgeable about the organisation and its strategies, research was undertaken, which drew on the collaboration database to provide both organisational and situation context and on industry news for latest developments. It was important to demonstrate credibility and knowledge to assess the accuracy of the information given and to be able to probe into areas of interest (Kvale, 1996). Prior to the interviews, participants were provided with a participation information sheet, outlining the areas that the interview would cover (Appendix 5). This included the broad

themes about which the interviewer would be asking questions. These themes were reflected in the interview guide (see section 3.5.3). The interviews were carried out between March and September 2017. There were nine (9) interviews; one meeting involved two participants answering questions in turn for the duration of the interview. They were conducted, for the most part, at the participant's place of work, using private meeting rooms to ensure that the participant felt comfortable and was not disrupted during the interview. Privacy was important because of the confidential nature of the information provided concerning business strategy. Each interview was recorded and then transcribed by the researcher in order to increase familiarity with the data.

Questions asked in the interview were open-ended, free of jargon and theoretical concepts. Questions were structured around main areas, follow-up areas and probes, with flexibility to move from area to area to allow the conversation to flow. The questions included an opportunity for participants to talk about a collaboration that was successful (or not) and to elaborate on their views and learnings from the experience. In addition, the interview guide included areas where probing questions were used to explore responses. The aim was to ensure as much as possible that the participant's views on these areas were drawn into the discussion to provide "depth, detail and illustration" (Flick 2014, p.208). The sequencing of questions was such that trust, and confidence was built up over the course of the interview, leaving more complex and sensitive question towards the end of the interview. The researcher exercised ad hoc choice in the sequence and coverage of questions asked during the interviews, to avoid a rigid application of the interview guide that could have closed off areas of discussion before they had a chance to develop (Denscombe, 2010). It was necessary to demonstrate familiarity with and knowledge of broadcast media industry terminology and developments, particularly acronyms such as SVOD (subscription video on demand) and OTT (over the top, a term used to refer to online services). Familiarity with these aspects was achieved by subscribing to industry email newsletters and to reading the weekly trade press.

3.5.3 Interview guide

The interview guide shown in Appendix 6 was developed around the main themes derived from the literature and informed by the conceptual framework shown in the Literature Review chapter. It was structured around the main areas of interest to the research, retaining flexibility for the researcher to probe the responses of participants. It was planned for interviews to be around 30 – 45 minutes long, depending on the availability of participants and therefore the guide worked well with the actual average time of 41 minutes. The guide started with general questions about the business strategy of the organisation, leading to a more focussed set of questions around collaborations, orientation and the role of shared values. The theme areas reflect the three research objectives and included areas where probes to follow up initial responses might be fruitful in obtaining more detailed information. The sequence of questions followed a logical order with signalling of progress through the interview, as all participants were time constrained, and it was important to conduct the interviews within the agreed timescale (Bryman and Bell, 2003). It was noted that not all participants were able to comment or answer questions on all of the topics in the interview guide. The topic areas were complex, and, at times, it had to be accepted that there was a lack of familiarity and knowledge in some areas. As a result, some interviews dwelt on other topics longer than others. Overall, there was a lack of familiarity with branding and brand management, resulting in some superficial answers on this area. It became clear that reputation was a proxy for brand and participants were encouraged to talk about organisational and individual reputation to address this limitation. There was a realisation quite early on in the data collection process that brand orientation did not seem to play a major role in the collaborative strategies of media organisations. This realisation led to an adaptation with a more open approach to the interviews that allowed the participants to discuss aspects of collaboration that they considered relevant, whilst being careful to draw out perspectives on the brand and shared values.

3.5.4 Qualitative thematic analysis

A third set of data comprised a subset of 121 reported instances of collaboration drawn from the main dataset of 207 reported instances, where there was substantive comments by senior managers of the organisations involved in the collaboration. This material was purposively selected and identified the attributed comments of senior managers in these organisations as to the background, nature, motivations, critical success factors, objectives and aspirations for the collaboration. In all, 121 of the reported instances contained detailed and substantive comments on the collaborations from all partners involved. The documentary materials relating to this data set were imported as PDF files into qualitative data analysis software (CAQDAS) in NVivo11, using NCapture software. This third data set, representing over half of the 207 reported instances, formed a sub-set of the data for qualitative thematic analysis, using the strategy described in section 3.7.

3.6 Sampling

Different sampling approaches were used for the three approaches to data collection. The different approaches were a census approach for the content analysis, purposive and judgemental sampling approach for the in-depth interviews. Each approach is discussed in the sections that follow. The content analysis examined all reported instances of collaboration in the time period under consideration. The interview obtained the opinions of senior managers in UK media organisations across three sectors of activity: broadcast, production and distribution. A subset of the reported instance sample was used for the third data set, where substantive comments were available. These three approaches to sampling are discussed in detail in the sections that follow.

3.6.1 Content analysis

Identification of all reported instances of collaboration was undertaken, using a range of credible and reputable secondary data sources. The choice of data

sources was purposive, as the focus of the research was on a specific area of interest within a narrow industry definition (Saunders et al, 2016).

The aim of the content analysis was to capture all reported instances of collaboration during the period from 1st January 2010 to 31st December 2017. To do this several documentary and external secondary data sources were used. The main source used was the trade magazine *Broadcast*, which contains articles and opinion pieces on developments and news in the broadcast industry. Access to these articles was obtained through the *Dow Jones Factiva* database portal and through a subscription to the online version of the magazine, *broadcastnow.co.uk*. This access enabled specific search terms and time periods to be used. The terms used related to the units of analysis or coding schedule shown in Appendix 2 for the broad term *collaboration* and more specific terms relating to the forms of collaboration such as *acquisition*, *equity participation*, *strategic alliance* or *alliance*, *joint venture*, *merger*, *consortia* or *consortium, partnership* and *network.* In a two-stage process, the initial search results were filtered to eliminate non-relevant search results and the full article for relevant results was downloaded for detailed analysis.

The *Broadcast* industry magazine was chosen for several reasons. It has a circulation of 36,000 and a target audience of senior management in the broadcast industry, including heads of channel, production and broadcasting managers (Mediatel, 2019). It also has a high editorial content (60%), including news coverage of latest industry developments and trends, digital opportunities and international programming (Mediatel, 2019). The Televisual magazine was considered as a data source, but not used due to its focus on one sector, the production sector. Although Televisual has similar editorial content (60%) it has a much smaller circulation (5,000) and a quarterly publication frequency compared to weekly for the *Broadcast* magazine (Mediatel, 2019). In addition to the use of the *Broadcast* article database, reported instances of collaboration were examined using organisation annual reports and press release statements.

These documents were located on organisation web sites, using archived investor information and press or media centre pages. Around one third of the articles were located across two or more sources. Information was checked against industry reports such as *Broadcast's* survey of the independent production sector, the *Indie Survey*, for the years 2010 through to 2017, and *Televisual* magazine's *Production 100* survey, again of the UK independent TV production sector. A breakdown of the sources used for the 207 instances of collaboration shows that the Broadcast journal accounted for the large majority of reported instances (72%), followed by organisational press releases (25%), annual reports and other sources accounted for the balance of 3% (see Figure 5). It was possible to validate the reported instances by reference to a second or third source in around one-third of the instances (61).

Figure 5: Sources of reported instances
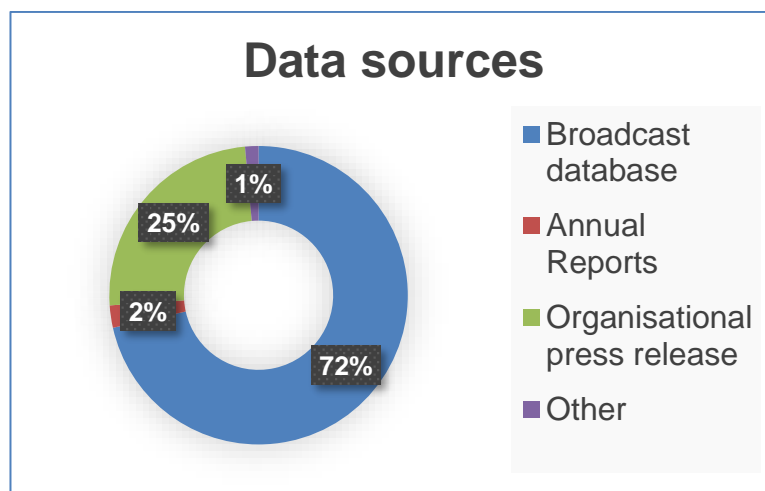
A period dating from 1st January 2010 was used as this covered a business cycle from the start of a return to GDP quarterly growth, following the end of the 2008-9 financial crises in the UK (ONS, 2017). This period also allowed to see the trend in the number of collaborations, the form of collaboration used, and the sectors of the media industry involved. The use of publicly available documents and specific, identified search terms and dates provided a systematic and replicable method of data collection (Bryman and Bell, 2003). By examining all possible instances of collaboration, a comprehensive perspective of the population of

interest was obtained. The secondary data sources satisfied criteria of accuracy and currency (the instances were reported contemporaneously and capable of verification), nature and objective (the news and organisational statements covered the areas of interest), and dependability (the sources were credible and reputable) (Malhotra, 2009). Through the use of multiple data sources, it was possible to triangulate the content of around one third of the reported instances of collaboration, providing further evidence of the reliability of the sources used.

3.6.2 In-depth interviews

The research design (or strategy) used a non-probability sampling approach (or technique) to select a sample of participants for in-depth interviewing relevant to the research aim and objectives. It was considered that there was no accessible sampling frame for the population of strategy managers in the UK broadcast media industry (Bryman and Bell, 2003). Thus, the aim was to have a sample of participants who were broadly representative of senior managers in the media industry responsible for development and implementation of the business and/or brand strategies of their organisation, including those with experience of collaborative strategies involving other organisations. In addition, the aim of the sampling approach was to have participants from a range of organisations across the sectors of interest: broadcast (both commercial and public), production and distribution. As all participants possessed some common characteristics, in that they were involved in some form of strategy development and at a senior level; a purposive homogenous sampling approach (Saunders et al, 2016) was deemed to be appropriate given the focus of the research on exploration of several potentially interrelated themes: strategic orientation, collaboration, branding and shared values. The sampling approach included gathering the opinions of senior managers across a range of strategic and operational roles such as general managers, channel managers, business development and strategy manager, brand managers and growth fund managers. Although there were common characteristics in the group of people interviewed – they were all responsible for strategy development – the different perspectives from which they viewed strategy – brand, business, partnerships – provided information that was of

interest and valuable to identification of the key themes (Miles et al, 2014). Moreover, these people were considered as knowledgeable in the field and, therefore, were deemed highly suitable to offer views on the area under investigation.

Initially, the sample was selected on a purposive or judgemental sampling method (Saunders et al, 2016), using the researcher's own network of contacts to achieve balance and variety (Stake, 2000). The selection of participants, in theory, permitted insight into the role brand and market orientations play in collaboration, as these organisations have developed or were in the process, of both building their brand and collaborations. Here there is a clear, observable interest and process underway, with the "phenomenon writ large" (Stake 2000, p.446), which is likely to support the building of theory. The mix of broadcast media organisations included public sector broadcasters such as UKTV and PBS America 4, commercial broadcasters such as Sky, independent production and distribution companies. The use of organisations with different purposes supported the transferability of the study to other media organisations. This resulted in a first batch of interviews with a variety of senior managers in different roles. After this point, sampling was conducted through referrals from initial participants. This form of purposive sampling was considered appropriate at this stage of data gathering because of the difficulty of identifying suitable participants. It was possible that this approach introduced an element of bias into the sampling approach. So, in addition, the researcher cold-contacted potential participants from individuals with relevant responsibility and knowledge, identified at the content analysis stage about specific instances of collaboration pursued by their organisation. These individuals had made press and organisational statements about collaboration and their organisation's strategy, making them suitable sampling targets. This type of purposive sampling was suitable for the exploratory nature of the research and the specific area of interest (Saunders et al, 2016). The intent was to select information-rich participants rather than be statistically representative.

The mix of participants is shown in the table below with information on the position of the participant and the sector of activity:

Table 5: In-depth interview participants

#	Position	Organisation	Sector
1	General Manager	PBS America	Broadcast
2	General Manager	UKTV	Broadcast
3	Director of Partnerships	OMD	Distribution
4	Corporate Director of Strategic Partnerships	Sky plc	Broadcast
5	Production Manager	Red Planet	Production
6	Head of Digital Publishing	Financial Times	Distribution
7	Director of Production	IMG	Production
8	Head of Production	IMG	Production
9	Managing Director	Lion TV	Production

The considerations for sample size for the interviews were essentially practical in nature: access to individuals, cost, time available and issues of data saturation.

3.6.3 Reported instances

From the 207 reported instances of collaboration, 121 were selected as they contained substantive comments by senior managers on the collaborations involved. This third data set was purposively sampled to provide data for qualitative analysis alongside the in-depth interviews. The mix of sectors and organisations across four sectors of interest reflects the mix for the broader sample (see Figure 6):

Figure 6: Mix of reported instances by primary sector of activity

Mix by sector of primary activity

- Broadcast — 35%
- Distribution — 12%
- Production — 43%
- Other — 10%
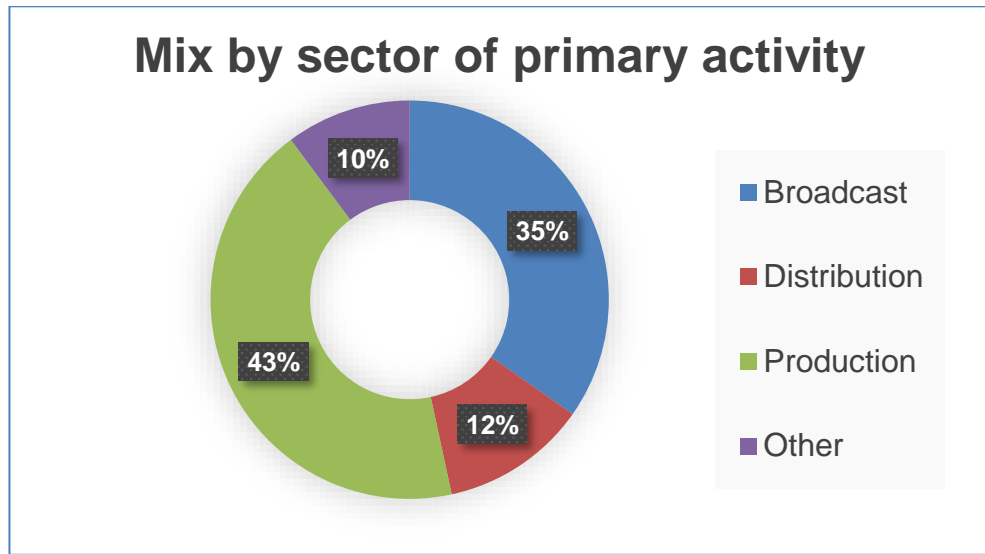
3.7 Analytical strategy

This section outlines the approach and framework that guides the analysis of the data (Bryman and Bell, 2003). It will consider the following areas: content analysis of the data and the broad approach taken to thematic analysis of the data; underpinning decisions of an epistemological nature; and, application of the approach to computer aided qualitative data analysis software (CAQDAS) in NVivo11. Although this section presents the analysis as a series of linear steps, followed one after the other, the process was much more iterative and inter-related. For example, the more detailed examination of motivations to collaborate using CAQDAS (NVivo11) from interviews and public statements of senior managers enabled the researcher to revisit the coding of motivations in the reported instances database as an iterative step, which improved accuracy of quantification by type of motivation.

> *"Analysis constitutes a series of processes which, although having distinct characteristics in their own right, are fluid and overlapping"* (Silver and Lewins 2014, p.16)

3.7.1 Quantitative content analysis

Analysis of data from the content analysis used the coding schedule and units of analysis shown in Appendix 2 (Bell, 2005; Saunders et al, 2016). A description of the collaborative strategies in terms of the organisations involved, the sector or activity with the industry, form, number of partners, and the stated motivations of the partners was built from quantitative analysis of the data collected. The pre-determined categories used are shown in section 3.5.1. The counting of frequency for these units of analysis referred to the key definitions of these various terms examined in the literature review. This facilitated a consistent and transparent allocation of the instances to a specific category in each area (Bryman and Bell, 2003). Documents were gathered and analysed in bulk in two distinct phases; the first phase provided documents from the period 2010 – 2015; a second phase provided documents from 2016 to 2017. The coding was done by the researcher to ensure that the intra-coder reliability was consistent over each phase. One of the key areas of analysis of the documents was the classification of the stated motivations of the partners involved in the collaboration. This required some interpretation of the latent rather than the manifest content and therefore increased the potential for invalid inferences (Bryman and Bell, 2003). However, as the aim of the research in regard to content analysis was to identify and categorise, it was necessary to employ some of the key themes taken for the literature. As a result, the researcher examined the detail of press and organisational statements to identify key indicators of motivation such as "reflects our ambition to work with top creative talent", "gives greater inventory (of programmes and format)", "(provides) great creative talent, fantastic content and brilliant production expertise" in the case of gaining access to capabilities and "enhances the potential for global distribution and our continued success in the marketplace" and "(provides) the help … in reaching new platforms and creating opportunities on a global level" in the case of reducing barriers to market entry.

3.7.2 Qualitative thematic analysis

Qualitative analysis of the interview and the subset of 121 reported instances data was conducted using thematic analysis. Thematic analysis is a commonly used approach strongly associated with qualitative research. It is defined as "(Thematic analysis) is a method for identifying, analysing and reporting patterns (themes) within data" (Braun and Clarke 2006, p.79).

A number of qualitative data analysis approaches are broadly seen to fall within thematic analysis (Bryman and Bell, 2003; Saunders et al, 2016). These include specialist analysis methods, tied to a particular epistemological position (Braun and Clarke, 2006): interpretative phenomenological analysis (IPA); grounded theory; conversation analysis (CA); discourse analysis (DA); narrative analysis, and those thematic analysis methods compatible with broader ontological and epistemological positions, such as that adopted for a pragmatic approach:

- Data display analysis (Miles and Huberman, 1994)

- 6-step approach (Braun and Clark, 2006)

- 8-step approach (Krippendorf, 2004)

- Template analysis (King, 2004)

- Analytical induction (Johnson, 2004)

The table in Appendix 7 shows an evaluation of these analytical methods. The researcher focused on data display analysis and the 6-step and 8-step thematic analysis approaches to arrive at the synthesis of approaches shown in Appendix 8 for the analytical approach to the qualitative data from in-depth interviews and reported instances. These approaches had the advantages of allowing for an iterative and visual approach to analysis to identify relationships and patterns in the data and were well-suited to exploratory research. Although the researcher had to be familiar with a range of analytical techniques, which require careful

selection, the approach was suitable due to its systematic step by step approach to generating understanding of areas under consideration (Krippendorf, 2004; Braun and Clarke, 2006) The other qualitative data analysis approaches were not employed as 1) the researcher was not starting with a lack of awareness of relevant theory (grounded theory); 2) the researcher was not looking for dominant discourse or looking for relationships between areas (critical discourse analysis); 3) the researcher was not looking to research the essence of experiences rather than the research questions under investigation (psycho-phenomenological method analysis) and finally 4) the researcher was not looking to generate a theoretical explanation and continue data collection until no deviant and negative cases are found (analytical induction).

The researcher's approach to identifying themes and patterns was theoretical and semantic (Braun and Clarke, 2006) as the analysis was driven by theory and the specific research questions asked. The analysis started from a point informed by the theory of collaboration and strategic orientations. Having said that, the researcher approached the analysis with an open mind, and did not seek to make the data and patterns identified fit into a particular framework.

As a first step, the data from both data sets was imported into CAQDAS (NVivo11) for qualitative analysis in regard to the interviews content and public statements made by senior managers. The data was also used for classification of the organisational profile and demographics of the interview participants. It was subsequently classified into meaningful codes derived from the conceptual framework from the literature. In the next step, the codes were unitised as relevant pieces of data and linked to a category using a manual approach. This stage led to a reduction and re-arrangement of the data and enabled patterns and potential relationships to emerge. In the third phase of analysis themes and patterns of relationship were identified for further examination and refinement to produce theoretical propositions for validation. Alternative explanations and disconfirmations were sought to arrive at a set of credible conclusions.

3.7.3 *Analysis of qualitative data using computer-aided software*

Numerous tasks can be accomplished with Computer-Aided Qualitative Data Analysis Software (CAQDAS) such as NVivo11 (Silver and Lewins, 2014). The use of CAQDAS software results in several benefits:

- Data needs to be prepared for analysis and therefore thought has to be given to how data will be analysed, leading to development of an analytical strategy

- Source is effectively stored for coding and retrieval

- Data can be classified and coded or categorised as a preliminary part of the analysis

- Data can be searched and accessed for further analysis (Denscombe, 2010)

The analysis followed approach outlined by Braun and Clarke (2006) in 6 steps and Krippendorf (2004) in 8 steps, suitably adapted for CAQDAS in the NVivo11 is shown in Appendix 8. These approaches emphasise the iterative nature of coding, managing of codes, identification of themes and the writing of analysis to draw conclusions in the following sequence of analysis:

- Preparation of data for importing into NVivo11.

- Open coding of the data

- Managing coding and creating categories and themes

- Analysis, including integration of quantitative and qualitative data, and visual representation

- Validation

- Report production

3.7.3.1   *Preparation of the data*

Transcription enabled the researcher to become familiar with the data and to start reflecting on the data at an early stage. This involved transcribing of the interviews, reading and re-reading the transcripts to ensure familiarity and a first reflection on the data, captured in a research journal. The researcher conducted a manual interpretation of the in-depth interview transcripts, which generated a number of words and concepts with which to undertake the software driven analysis of both in-depth interview and the reported instance qualitative data sets. Data was imported from several sources interviews transcripts, purposively sampled documents (reported instances of collaboration); a quantitative database of the instances of collaboration and relevant literature (see Figures 7 and 8):

Figure 7: Sources of Data in NVivo11 – Interviews

Figure 8: Sources of Data in NVivo11 – Reported Instances

There were benefits to this approach as outlined by Braun and Clarke (2006) including active engagement with the data to generate initial thoughts on coding; it is a key phase of data analysis within interpretative methodology (Bird, 2005); The process allows the accuracy of transcripts to be checked and gives the opportunity for reflection on the data and on the analytical process.

3.7.3.2   *Open coding of the data*

As a second step the qualitative data from the in-depth interviews and the reported instances of collaboration was investigated using a series of word frequency and text queries using NVivo software (see Figure 9), derived from the manual coding. This is an important step in organising data into meaningful groups (Miles and Huberman, 1994) and was conducted on both interview and documented instances of collaboration linking participants with organisational statements about collaborative strategies.

Figure 9: Word cloud of open code word frequency

To reflect the importance of relating the conceptualisation of the research problem to existing theory an abductive approach was taken to the analysis

(Silver and Lewins, 2014). This is described as a combination of top-down (deductive) and bottom-up (inductive) approaches when coding. So, on the one hand, coding was related to the literature and on the other to the researcher's interpretation. The data was approached with the research questions in mind, described as a data-driven approach, which is useful in examining the entire data set (Braun and Clarke, 2006). The word frequency query produced a set of codes which formed the basis for interactive coding of the data by the researcher (see Figure 10). These open codes were primarily participant-driven but were interpreted in the light of the findings from the quantitative content analysis and the existing literature.

Figure 10: Phase 2 - Open coding

The data from the interviews and reported instances was initially open-coded into 56 participant driven open codes, which had clear labels and definitions in their node properties to aid consistency of interpretation (Silver and Lewins, 2014) as shown in Figure 11. In an example of the abductive approach discussed in section 3.3.1, the creation of codes was driven by what participants said as well as what the researcher had identified as the focus of the research to gain insight into relevant categories of meaning and identify relationships between categories (Krippendorf, 2004).

Figure 11: Example of open code properties
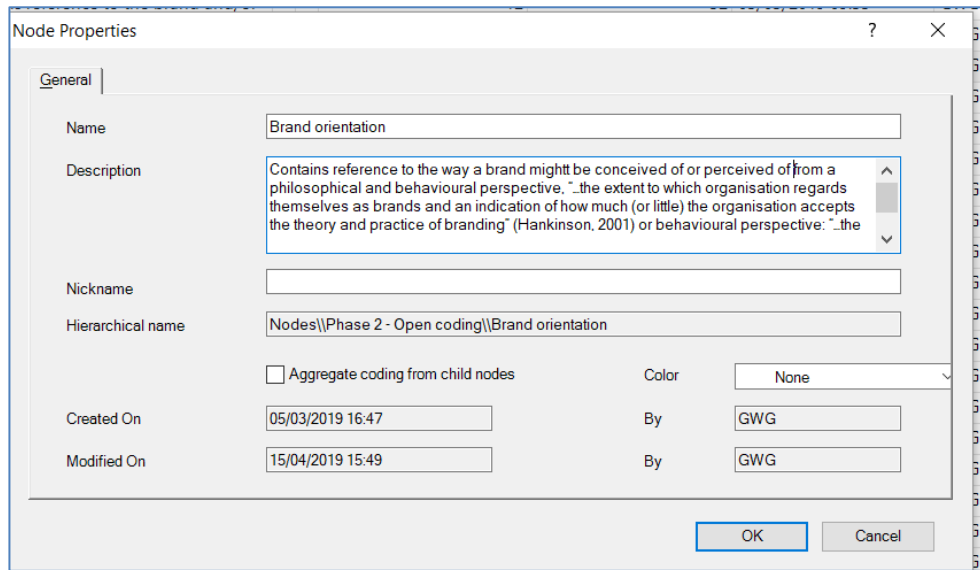
The 56 open codes were captured in a codebook extracted from NVivo 11 and annotated for the third phase, described below, of creating categories (see Table 6). The full listing on open coding is shown in the codebook in Appendix 9.

Table 6: Open coding - top 10 codes

Rank	Name	# of references
1	Motivation for collaboration – gaining access to capabilities	67
2	Motivation for collaboration – gaining access to markets	63
3	Reputation of people involved	62
4	Creativity	47
5	Brand reputation of the organisations involved	45
6	Growth	38
7	Corporate or business strategy	36
8	Collaboration - benefits of	35
9	Strategic fit	34
10	Values	33

3.7.3.3 Managing coding and creating categories

In this stage of the analysis, the 56 codes were organised into nine (9) categories, representing a form of coding hierarchy. This process was carried out by exporting codebooks in Word and Excel formats from NVivo11. The codebook was made up of a list of the 56 open codes and their descriptions, the sources

and coding references to which they were linked. To identify the nine categories, links with other open codes were identified; sources and references were ranked by frequency, and annotations were made to aid consistency and avoid duplication of coding in the previous, open coding, stage. A full description, or memo in NVivo11, was written for each of the nine categories, detailing the researcher's thought processes in grouping open codes and highlighting the data that had prompted the categorisation. This process aided conceptual clarity by clarifying ideas, identifying common properties and visualising the structure of the data (Bazeley and Jackson, 2013). Open codes were then clustered by category to give a visual representation of the areas of similarity and difference, shown in Appendix 10. Moreover, it aided with the initial identification of potential patterns, associations and relationships between open codes and categories, which was developed in the following stage of analysis. Figure 12 below shows the structure and an example of the grouping of coding for the nine categories:

Figure 12: Creating categories

Phase 3 - Developing categories				
↑ Name	Description	Sources	Referen ▽	Created On
Fit	A categorisation of nodes which contain refe	103	447	28/03/2019 11:33
Motivation for collaboration - gaining a	Contains reference to a single motivation or	54	67	28/03/2019 11:38
Motivation for collaboration - access to	Contains reference to a single motivation or	55	63	28/03/2019 11:38
Reputation of people involved	Contains reference to the reputation and sta	50	62	28/03/2019 11:38
Brand reputation of the organisations i	Contains reference to perceptions about the	37	45	28/03/2019 11:54
Strategic Fit	Contains reference to some notion of strateg	30	34	28/03/2019 11:38
Choice of partner	Contains reference to choosing a partner	24	33	28/03/2019 11:38
Shared values	Contains reference to organisational values	18	33	28/03/2019 11:38
Prior experience of working together	Contains reference to previous relationships	23	31	28/03/2019 11:38
Culture	Contains reference to the way things work in	7	14	28/03/2019 11:38
Strategic capabilities	Contains reference to resources and compet	14	14	28/03/2019 11:38
Motivation for collaboration - risk redu	Contains reference to a single motivation or	7	11	28/03/2019 11:38
Cultural Fit	Contains reference to elements of cultural fit	10	10	28/03/2019 11:38
Leadership	Contains reference to the role and importanc	6	10	28/03/2019 11:38
Motivation for collaboration - cost shar	Contains reference to a single motivation or	5	9	28/03/2019 11:38
Autonomy	Contains reference to one partner being allo	3	4	28/03/2019 11:38
Management style of parent organisati	Contains reference to the management style	2	4	28/03/2019 11:38
Sharing	Contains reference to partners in the collabo	2	3	28/03/2019 11:38
Contribution	A categorisation of nodes which contain refe	102	348	28/03/2019 11:33
Brand credibility	A categorisation of nodes which contain refe	85	257	28/03/2019 11:31
Strategy development	A categorisation of nodes which contain refe	62	218	28/03/2019 11:35
Relationship building	A categorisation of nodes which contain refe	24	134	28/03/2019 11:34
Strategic orientation	A categorisation of nodes which contain refe	38	85	28/03/2019 11:34
Brand management	A categorisation of nodes which contain refe	19	73	28/03/2019 11:32
Strategy implementation	A categorisation of nodes which contain refe	22	31	28/03/2019 11:35

Again, clear labels and descriptions were given for each category as shown in Figure 13:

Figure 13: Example of category label and description
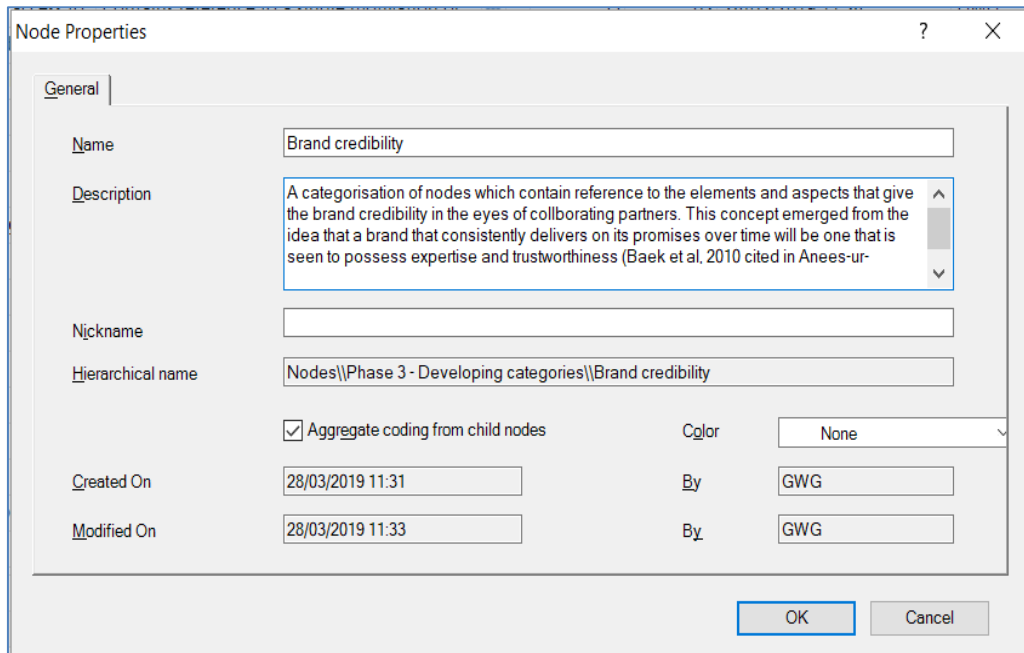
Table 7 shows a ranking of the nine categories by the number of references for each one. Each of these categories and its relevant theme are discussed in turn in the sections below.

Table 7: Ranking of categories by references

Rank	Category name	# of references
1	Fit	447
2	Contribution	348
3	Brand credibility	257
4	Strategy development	218
5	Relationship building	134
6	Shared values	110
7	Strategic orientation	85
8	Brand management	73
9	Strategy implementation	31

Categories that have been coded similarly are clustered together on the cluster analysis diagram; those that have been coded differently are displayed further apart on the cluster analysis diagram (see Figure 14):

Figure 14: Cluster analysis of categories by word similarity

These categories are discussed in detail under each of three themes. As a result, data was collected from each data set, relevant to the theme (Braun and Clarke, 2006), consolidated and refined as illustrated in Figure 15, as an overview of the qualitative analysis approach (Krippendorf, 2004).

3.7.3.4 *Creating themes*

In the final stage of the analytical process, a number of key themes were identified. The term 'theme' is sometimes used to describe elements identified from the text or an integrating, relational idea from the data (Bazeley, 2009). However, following Bazeley (2009), here the term 'theme' is used to describe the key findings and meanings that result from the preceding stages of open-coding and categorisation; it is seen as a mix of pattern-making, counting, clustering, contrasting and comparing (Miles et al, 2014). To aid this process, the researcher used a variety of techniques in NVivo11 comprising text searches, compound and matrix queries, relationships and connections (Bazeley and Jackson, 2013). This process of "data condensation" (Miles et al 2014, p.12) was seen as a key part of the analysis to aid the production of clear and verified conclusions. Figure 15 identified the key themes as they related to the research aim and objectives:

Figure 15: Overview of qualitative analysis approach

Research objectives	RO2: to explore the role of brand and market orientations in the development of strategy between collaborative partners	RO3: to gain an insight into the role that shared values play in the development of collaborative strategies
Main categories	Strategic orientation / Strategy development	Relationship-building / Brand credibility / Shared Values
Key themes	"Strategy? What strategy?"	"Let's work together" / "Creativity is king"

3.7.3.5 Analysis and visual representation

"Visual tools play a significant role in analysis" (Bazeley and Jackson 2013, p.217). The tools in NVivo11 were used to aid understanding of the large amount of data gathered, to support identification of categories and patterns and to aid clarification of the findings and see the links between them. Visual mapping techniques were used to record theoretical groupings of codes and categories, to note connections between codes and categories and to organise categories around a central explanatory concept. As Miles and Huberman state "You know what you display" (1994, p.91). The visual mapping of the findings was shown in a word cloud and in the output from matrix queries in NVivo (see Appendices 15 and 16).

3.7.3.6 Integration of quantitative and qualitative data

According to Bazeley and Jackson (2013, p.432) "integration of data and analysis is acceptable and necessary". Integration amounts to comparative analysis and discussion of sorted and coded data from the qualitative data set according to classifications from the quantitative data set of reported instances of collaboration. In this way, in addition to the "how many" numeric patterns examined in the analysis, the "in what way" comparisons may be drawn (Bazeley, 2010).

Using the matrix queries shown in Appendices 15 and 16, three comparisons were made of open-coded data and the main forms of collaboration:

- Motivations for collaboration compared to form of collaboration

- Brand credibility compared to form of collaboration

- Shared values compared to form of collaboration

The output from the first of these queries was further examined to determine noticeable differences in emphasis for the motivations by the main forms of collaboration: minority/majority equity participation and acquisition.

Comparisons of qualitative data with the other main classifications – location (by region) and sector were conducted but did not reveal additional findings. It is recognised that this is a relatively low level of data analysis and only partially satisfied the definition of integration provided by Bazeley (2010). However, where possible findings from the integrated analysis have been included in the discussion.

3.8 Strategy for validation

It is recommended that multiple approaches are used to check the validity and reliability of the findings. These terms have different meanings, dependent on whether the methodology is quantitative or qualitative (Creswell and Creswell, 2018). This section of the chapter discusses the techniques that were used to avoid bias, to assure the reliability and validity of the quantitative content analysis and the trustworthiness and authenticity of the qualitative analysis of the interview and reported instance subset data analysis. Given the mixed methods approach employed in this research, it is important to consider both areas in evaluating the research. Reliability is concerned with the repeatability of the findings of this study; validity with the integrity of the conclusions reached about the identification and categorisation of collaboration in the UK broadcast media industry (Bryman and Bell, 2003). Trustworthiness and authenticity are key to the quality of the research. Trustworthiness is made up of four criteria: credibility, transferability dependability and confirmability which are looked at, in turn, in regard to

exploration of the phenomenon of collaboration (Lincoln and Guba, 1985; Guba and Lincoln, 1994). Techniques such as reflexivity, searching for disconfirmation, member checks and independent audit (Miles and Huberman, 1994) were used to achieve the validation.

Reflexivity is important in that it allows the researcher to use insights gained to make sense of and interpret the data (Flick, 2014). Reflections were made on each interview, comprising notes immediately after the interview, listening to the interview on transcription, which the researcher carried out, and on reading and re-reading the transcriptions. It was clear to the researcher that the interviews provided rich data relevant to the research focus, although the balance of coverage against each area of the interview guide was different in each case. To some extent, this was thought to reflect the depth of the participant's knowledge of organisational strategy; the higher the position the greater the 'big picture' perspective seemed to be the case. At the same time, there was significant detail on successful and unsuccessful collaborations which stemmed from in-depth knowledge of specific collaborations. It was noted that the interviewer spoke for very little time in each interview, with the vast bulk of time given to participants' comments. At times, the interview may have veered slightly off the topic; however, this often led to rich and interesting responses unanticipated by the interviewer. The interview guide served two important functions here; 1) it allowed for this extemporisation by the participant (Flick, 2014) and 2) it demonstrated the competence of the interviewer by bringing the conversation back to the topics in the interview guide. All of the interviews provided rich data on the topic under investigation. The interview of the Head of Digital Publishing could be considered as an outlier as the primary activity of the organisation was digital publishing of printed content. This was in contrast to all of the other organisations where the activities closely related to broadcast, production and distribution of television content. However, the insight gained through contrasting the perspective from different areas of the media industry was useful. A reflexive statement is shown in Appendix 11.

3.8.1 Reliability and validity

It was recognised that the multiple data sources used for gathering information on reported instances have different levels of validity, accuracy and authenticity. The *Broadcast* magazine article database was considered suitable in terms of credibility as an industry-recognised news publication, and its coverage of the topic of interest (Saunders et al, 2016). It was acknowledged that organisational annual reports have been criticised for their perceived inherent bias in presenting a favourable outlook of the organisation (Oliver and Picard, 2020). However, the analysis sought to establish matters of fact, rather than opinion, for the small number of specified units of analysis shown in Table 4. A similar criticism can be made of press releases as a data source and therefore it was important to establish the dependability of the source with reference to reputation, credibility and trustworthiness (Malhotra, 2009). Of the 51 reported instances of collaboration derived from press release information, 48 were retrieved from the online press centres of public or commercial broadcasters and large production companies such as BBC, ITV, Channel 4, Sky, Fremantle and All3Media. Moreover, to establish accuracy of non-*Broadcast* data sources, it was possible to cross reference information in press releases, annual reports or other sources to a *Broadcast* news article in over half of the instances reported in these sources.

In addition, reliability and validity of the content analysis was assured though creation of a clear coding scheme and definition of the unit of analysis. This approach enabled the research to be transparent (Bryman and Bell, 2003) and clearly set out, so the replication and further research is feasible. However, all coding schemes require some degree of interpretation by the researcher (Bryman and Bell, 2003). Interpretation of information found in the reported instances was most notable in regard to the stated motivations of partners in the collaboration, where press and organisational statements were used. At this point, the classification of stated motivations was guided by a set of pre-defined reasons, drawn from the extensive body of literature relevant to collaborative motivations. The content analysis was focused on investigating the collaborative strategies used and hence captured the main pieces of information that would describe

these strategies over the period of interest. These pieces of information were clearly defined in the coding scheme and were identifiable from the documents researched.

3.8.2 Trustworthiness

Trustworthiness is key to the evaluation of the qualitative phase of this research study. Rigour is a concern and therefore four criteria are envisaged to meet this requirement for the quality of the research (Lincoln and Guba, 1985): credibility, transferability dependability and confirmability. These concepts are thought to provide an alternative to reliability and validity used in quantitative research and can be used in assessing a qualitative study (Bryman and Bell, 2003).

3.8.2.1 Credibility

Credibility, or truth value, of the research method is thought to parallel internal validity (Bryman and Bell, 2003). It is important for the findings of the research to make sense and "ring true" (Miles et al 2014, p. 313), to reassure that the data are "reasonably likely to be accurate and appropriate" (Denscombe 2010, p.297). Credibility was sought through triangulation from multiple and complementary data collection methods and sources. The extended engagement in the field through in-depth interviews and collection of empirical data aided in grounding the research, clarifying meaning and reducing the likelihood of misinterpretation (Stake, 2000; Denscombe, 2010). Member checks and respondent validation was used to check that their views had been interpreted correctly and to gather some insight on their views on the conclusions drawn (Denscombe, 2010).

3.8.2.2 Transferability

Transferability, also known as external validity, is the provision of relevant information to enable the reader to infer how far the conclusions of the research might be transferable or applicable to other contexts and settings (Lincoln and Guba, 1985; Saunders et al, 2016). Whilst the transferability of findings from this

research might be possible to other organisations in the UK media industry, considering collaboration, it is not felt that the findings can be transferred to other industries. The transferability to other organisations in the UK media industry was aided by the protocol of data gathering to document primary research in field notes and reflections on the context and conduct of interviews (Geertz, 1973 cited Bryman, 2003).

3.8.2.3   Dependability

Dependability is the ability for the researcher to be able to see that the procedures followed, and decisions made in the research are reputable and reasonable (Denscombe, 2010). This is achieved by providing a detailed record of the methods, analysis and decision-making followed, coupled with a reflexive account of the process involved (Seale, 1999). The requirement for dependability was addressed using purposive sampling, protection of respondent's confidentiality and development of a "protocol" specifying how the research was achieved with documentation on all phases of the research, to ensure that the research narratives were easily accessed and followed.

3.8.2.4   Confirmability

Confirmability is concerned with ensuring that the researcher has adopted a relatively neutral position and that the research is relatively free from unacknowledged researcher bias (Miles et al, 2014). The researcher recognised that complete objectivity is "impossible in business research" (Bryman and Bell 2003, p.289) and that "qualitative data (is) always the product of a process of interpretation" (Denscombe 2010, p,.300). Nonetheless, the researcher acted to assure this criterium through the following steps, as suggested by Miles et al (2014):

1. The approach to the research's methods and procedures have been explicitly described in detail, including the sequencing if each phase of collection, analysis and conclusion drawing (sections 3.4 – 3.7)

2. Conclusions are clearly linked to sources of codes, categories and themes drawn from data in the interviews and reported instances.

3. There is a record of the process of data management and approach to record and note keeping.

4. In addition, the technique of reflexivity was used to determine how the views, assumptions and values of the researcher may have influenced the interpretation of the data (Appendix 11).

5. Contradictory or disconfirming conclusions have been examined

3.8.3 Authenticity

In addition to the four criteria of trustworthiness, the research should be assessed against a criterion of authenticity (Guba and Lincoln, 1994). To some extent this mirrors the criteria of credibility and confirmability for trustworthiness in that the research should "ring true" with participants and those active in the industry and should be free from bias. Preliminary findings from the research for the first research objective was presented to delegates at the European Media Management Association conference in 2017. Formal feedback from delegates at the presentation suggested that the initial findings on trends in collaborative strategy in the media industry resonated with their perspectives and should be explored in more depth. In addition, the research sought to be fair by seeking viewpoints across three sectors within the UK broadcast media industry and gathering the perspectives at different levels and functions within the leadership of an organisation.

3.9 Ethics

The research was conducted in accordance with and fully adhered to the Research Ethics Code of Practice of Bournemouth University (2014). A Research Ethics Checklist was submitted. The proposed research plan was agreed by the Bournemouth University Ethics Committee, prior to gathering data (see Appendix

12). All interview participants were informed about the research purpose, interview method, benefits and risks of participation, confidentiality safeguards and intended use (Appendix 5). A participant agreement form which allowed for informed consent to be given (Appendix 13) was devised. Consent was required from all participants before the research took place, confirming they had read and understood the participant information sheet and were willing to proceed with the interview. Participants were asked to sign the agreement form to indicate they had understood the information and given their consent to the interview. These documents were designed to convey the necessary information in a succinct and informative manner. The documents were sent to participants before the interviews and discussed prior to starting the interview to ensure understanding and be aware of any constraints. Participants were asked for their agreement to audio record the interviews for later transcription and assurances of their anonymity were provided. Given the potential commercial sensitivity of some of the interview areas, participants were advised that they would be free to not answer any questions and could withdraw from the study at any time. Each participant was given a pseudonym for anonymity and this assisted with the anonymisation of results. Participant's privacy was respected, and they participated voluntarily, with no coercion.

3.10 Limitations

It is important to assess the potential weaknesses as well as the strengths of the methodology (Denscombe, 2010). To a large extent, this has been carried out through the detailed explanation and justification of the methods, procedures and analytical techniques used in the research throughout this chapter. It has been argued that adopting a mixed methods methodology, underpinned by a pragmatic philosophy, draws on the strengths of both quantitative and qualitative methodologies, whilst seeking to minimise their weaknesses. Justification has been provided for the research methods, sampling approach and analytical strategy employed to make sense of the data and arrive at appropriate and accurate conclusions. However, there are a small number of limitations which should be acknowledged. The way in which the data for the analysis of reported

instances of collaboration was gathered, predominantly through a search of the online digital editions of Broadcast magazine using specific search terms to locate relevant records or media reports could influence its authenticity. There is the potential for bias, first in the interpretation of the magazine reporter and, secondly, through the interpretation of the researcher. The researcher has attempted to remove this bias through using more than one source relating to the instance of collaboration such as organisational announcements and annual reports, wherever possible.

The research examined issues of strategy development and implementation and it is possible that the participant was reluctant to go into detail about certain aspects of business strategy. Despite assurances of confidentiality and anonymity, there were times when the participant did not wish to pursue commercially sensitive lines of discussion. The research was carried out a period of time from 2016 – 2017, with all interviews conducted between March and September 2017. The media industry is a dynamic and rapidly changing industry, and it is possible that preferred approaches to collaborative strategy have changed. The research investigated the broadcast media industry from a wide perspective with data from four sectors (broadcast, production, distribution and finance). A focussed examination of one of these sectors could highlight whether certain collaborative strategies are more prevalent than others. At the same time, as senior executives, the participants were assumed to have sufficient knowledge about collaborative and brand strategies of the organisation. There were a few occasions when there were gaps in that knowledge and the interview was steered around those gaps. Notwithstanding these limitations, it is argued that the methodology presented in this chapter is *reliable* and *appropriate* for the collection and analysis of the data needed, *suitable* for the research questions raised and produces data that are valid, and is conducted in a manner, *conforming* with ethical standards (Denscombe 2010, p.331).

4. Findings & discussion

4.1 Chapter overview

This chapter presents and discusses the analysis and findings from the research, with reference to the conceptual framework and the research aim and research objectives presented in the Literature Review and Methodology chapters. A conceptual framework for the research was presented in section 2.6 at the end of the Literature Review chapter. The purpose of the research and the ensuing research questions or objectives were outlined at the start of the Methodology chapter. This section of the chapter explains the link between the conceptual framework and the research objectives. In section 2.6, it was explained that the conceptual framework was to be used as a reference point for the interpretation of findings in that it would guide the flow of the subsequent discussion, as well as provide a means to compare and connect the findings and their implications with existing knowledge (Merriam and Simpson, 2000).

The research objectives shown in Figure 16 show the areas where existing knowledge, as presented in the conceptual framework, has not answered the specific questions of this research (Maxwell, 2005). Research objective 1 sought to identify and categorise the collaborative strategies of UK broadcast media organisations, using units of analysis from existing knowledge to provide the industry context. Research objective 2 explored the role of brand and market orientation in this context, an area which hitherto had not been investigated. The tentative theory (Maxwell, 2005) was that the strategic orientation that guides these collaborative strategies would play out in the shared values of the collaborating partners, which was research objective 3.

Figure 16: Conceptual framework and research objectives

UK broadcast media industry context

		Type of collaboration
Strategic orientations		Dimensions
Philosophical | Behavioural	**Shared values**	Forms
Market orientation	Artefacts values and assumptions	Motivations
Hybrid orientation	Cultural compatibility	Processes
Brand orientation	Trust and commitment	**Collaborative strategies**

Key success factors
Cultural fit
Strategic fit
Organisational relationships

RO2: *to explore the role of brand and market orientations in the development of strategy between collaborative partners*

RO3: *to gain an insight into the role that shared values play in the development of collaborative strategies*

RO1: *to identify and categorise the collaborative strategies used by UK broadcast media organisations*

The first part of this chapter presents the findings from a quantitative content analysis of the collaborative strategies adopted in the 207 reported instances of collaboration involving UK broadcast media organisations that address the first research objective. The second and third parts present the findings from a qualitative analysis of the in-depth interviews with nine participants from the UK broadcast media industry and the reported statements of senior managers in 121 of the reported instances of collaboration that address the second and third research objectives. The fourth part integrates findings from the preceding sections parts and discusses these findings in the context of existing knowledge on collaborative strategies, strategic orientations and shared values.

4.2 Research objective 1:

To identify and categorise the collaborative strategies used by UK broadcast media organisations

4.2.1 Overview

This objective sought to identify and categorise the 207 instances of collaboration in the UK media industry investigated with reference to their number, number of partners involved, geographical and sectoral distribution, forms of collaboration adopted, and the stated motivations for the collaboration. Additionally, the findings identified some of the key organisational aspects of these collaborations and the key trends over time relating to these characteristics. The current understanding of collaboration argues that it is a method of developing strategy in which two or more parties agree to pursue mutually compatible strategic goals and agree joint courses of action required to pursue them (Lynch, 2015). The partners in the collaboration agree to cooperate in order to compete more effectively with other organisations in their marketplace (Bleeke & Ernst, 1993; Child & Faulkner, 1998; Küng, 2008). The notion of agreement is important because it is predicated on recognition that it is possible to achieve their objectives more readily through cooperation rather than through competition (Bowman and Faulkner, 1997).

Collaboration as a strategic development method is an alternative to organic methods of pursuing strategy (Johnson et al, 2014). The partners involved have identified imbalances or inadequacies in their organisation which can be overcome by cooperating with another organisation (Child & Faulkner, 1998). Through cooperation the organisations essentially seek to create added value and strengthen their competitive position (Lynch, 2015). As a result, collaboration activity occurs where there are complementary assets, cultures and the joint value chains of the organisations achieve a stronger competitive advantage than they would individually (Bowman and Faulkner, 1997). Often in competitive and rapidly changing markets, such as the UK broadcast media industry, organisations employ collaboration to overcome identified weaknesses in

resources and competences to optimise strategic development (Bowman and Faulkner, 1997).

4.2.2 Growth in UK broadcast media industry collaboration

Figure 17 shows the considerable growth in collaboration that took place over the eight-year period between 2010 and 2017, peaked in 2015 at 47 instances, but continued to run at a high level in 2016 and 2017 compared to the early part of the time period under consideration. From 2010 to 2012, there were a total of 38 instances of collaboration, around 12 per year. In the five years from 2013 to 2017, there were 169 instances and the average number of instances per year tripled to 34 per year. 2016 marked a year when there was a slight pause in the number of collaborations. However, there was a continued resumption of activity in 2017 to 38 instances. Overall, there were 81 different organisations involved in the 207 instances of collaboration. Of these 81 organisations, 57 were UK-based organisations, 17 in the EU (Non-UK) and 7 in Non-EU territories. In all, ten (10) organisations accounted for 58% of all instances of collaboration, showing the considerable degree of industry and collaboration concentration. The chart shows that collaboration was very much part of the strategic development approaches used by UK broadcast media organisations. The nature, form and motivations for this growth in collaboration are identified and categorised in the following sections.

Figure 17: Instances of collaboration in the UK broadcast media industry
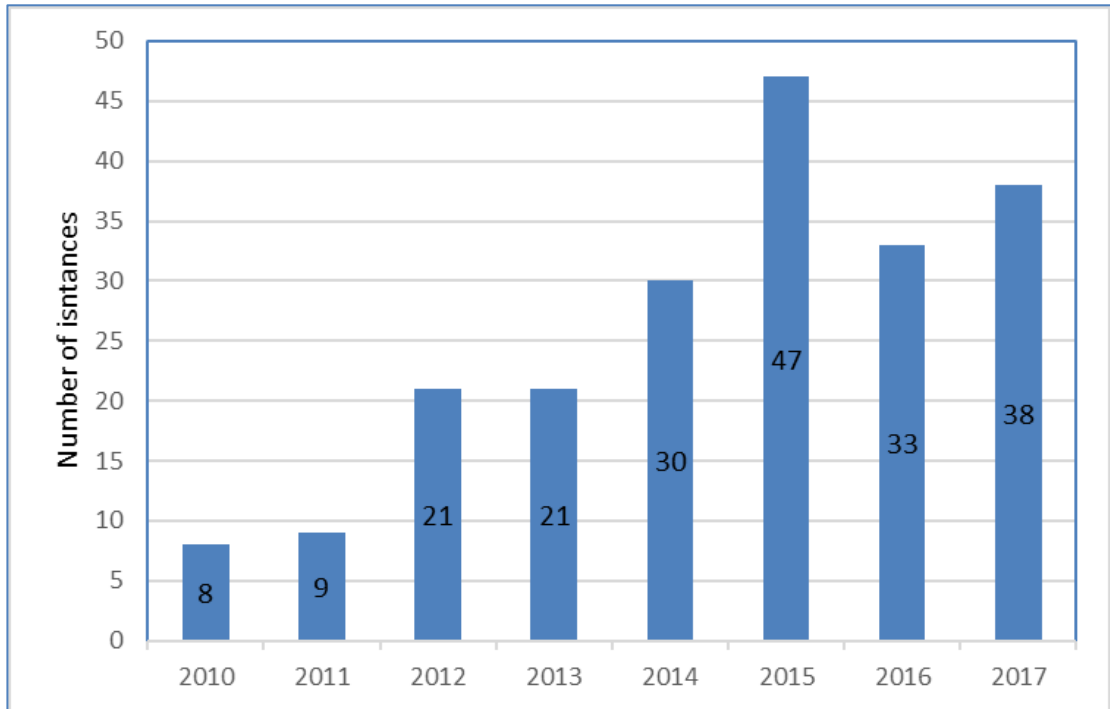
4.2.3   Dyadic nature of UK broadcast media industry collaboration

The existing literature states that collaboration can vary from two partners to many partners, and networks of collaboration are not unusual (Child and Faulkner, 1998; Hoffman, 2007; Virta and Lowe, 2017). The analysis shown in Figure 18 identified that, in contrast to what was found in much of the literature, all bar five of the 207 instances of collaboration involved two partners only; four involved three partners and there was one instance of four partners. The dyadic nature of collaboration in the UK broadcast media industry was evident in these findings; however, collaboration involving multiple partners was not.

Figure 18: Number of collaborating partners 2010 - 2017
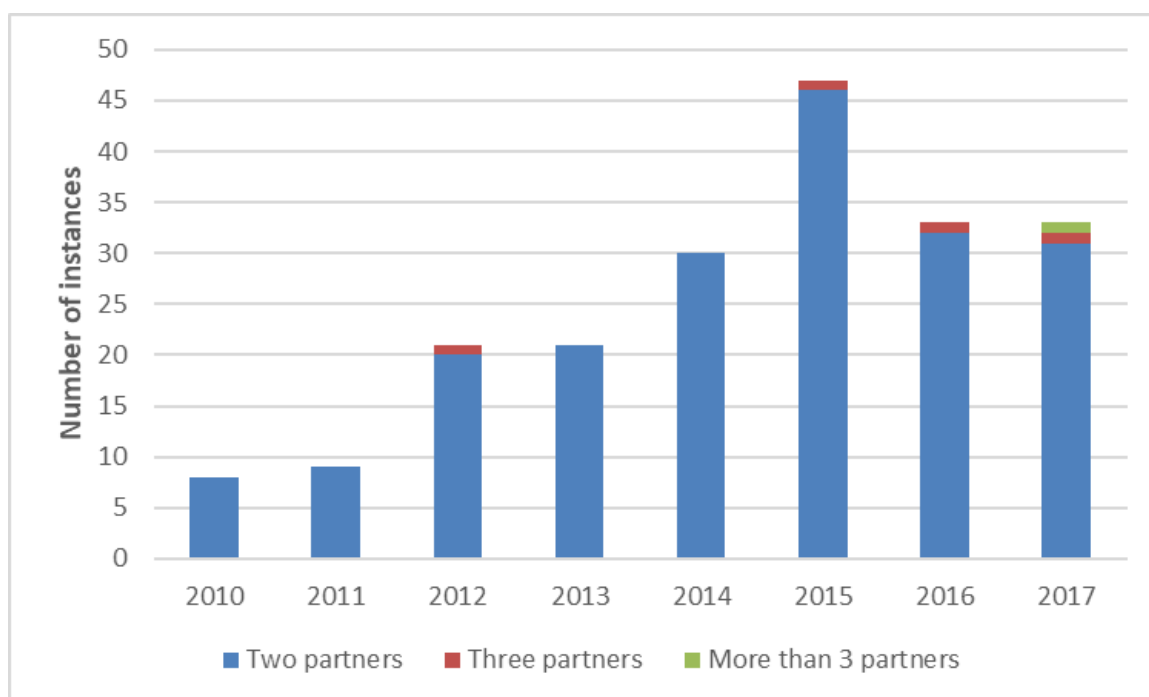
4.2.4 UK organisations focus on UK collaboration

Of the 207 instances of collaboration that took place between January 2010 and December 2017 and involved a UK organisation in some way, 173 (83%) were led[2] by UK-based organisations, 24 (12%) by non-EU organisations and 10 (5%) by EU (non-UK) organisations. The dominance of UK-led organisations in the analysis reflects the focus of the research on the UK. In the same way, the chart below shows that most of the collaborations led by UK organisations were with other UK-based organisations: 130 out of 173 instances or 75%. Of these 130 instances, nearly half (60) were instances of collaboration between UK production companies. This was evidence of consolidation in the UK production sector as four companies alone (Argonon, All3Media, Endomol Shine Group and Fremantle Media) accounted for half of these collaborations. At the same time, the 173 instances of UK organisation-led collaboration showed a pattern of increasing emphasis on collaboration beyond the UK (see Figure 19). This regional expansion into EU (non-UK) and Non-EU territories was evidence of the

---

[2] "Led" is loosely defined as the lead partner in the collaboration in terms of size and of the prominence given to reporting of the collaboration

global ambitions of the leading broadcasters and production companies, seeking to gain access to new markets and acquire new capabilities in overseas markets.

Figure 19: UK-led collaboration by region of the other partner
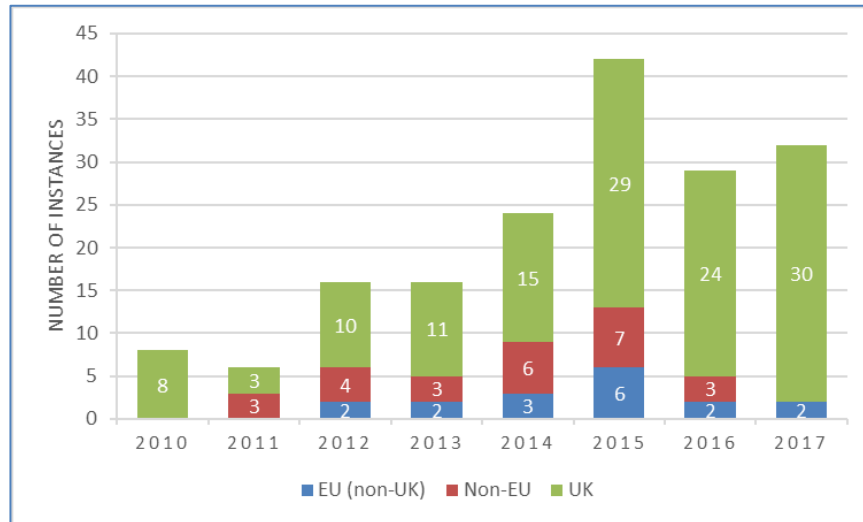
4.2.5 *Cross-sector and intra-sector collaboration evenly split*

The existing literature pointed to a substantial consolidation of the independent production sector, with a corresponding rise in the number of consolidated groups and a reduction in the "standalone" producers' share of sector revenues from 32% to 26% (Oliver, 2015; Elwes 2015). The findings, shown in Table 8, presented an interesting pattern of cross-sector (shown in the blue cells) and intra-sector collaboration (shown in green cells), shown in the table below. The pattern was interesting in that it provides evidence of vertical integration and horizontal consolidation across the industry value chain (Daidj and Jong, 2011). There was evidence of broadcasters and distributors collaborating with production companies to assure the acquisition of content capabilities in cross sector collaborations. Equally, there has been consolidation within industry sectors, notably the production sector but also in the broadcast sector itself.

Table 8: Cross-sector and intra-sector collaborations 2010-2017

		Other partner(s)				
	Sector	Broadcast	Distribution	Finance	Production	Totals
Lead Partner	Broadcast	15	3	1	52	71
	Distribution	1	3	0	19	23
	Finance	0	0	0	16	16
	Production	4	4	1	88	97
	Totals	20	10	2	175	207

Cross-sector   Intra-sector

Around one half (101 out of 207 instances) of the collaborative activity was cross-sector, notably with broadcast organisations leading collaboration with organisations in other sectors (56 of the 101, of which 52 were in the production sector alone). These 52 instances, where a broadcast organisation has collaborated with a production company, underlined the desire to gain access to capabilities through acquisition of content, formats, talent, facilities and production expertise. At the same time, distribution organisations were involved in 19 collaborations with production companies and finance organisations with 16 production companies. Five organisations accounted for the vast majority of these cross-sector collaborations: ITV was involved in the most instances (28) followed by C4 through its £20 million Growth Fund investments (14), Sky TV (10) in the broadcast sector; BBC Worldwide (17) in the distribution sector and Greenbird Media (12) in the finance sector.

In terms of intra-sector collaboration, there were 106 instances in all, with the vast majority (88 of 106 instances) being collaborations that took place within the production sector and of those around half took place in the three years between

2013 and 2015, reflecting the intensity and pace of collaborative activity in this sector in this period of time. Although there were more companies in this sector, much less than in broadcast and distribution, it was further evidence of the consolidation of this sector into larger and fewer production companies; the growth of the "super-indie" was said to have taken place during this time (Elwes, 2015).

4.2.6   Growth of equity participation as dominant form

Collaborative strategies are a strategic development method (Johnson et al, 2014) and can be seen to possess a number of key characteristics based on the degree of formality and interdependence of the collaboration. They also take specific forms ranging from informal joint-working to acquisitions and mergers. It was found that organisations in the UK broadcast media industry used a variety of these forms to pursue collaborative arrangements, the main ones being acquisitions, equity participation, mergers, joint ventures and strategic alliances, as shown in Figure 20.

Figure 20: Forms of collaboration used 2010-2017
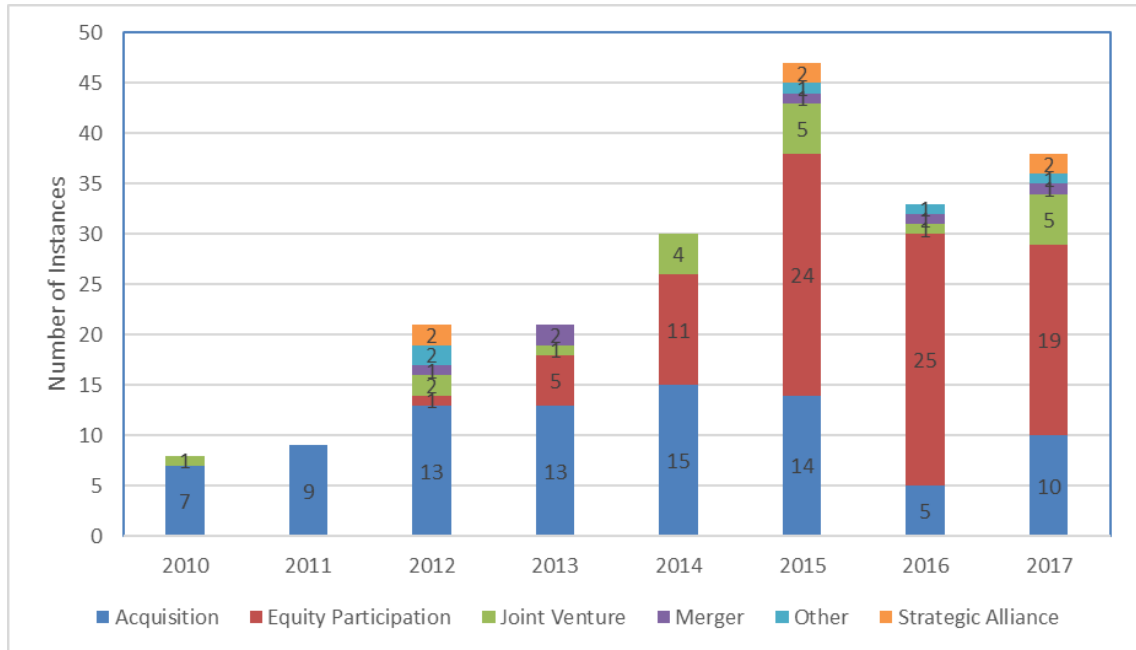
Acquisitions and equity participation, where a share of the equity is taken by one organisation in another, were, by far, the most commonly used forms of collaboration used in the 207 instances involving UK broadcast media organisations over the eight years from 2010 to 2017. Instances of acquisitions totalled 86 in this period, the most prevalent form of collaboration. Up to 2014, acquisition was the main form of collaboration. However, there was considerable growth in the use of equity participation as a collaborative method since 2013. Overall, this form of collaboration grew from one instance in the three-year period prior to 2013 to 84 instances between 2013 and 2017. Whilst the broadcast and production sectors accounted for 95% of acquisitions, all four sectors, broadcast, distribution finance and production were active in equity participation. The distribution sector arm of the BBC, BBC Worldwide, was involved in 14 equity participations, the largest number of instances. Channel 4 made 13 investments in independent production companies taking a stake of 25% in each instance. Similarly, ITV took an equity participation stake in nine instances and Fremantle Media seven instances, respectively. All 12 of the instances involving the finance sector organisation Greenbird Media used this form of collaboration. It was found that, in the instances of collaboration involving equity participation where the level of shareholding stake was disclosed, the vast majority were minority stakes of

less than 50% participation. Again, the same leading organisational names appeared for these collaborations; BBC Worldwide, Channel 4, Greenbird Media and Fremantle, accounting for most of the instances. The findings suggested that these large organisations used equity participation to maintain the autonomy of the partner organisation, whilst acquiring an ownership stake and a level of control. There were relatively few instances of other forms of collaboration with joint ventures used in 19 instances, mergers and strategic alliances in six each only in the whole of the eight-year period up to the end of 2017.

Examining the forms of collaboration by sector of lead organisation revealed a similar pattern with acquisitions and equity participation being the most frequent forms used by the broadcast and production sectors (see Figure 21):

Figure 21: Instances of collaboration by sector and form 2010-2017
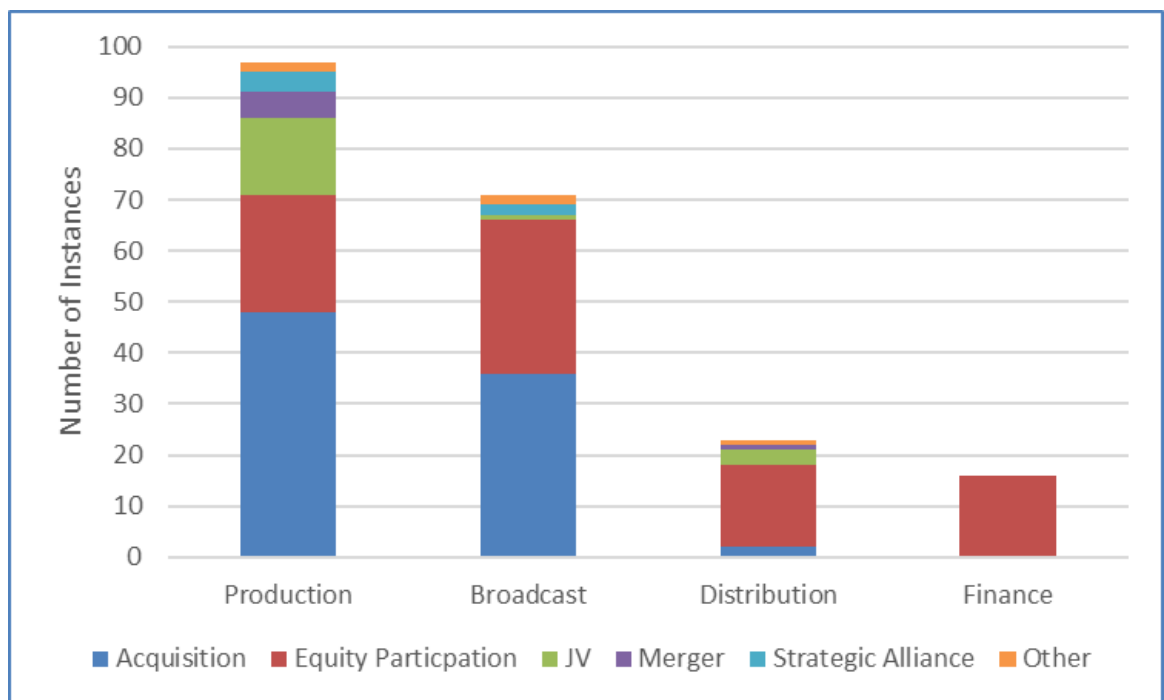
There was no evident pattern in the joint venture (JV) collaborations other than most of them took place in the production sector with intra-sector collaborations involving two production companies. There were five mergers in the production sector, one in the distribution sector and none in the broadcast sector. As mentioned earlier the distribution sector and finance sectors were dominated by

collaborations by two organisations, BBC Worldwide and Greenbird Media respectively, both investing in production companies.

4.2.7   Gaining access to capabilities and markets as key motivations

There are a number of key motivating drivers leading organisations to collaborate (Lorange & Ross, 1993; Child & Faulkner, 1998; Chan-Olmsted, 2006; Küng, 2008) The existing literature suggests the following motivations: 'gaining access to strategic capabilities' such as resources (tangible and intangible assets) and competences (people, processes and systems) (Chan-Olmsted, 2006; Küng, 2008); 'gaining access to markets' through reducing barriers to entry (Lynch, 2015) ; 'reducing risk' and 'achieving economies of scale' (Johnson et al, 2014), and 'developing organisational learning' (Child and Faulkner, 1998).

The primary motivations for collaboration, as stated by the lead partner in the instances of reported collaboration, in the eight years between 2010 and 2017, were categorised following the definitions provided in the literature. Table 9 summarises the position:

Table 9: Stated motivations for collaboration (number of instances)

Lead partner Stated motivation	All instances	UK-led with other UK instances	UK-led with non-UK instances	Non-UK with others
Gaining access to capabilities (Chan-Olmsted, 2006; Küng, 2008)	163	119	22	22
Gaining access to markets (Lynch, 2015)	34	7	17	10
Reducing risk (Lynch, 2015)	3	2	0	1
Achieving economies of scale (Johnson et al, 2014)	6	1	4	1
Developing learning (Child & Faulkner, 1998)	1	1	0	0
Total	**207**	**130**	**43**	**34**

It was found that 'gaining access to capabilities' and 'gaining access to markets' were the two main drivers for collaboration. Not surprisingly, 'gaining access to capabilities' was the predominant motivation for UK-led collaborations with other UK organisations. The findings suggested that organisations already possessed access to UK markets and platforms and the emphasis was on adding complementary resources and competences to strengthen market position. UK-led collaboration with non-UK organisations had a much higher proportion of 'gaining access to markets' as a stated motivation, reflecting the international market access and expansion strategic objectives of the collaborations.

There was a difference in the proportions of stated motivations between those of the lead partner and those of other partners as shown in Figure 22. A higher proportion of the 'gaining access to markets' motivation was given for the other partners (37% compared to 16% for the lead organisation); in many cases, this appeared to be linked to the opportunity provided by the often larger, lead partner to facilitate international market entry and support growth objectives through reducing barriers to market entry and through providing access to finance and distribution channels.

Figure 22: Comparison of lead & other partners' motivations
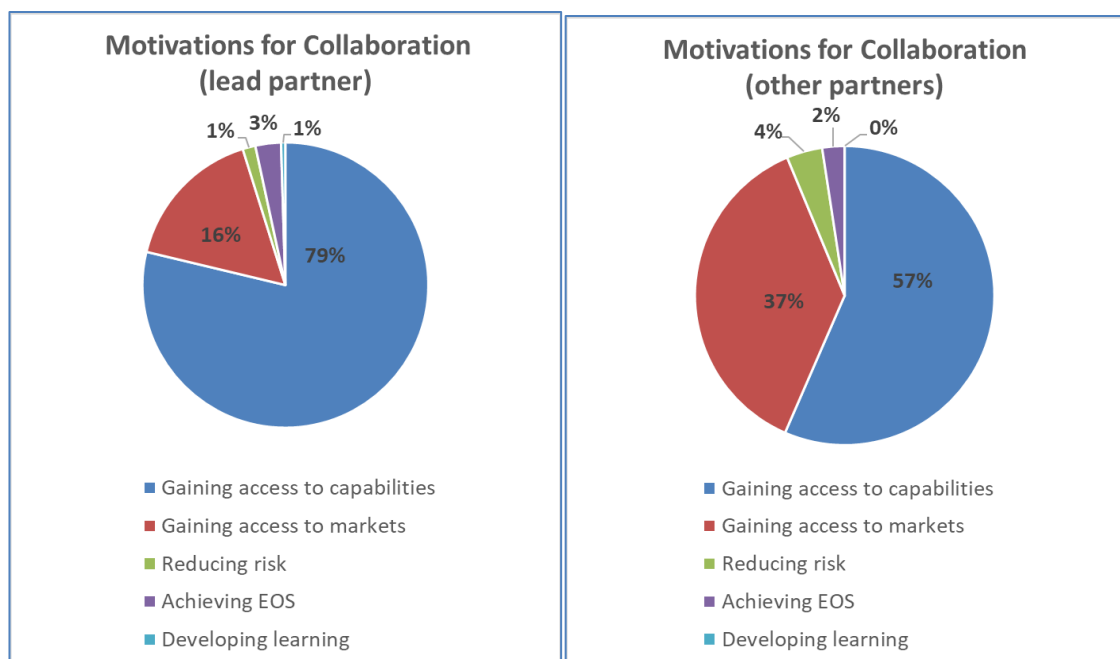
The analysis showed the importance of acquisition and equity participation as methods, accounting for 142 out of 163 instances where "gaining access to strategic capabilities" was the stated motivation and 21 out of 34 instances for 'gaining access to markets' as a motivation. There were only a few other instances where organisations stated the other motivations as a primary reason for the collaboration and no observable pattern by form of collaboration.

4.2.8   Collaboration led and dominated by a few organisations

The degree of collaboration concentration was discussed in section 4.2.2, showing that ten organisations accounted for 58% of all 207 instances of collaborations identified. In the same way, a limited number of organisations (nine) accounted for two-thirds (69% or 116) of the 173 instances of collaboration, led by UK-based organisations. ITV (28), BBC Worldwide (17) Channel 4 (14), Fremantle Media (13), Greenbird Media (12), Sky (11), All3Media (10), Argonon (7) were some of the main organisations involved. A full breakdown of leading organisations involved in collaborations is shown in Appendix 14. ITV clearly led the instances of collaboration in the UK broadcast media industry with a programme of acquisition and equity participation in the production sector in the UK, European and US markets, where 26 investments were made. The stated rationale, in terms of acquiring access to capabilities, for many of the ITV collaborations was similar:

> *"The acquisition represents another step forward in ITV's strategy of building a strong international content business and is an important addition to the Group's growing portfolio of production companies on both sides of the Atlantic."*

<div align="center">ITV press release, 2014</div>

Many of the ITV press releases referred to the programmes (content) produced by the acquired companies and to the leading individuals (talent) in those companies who were seen as vital to past and future success. Each collaboration was clearly linked to ITV's vision and business strategy. ITV was involved in two other instances of collaboration in the broadcast sector with UTV in Ireland and

Channel TV in the Channel Isles. Overall, BBC worldwide was involved in 18 instances of collaboration: 14 involving equity participation, two instances of joint venture and two instances of licencing. In a three-year burst of collaborative activity between 2015 and 2017 BBC Worldwide was involved in 15 instances of equity participation (14) and joint venture collaboration (1) with UK production companies to gain access to production, format and related resources and capabilities. Channel 4 pursued a strategy of selective equity participation in small and medium-sized (SME) independent production companies using its £20 million Growth Fund. This led to C4 being involved in nine investments on launch of the Fund throughout 2014 and 2015 and, in a second wave of equity participations in 2016 and 2017, a further four instances of collaborations. Channel 4 as a broadcaster was also involved in one joint venture with Bauer Media. However, its main focus was on managing its Growth Fund to invest in new and start up UK production companies.

Fremantle Media was involved in 13 instances pursuing a collaborative strategy to build an international network of independent production companies. In the period from 2013 to 2017, Fremantle Media carried out seven equity participations, four acquisitions and two joint ventures, all in the production sector. Fremantle Media gained access to production capabilities across the UK and EU and set up one JV in China to reduce barriers to entry in this market. Greenbird Media was the one finance sector organisation which appeared in the list of top organisations by number of instances (12). These instances were all carried out in the UK production sector and involved equity participation, predominantly with a minority stake. All but two of these instances took place in a period of intense activity between 2014 and 2016. Sky was involved in 11 instances in all; six instances of acquisition and five instances of equity participation. The acquisitions involved three production companies in the UK and two broadcast instances in EU, the mega acquisitions of outstanding stakes in Sky Deutschland and Sky Italia, as Sky consolidated its position in the broader European broadcast market. Sky made five equity participations, four in the UK, of which three were in the production sector, contributing to sector consolidation. All3Media was involved in ten (10) instances of collaboration. All of these have been with other production companies, all in the UK and seven by acquisition. Argonon was

involved in seven instances of collaboration and made a number of acquisitions and equity participations in small production companies in order to build scale and capabilities. The other two leading organisations involved are Sony Pictures Television Non-EU organisation with five instances and the UK independent production company Tinopolis with 4 instances, which made acquisitions, earlier in the time period of the investigation, between 2011 and 2012.

4.2.9 The importance of agreement

The literature suggests that collaboration is based on cooperation and agreement to pursue mutually compatible goals (Lynch, 2015). The notion of agreement is important because it is predicated on recognition that it is possible to achieve objectives more readily through cooperation rather than through competition (Bowman and Faulkner, 1997). It was found that agreement was present in many of the collaborations adopted by the broadcast media industry between 2010 and 2017. 121 of the 207 instances involved forms of collaboration where explicit cooperation was a key element - equity participation, JVs, mergers, strategic alliances and other forms of collaboration. A further 86 instances involved acquisition as a method, where most of the collaborations, if not all, were based on apparent agreement between the partners involved. In terms of the dimensions of collaboration, shown in Table 10, all of the instances fell in the interdependent/formal area. This was not surprising given the focus on reported instances of collaboration. It is possible that reporting of less formal and more autonomous forms of collaboration was not captured in the data sources used. However, it can be argued that equity participation, particularly minority equity participation (less than 50% stake), which seemed to be prevalent in this form of collaboration, reflected the desire by the partners involved to retain some degree of autonomy and less formality in the collaborative strategy. The stated motivation of the lead partner involved in these minority equity participations was clearly linked to the desire to 'gain access to capabilities', whilst the other partner motivations divided neatly, into the two areas of 'gaining access to markets' and 'gaining access to capabilities' in equal proportion. The implications of this finding will be explored in the qualitative analysis sections that follow. It did suggest that

the choice of the form of collaboration might have played a role in what organisations seek to gain and what they value in helping them achieve their objectives.

Table 10: Dimensions of collaboration

		Degree of Interdependence	
		Autonomous	**Interdependent**
Degree of Formality	**Formal**	Project-based Latent organisations	**Acquisitions Equity participations Joint Ventures Mergers Strategic Alliances**
	Informal	Client referral Information sharing	Joint-working

Note: emboldened forms are those used by UK broadcast media organisations 2010-2017

4.2.10 Summary

The findings suggest that there was strong growth in collaboration involving UK broadcast media organisations in the period from 2010 to 2017 and that the nature, form and stated motivations for collaboration exhibited specific characteristics relevant to the industry. This collaboration was based on explicitly agreed forms such as equity participation, JVs, mergers and strategic alliances. At the same time, agreed acquisitions were a commonly used form of collaboration. The period from 2013 to 2017 was the most intense time for collaboration with 2015 seen as the high-water point with 47 reported instances in that year. The collaborative activity resulted in considerable consolidation in the production sector. The raw numbers alone show that collaboration was very much part of the strategic approaches used by UK broadcast media organisations between 2010 and 2017. The literature (Child & Faulkner, 1998; Lynch, 2015) suggests that collaboration involving several partners is common. However, all bar two of the instances of collaboration investigated involved two partners only.

As a result, there was little evidence of the formation of networks of formal collaboration mentioned in the literature (Gulati, 1998; Hoffman, 2007; Virta and Lowe, 2017).

The literature suggests that organisations collaborate to compete more effectively across geographic and sectoral boundaries (Bleeke & Ernst, 1993; Child & Faulkner, 1998; Küng, 2008). This was evident in the increasing level of collaborations beyond the UK and in the level of cross-sector and intra-sector collaboration. From a cross-sector perspective, broadcast, distribution and finance organisations strengthened their access to content and talent, through acquiring and investing in the capabilities and resources of production companies. Within the production sector there was intense activity contributing to sector consolidation in terms of the growth of consolidated groups and their share of sector revenues.

The literature suggests that all forms of collaboration can be used for strategy development (Lynch, 2015; Johnson et al, 2014). It was found that organisations in the UK broadcast media industry used a variety of forms to pursue collaborative strategies. However, there were few instances of collaborative forms such as mergers, strategic alliances and other forms such as partnerships, consortia etc. The main forms used were agreed acquisitions and equity participation. Minority equity participation was prevalent, suggesting that the partners involved were looking for collaborations which reflect interdependence yet retain a strong element of autonomy. Strategic alliances were a feature of industry strategy in the 1990s and early 2000s; the data suggested that this form of collaboration appeared to be much less prevalent since 2010. It is thought that:

> *"the increasing use of equity participation as means of strategic collaboration reveals the desire for balance; an agile response to changing market conditions coupled with a need for control to manage the risks involved"* (Goode, 2017, p.2).

The literature suggests that 'gaining access to strategic capabilities' and 'gaining access to markets' were key motivating drivers of collaboration (Chan-Olmsted, 2006; Küng, 2008; Lynch, 2015); these accounted for virtually all of the stated motivations in the 207 instances of collaboration, with the data suggesting that 'reducing risk', "achieving economies of scale' and 'developing learning' were much less prevalent if evident at all. The analysis found that there were differences between the main motivations stated by the lead and other partner in the collaboration; for the lead partner 'gaining access to capabilities' was the main driver, whereas for the other partner 'gaining access to markets' was more prevalent. The difference may reflect the level of access and support that a larger lead partner can bring to the collaboration. However, the key motivating drivers identified were the primary motivations stated and further investigation could reveal multiple motivations.

Although 81 organisations were involved in the instances of collaboration in this period, a small number accounted for the majority of collaborations. The degree of concentration was considerable when it is noted that the collaborations tended to take place in bursts of activity clearly linked to the pursuit of strategic objectives. The analysis identified the nature of collaborative activity and strategy in the UK between 2010 and 2017, clearly categorising the activity by geographic and sectoral distribution, form, stated motivation and the organisations involved. Clear trends were identified in regard to cross-sector and intra-sector collaboration, the use of different forms of collaboration and the prevalence of acquisition and equity participation, particularly minority participation as the main forms. The analysis identified that 'gaining access to capabilities' and 'gaining access to markets' were key motivating drivers for collaboration in the UK broadcast industry. As a result, a detailed categorisation of the collaborative strategies of the UK broadcast media industry in the years between 2010 and 2017 was created which informed the exploration of the role of brand and market orientation in these collaborations by setting them in an industry context and by clearly identifying the number, nature, form and drivers of collaboration used to highlight the strategic considerations involved

4.3   Research objective 2:

To explore the role of brand and market orientations in the development of strategy between collaborative partners

4.3.1   Overview

This part of the chapter section presents the findings of the qualitative analysis conducted to address the second objective shown in the Methodology chapter. It builds on the findings from the previous part where the number, form and motivations of collaboration in the UK broadcast media industry were identified. It was found that there appeared to be a strategic orientation around a hybrid market/brand orientation rather than a clear brand or market orientation. The findings suggested whilst UK broadcast media organisations understand the importance of the brand, they were more oriented around creativity as a guiding principle in responding to market change through collaborations. In terms of strategy development, the findings demonstrated an apparent lack of strategic focus in the industry. Media organisations seemed to be opportunistic, and sales focussed. There was evidence of a belief, an element of the organisational culture, that creativity helped deliver the 'next big winner', whether a series of programmes, a format or an application of technology. The processes of strategy development were emergent, people-driven, rather than deliberate and prescriptive (Mintzberg, 1989). The following sections provide a detailed discussion of these broad findings.

4.3.2   Strategic orientation

The existing literature suggests that organisations develop strategy guided by their strategic orientation (Noble et al, 2002; Cadogan, 2012). Whilst a number of strategic orientations can be adopted (Matsuno et al, 2002; Noble et al, 2002; Cadogan, 2012), this research focused on the role of brand orientation and market orientation, including hybrid combination of those orientations, and on the development of collaborative strategies by UK broadcast media organisations. The existing literature suggests that the strategic orientation is evident in the philosophy and behaviour of the organisation (Hankinson, 2001a; Hankinson,

2001b; Hankinson, 2004; Wong and Merrilees, 2008; Bridson & Evans, 2013; Urde et al, 2013), in the way that it perceives itself as brand or market oriented and in the related behaviours associated with this philosophy. In the case of a brand orientation the literature suggests that the brand is a beacon guiding strategy development, supported by the development, maintenance and protection of the brand through brand management (Urde, 1999). In the case of a market orientation, the focus is on the customer and the competition, with the organisation evolving constantly to meet the needs of a changing marketplace (Kohli and Jaworski, 1990; Narver and Slater, 1990). A number of hybrid orientations are possible which draw on either of these perspectives, where one orientation is emphasised over the other (Urde et al, 2013; M'zungu et al, 2017; Anees-ur-Rehman et al, 2017).

The sections in this part of the chapter examine the main findings that a number of strategic orientations were evident in the responses from participants and in the statements from reported instances of collaboration. The responses did not fall predominantly into any one category but show that there is a strong market orientation in the adaptation to market dynamics for some organisations, that brand orientation was weak as a guiding principle and that hybrid orientation which cover orientations around the market, the brand, innovation and sales orientations were present. In addition, there were many references to the role that creativity plays in strategy development and collaboration.

4.3.2.1 Market orientation; strong adaptation to market dynamics

There was evidence that market orientation played a role in strategy development. The competitive nature of the broadcast industry meant that there was a strong influence from changes in the marketplace and competitive pressures, in the sense that audience needs, wants and behaviours led organisations to follow particular strategies. A market orientation was seen in strategic responses to these challenges. The need to respond to changes in audience tastes and behaviours, changes in technology and the impact on

platforms and formats for delivery and the actions of competitors was prevalent in the minds of leaders when developing strategies. Consequently, the brand was adapted to go into areas where there might not be a natural fit, as long as the approach achieved sales and had the potential for growth:

> *"We make a lot more money out of 'Homes under the Hammer', a daily format show where we've done 1,000 episodes, than out of everything else put together. But we're not known for that."*

<div align="center">Managing Director, Lion TV</div>

Many organisations were strongly driven by a sales orientation, which emphasised the importance of winning new commissions; ensuring revenues were maintained – sentiments expressed as "bringing in work":

> *"Whatever its size (and I've worked for miniscule indies and huge indies like this one) a lot of the focus is on getting work in and getting it produced."*

<div align="center">IMG, Head of Production</div>

> *"…but they didn't have a clear strategy in place, other than to say we need to get 8 hours commissioned in the first year and 20 hours in the second year."*

<div align="center">Production Manager, Red Planet</div>

> *"And so, they do not have as much buy-in and so, strategically, I still think that it was weak, and the guiding principles were not there. A lot of companies out there in TV, though there are not many guiding principles as a creative other than you have got to get commissions."*

<div align="center">Production Manager, Red Planet</div>

Many organisations talked about the importance of innovation, but this was often couched in terms of being creative in coming up with new ideas for programmes and formats. There was apparent evidence of a strong link between people and creativity, often expressed in terms of creative talent and the roles that creative talent played in establishing competitive strategies.

4.3.2.2 Brand orientation: weak as a guiding principle and practice

The existing literature suggests that, philosophically, a brand orientation is embedded in and central to (or at the heart of) the organisation's thinking, guiding the organisation in future direction and interaction with stakeholders, and evident or reflected in the stated or perceived organisational values and beliefs (Bridson

and Evans 2013; Gromark & Melin, 2013; Huang & Tsai, 2013; Urde et al, 2013). Behaviourally, brand orientation is evident in the strategic resource use of the brand to interact with key stakeholders; brand management as an activity, requiring cross-functional interaction and coordination with other areas and the support of the organisation in terms of defined responsibilities and engagement (Hankinson, 2001a, 2001b). The existing literature suggests that brand management is an element of brand orientation in the sense that brand-oriented organisations will actively manage their brand and be guided in that management by the strategy set for the brand (Urde et al, 2013; M'zungu et al, 2017).

References to being driven or guided by the brand, a brand orientation, did not appear in very many responses. The brand was perceived to be important, in terms of its identity and reputation, helping to establish awareness and credibility. However, as a guiding principle for strategy it did not appear to be a dominant factor. There was more evidence of a hybrid strategy around market/brand (Urde et al, 2013; M'zungu et al, 2017; Anees-ur-Rehman et al, 2017) in which the organisation attempted to stay true to some idea of the brand values but was willing to take on work and adapt to the needs of the market.

> *"…because you can grow your channel in different ways, and it has to be done in a way that's coherent and reflects the PBS brand. And in order to get the scale you have to build a reputation and you have to please viewers and keep them interested."*

<div align="center">General Manager, PBSA UK</div>

This could have been due to the nature of media brands, where any level of the brand can become important and be recognised as what the organisation is known for. Customers (viewers) were perceived to be increasingly indifferent to the channel brand and organisations were concerned with branding of the channel if they needed to present a clear identity to other stakeholders e.g. advertisers, regulation authorities, or investors:

> *"We are setting up and driving our own service forward. What are those brands that will help us to that? We keep working with UKTV (as a brand) to help drive recognition. That is different to what programme brands can do in driving viewer numbers."*

<div align="center">General Manager, UKTV</div>

What appeared to drive media industry organisations were creative people, who had ideas and a proven track record of achieving success for organisations. Around one quarter of the reported statements of senior managers specifically referred to the track record of individuals involved in the collaborations. These people were typically given the reins in pursing strategies that were based on how they saw the market developing, acknowledged what were the core brand values, or headed in new directions based on a creative interpretation of either of these things.

"Our focus is on working with like-minded companies to which our values, credentials and expertise are important – and we've been targeting a specific set of talented people who represent the absolute pinnacle of UK creativity."

Chief Content Officer, BBC Worldwide in instance: BBC invests in 72 Films

Philosophically, there was strong acceptance of the importance of these people in driving success: it (success) was likely to happen as a result of their involvement was a common assertion. The responses suggested positivity, future success and excitement, resulting in growth. Behaviourally, the organisations aligned behind the strategy, with autonomy and creativity valued in strategy development and implementation:

"Tony and Liz have an excellent track record in creating original, engaging and compelling reality and scripted programming with an impressive content pipeline which feeds into numerous networks. They're a true creative force and will be a great addition to the ITV Studios US Group of companies,"

President & CEO, ITV Studios US Group in instance: ITV invests in DigaVision

Collaboration was important to these strategies as this was seen as a source of creativity and tapping into creative talent; it appeared to contribute to strategy by providing access to capabilities and markets that open up the possibility of growth. Growth appeared to be the defining objective for many organisations; where alternative objectives were stated, they were often linked to the development of creative capabilities:

"So, our two key strategies now are to bring in senior staff, who can give us creative renewal and to make sure that the work we are doing is commercially valuable as well as creatively valuable."

Managing Director, Lion TV

Behaviourally, in terms of brand management, a number (four out of nine) of the participants talked about the importance of having a clear identity for the brand for two main reasons: 1) to reflect the core values of the organisation and 2) to achieve recognition with the right set of associations:

"Having said that the programming all has very clear values. You can watch a PBSA programme and say this is a PBSA programme. And it's more so than any other channel I've seen, more so than the BBC I would say."

General Manager, PBSA UK

Some of the main brand management strategies mentioned by the participants were brand differentiation, seeking to establish a distinct position in the market, developing new brands, often seen as programme or format brands, managing the portfolio of brands within the organisation, particularly for broadcasters with the mix of programme, channel and corporate brands. This was seen as challenging because of the speed of change of audience behaviour and the growth in on-demand platforms such as iPlayer etc. There was relatively little mention of building the brand as a deliberate strategy, a sign of a behavioural aspect of brand orientation. The approach to branding was seen as relatively unsophisticated compared to consumer industries. The contradiction expressed by some participants was that the organisation often carried out activities, such as create programmes, which were not what they are known for and not part of the core of the brand and its values.

"We are known for high quality blue chip factual - that's what we are known for. That is the Lion brand and it's actually a relatively small part of what we do."

Managing Director, Lion TV

As a result, there was not a huge weight of argument expressed around the practice of brand management. This could have been because the participants were not brand managers but rather executives concerned with strategy of the organisation, as opposed to the approaches taken to manage the brand. Equally, it could have been because media brands and brand management of them was "hidden" and not called as such by senior managers (Gerth, 2010).

It appeared to be a low-level relatively immature approach to brand management. Again, the situation was different between broadcasters and production companies, large and small organisations, and whether the brand was consumer-facing or not. This came through in the approach to collaboration with other brands. Several (five out of nine) participants suggested that this perspective had some bearing on the importance given to the brand and its management:

> *"Is it a consumer-facing collaboration? Are we investing into a show? Or are we investing into a distribution company that the consumer will never, ever know about? So, in that world is it such a brand that we need to be recognisable?"*

<div align="center">General Manager, UKTV</div>

This view suggested an evolution of the importance given to channel brands compared to the quite recent past, when the personality and positioning of a channel brand was signalled by the bundle of programme brands carried on the channel (Doyle, 2015a).

4.3.2.3 *Brand and market hybrid orientation discussion*

The existing literature suggests that hybrid variations of brand and market orientation are possible (Urde et al, 2013). A brand-market orientation places the emphasis on the brand's core values in driving development of strategy yet, at the same time, acknowledges the weight of the brand's image and the external environment in the way in which market needs are met (Urde et al, 2013). One example of this is PBS America UK, where there was a strong awareness of the brand's core values, yet in order to create revenue streams that assured survival, the organisation allowed programmes on its channel which did not align with the brand, such as TV shopping. However, it was much more common to see a market-brand orientation, where it was audiences and their needs which drove strategy, whilst bearing in mind that the organisation had a brand identity and internal side of the brand. This was expressed as the approach taken by most respondents in the interviews:

> *"The type of brand is interesting and I'm not sure on that one and I'm not sure the role of a descriptive brand e.g., drama, comedy versus a state of mind*

brand like Dave or W which are more about a variety of different content, which is right for you at any given time. I'm not quite sure that that sits in that future world and I think what we have to test and see. It will be much more of an emerging kind of strategy really and seeing if that is working or if that is not working."

General Manager, UKTV

Evidence for a primary external focus on the market and customers came from the focus on the importance of growth through meeting audience needs, particularly for smaller independent production companies (Reijonen et al, 2012). Growth was the key aspect mentioned in regard to corporate and business strategy. Anees-ur-Rehman and Johnston (2019) argue that the primary strategic orientation of the hybrid type is similar to the primary strategic orientation of the organisation expressed in the corporate and/or business strategy. Collaborations are seen to result in growth through access to new markets and to the development of new programmes and formats arising from the combination of complementary strategic capabilities in the collaboration on both sides. In terms of the secondary focus on the brand, there was some evidence of participating partners looking to create a credible brand image through management of the brand identity.

"Most of what we do is talking about content, and programmes and personalities and very little of what we do in television, the TV content side, which is a big side of it, is talking about strategy, branding, differentiation, any of those things. It's a remarkably unstrategic industry on the content side, because ultimately, we are opportunistic sellers."

Managing Director, Lion TV

4.3.3   Strategy development & implementation

The existing literature highlights the importance of collaboration as a strategy development method (Johnson et al, 2014) and identifies several factors critical to the success of collaborations with regards to strategic, organisational, operational, cultural and human fit (Douma et al, 2000).   There were distinct findings concerning the importance of collaborations to growth objectives, the lack of strategic focus in some organisations, the presence of emergent

approaches to strategy development, and the importance of commercial and financial support to collaborations.

Many of the reported instances of collaboration and the interviews cited achieving growth as a reason for the collaboration. It was elaborated as the main strategic reason, although there were a few mentions of achieving stability and strengthening competitive position. Growth was to be achieved through international market expansion, through development of new products (programmes and formats), through acquisition of new technologies that enhanced existing products, through customer acquisition and by access to new platforms or routes of distribution. Strategies to achieve growth from a corporate and business perspective were expressed in terms of investing in people, partnerships and production capability. At the same time, there was not a strong sense of these strategies being clearly articulated, so that they were readily communicated by managers.

> *"I wouldn't have said that the corporate strategy is particularly well-formed or articulated. So, I couldn't say definitively what IMG or WME, their owners, what the corporate strategy is with any degree of authority."*

> Director of Production, IMG TV

Within the production sector of the UK broadcast media industry there seemed to be a lack of strategic focus; all four of the independent production company participants stated that their organisations, and in their views the industry in general, were not good at strategy development. They saw that organisations often had a short-term focus and that leadership in the organisation rarely focussed on strategy.

> *"And without making us look better I do think that is an industry problem. Of all the places I have been, perhaps, I don't know many other industry sectors, but I think the production, distribution and media side of the industry is probably poor at doing strategic thinking."*

> Head of Production, IMG TV

Organisations seemed to focus on what could be the next big winner, defined as content providing many hours of programmes, or a format that could travel across

markets and geographies. On the other hand, the participants conveyed a sense that this was a time of great opportunity for broadcast organisations, created by the change in market dynamics.

"The new sort of online world of non-linear and VOD (video on demand) and OTT over the top) services and SVOD (subscription video on demand) and whatever other types of VOD come up, there is still opportunity for massive growth in those areas."

General Manager, UKTV

It was these opportunities and the threats in market change that seemed to drive strategy. There was very little reference to the brand and how the brand might be a beacon for strategy and what the organisation did. On the contrary, strategy seemed to be informed by opportunism and what might be fun and/or interesting to do:

"It's partly because we wanted to create and have commercial freedom but also it was opportunistic. We are creative people. So, one reason our company is so broadly based is that often we have gone and done shows we fancied doing."

Managing Director, Lion TV

These comments echoed those made around opportunism when discussing the apparent market orientation of organisations in the section on strategic orientation. Equally, the comments suggested that strategy and the direction for an organisation emerged from ideas expressed by like-minded creative people. Several of the participants and comments in the reported instances (one and four respectively) referred to the strategy as a creative decision, which could be subsequently "dressed up" as a commercial decision. The finding that creativity played an important role in the strategies and collaborative approaches of media organisations is explored in the following section.

The existing literature suggests that organisations pursue collaborations, as a strategy development method, for a number of different motivations (Lorange & Ross, 1993; Child & Faulkner, 1998; Chan-Olmsted, 2006; Küng, 2008). Mirroring the findings from the quantitative analysis, the qualitative analysis underlined the

importance of 'gaining access to capabilities' and 'gaining access to markets' as the primary motivations for collaborating organisations. There was also limited mention of achieving costs savings as a reason for collaborating. The motivations for collaboration linked closely to the benefits the partners perceived themselves getting from working together:

> *"The motivation was around the positive gains that actually everybody would get from collaboration".*

Head of Digital Marketing, Financial Times

The benefits of collaboration were perceived as tangible, payments for shared space, renting space on a channel, that brought incremental revenues to one partner but also intangible based around the sharing of information, recognition of working with a partner whose reputation was strong in the industry, obtaining a better understanding of each other's business and priorities, learning how to be more agile, the storing of goodwill for a future day because of favours done and a positive attitude towards the state of partner relationships. Flexibility was seen as one of the benefits of collaboration in references to agility and transformation. In a limited number of instances, these benefits were linked to strategic outcomes, bringing benefits to customers and gaining competitive advantage. One of the important benefits that participants saw as a contribution from collaboration was creativity, defined as what each partner could bring or gain in terms of creative input, be it talent, a pipeline of work, or an innovative approach to creating content. In terms of 'strategy implementation' it was found that in many of the collaborations, providing the commercial, financial and human support to achieve growth and the objectives set for the collaborations was important. The nature of this support was often expressed in terms of the ability to develop the right "creative environment" for the collaboration, underlining the importance of creativity.

4.3.4   Strategic and cultural fit

The existing literature highlights the importance of strategic and cultural fit to the potential success of a collaboration (Child and Faulkner, 1998; Douma et al,

2000). It is argued that a good strategic fit determines the likely success of any collaboration (Douma et al, 2000). At the same time, compatibility of cultures is seen as a key, but infrequently considered, criterion in collaboration (Faulkner, 1995). The findings suggested that collaborations needed to deliver on strategic objectives. After all, these were clearly expressed in the motivations for collaborating and were discussed in depth in section 4.2.7 There needed to be a fit with customers and audiences; alignment with each other's businesses, and the gaps that each partner filled in terms of content, talent, production systems through complementary capabilities; and the access to new markets.

Analysis of the integrated quantitative and qualitative data, as discussed in section 3.7.3.6, highlighted some small differences in the stated motivations when compared to the main forms of collaboration (minority/majority equity participation and acquisition). Whilst there was not a neat fit of all coded comments with the areas above, it did suggest that organisations emphasised different benefits that they were seeking from collaborating, depending on the form adopted, as shown in Table 11:

Table 11: Analysis of coded motivations by form of collaboration

Motivation	Minority Equity Participation	Majority Equity Participation	Acquisition
Gaining access to markets	Support and backing	Equal contribution from each partner	Growth and expansion
Gaining access to capabilities	People and formats	People, formats and networks	Growth, capabilities and content

At the same time, there was little in the way of mention around the organisations' brands and how they might have fitted in any collaboration. Although brand reputation of the organisation was seen as important in establishing credibility and trust that a potential collaboration might succeed. The lack of emphasis on brands as an area of strategic fit suggested that the key concerns for strategic fit lay elsewhere. It suggested an external focus on market opportunities rather than

internal capabilities. On the other hand, the importance of cultural fit was captured in the quote:

> *"Neal Street Productions noted in a statement that All3Media was a company that it had "long admired" and "whose philosophy and style feels totally in tune with our own."*

Managing Director, Neal Street Productions, in instance: All3Media acquires Neal Street Productions

The reference to philosophy and style suggested a cultural fit between the organisations. This was seen as an important element in other collaborations, whatever the size of the organisations and the relative size of the partners. It was as prevalent in collaborations with start-ups as it was in acquisitions or mergers of large production companies:

> "*So, in terms of a start-up, what we are looking for there is and it's actually one of the key things that we are sort of investing in in the start side of things is that management team. It's the founder and his team, where we can see that there is going to be a cultural fit and that's something you can feel, and you can get a sense of very early on".*

Director of Corporate Development and Strategic Partnership, Sky TV

4.3.5   Theme 1: Strategy? What Strategy?

This preceding section looked at the strategic orientations that may guide media organisations on their approach to collaboration, the way in which strategy is developed and implemented, and the strategic and cultural importance of collaborations. The analysis suggested that whilst broadcast media organisation may look to manage their brands in a consistent manner, the brand itself did not play a key role in guiding strategy, both philosophically and behaviourally. The findings suggested that broadcast media organisations had not developed a strategic approach and perspective around their brands, despite the recognition in the literature that strong media brands could be valuable strategic assets that help media organisations respond to the dynamic and challenging forces acting on the media industry (Chan-Olmsted, 2011; Malmelin and Moisander, 2014; Krebs, 2017; Laaksonen et al, 2019). In contrast, broadcast media organisations appear to exhibit a hybrid market-brand orientation (M'zungu et al, 2017), which

was relatively opportunistic and sales oriented. The focus for many small independent production companies on growth supported this hybrid orientation (Reijonen et al, 2012). At the same time, the importance of creative people with a proven track record, expertise, talent and capabilities appeared to be prevalent in senior managers' thinking about collaborations.

The analysis of the approach to strategy development suggested that collaborations were important to achieving growth objectives because of the benefits anticipated and obtained. However, there was evidence of an apparent lack of strategic focus in some production company organisations and there were apparent emergent approaches to strategy development, which emphasised creativity as a driver of strategy. Implementation of collaboration seemed to be predominantly supported by commercial and financial support and the nurturing of creative environments.

4.4 Research objective 3:

To gain an insight into the role that shared values play in the development of collaborative strategies

4.4.1 Overview

This section presents the findings of the qualitative analysis conducted to address the third objective shown above. The existing literature suggests that the strategic orientation of an organisation is visible in its philosophy and behaviour (Homburg and Pflesser, 2000; Noble et al, 2002). From a philosophical perspective, the orientation is deep-seated in the culture of the organisation based on a specific set of shared values, beliefs and principles that influence and guide the development of strategy (Deshpandé and Webster, 1989). The literature suggests that cultural compatibility in the form of shared values is vital to development of the capability to collaborate (Lank, 2006) and that trust and commitment are key factors in developing sustainable, long-term, collaborative relationships and strategies (Morgan and Hunt, 1994). From a behavioural perspective, the orientation underpins the set of behaviours and activities that are needed to implement the strategy (Hakala, 2011). In line with the literature, the findings suggest that shared values play an important role in the development and nurturing of collaborations through the importance of working relationships and the track record of key individuals in the collaboration in producing 'winning' content, evident in the brand reputation and credibility of these individuals and organisations.

4.4.2 Relationship building

The existing literature recognises the importance of relationships in collaborative activities (Dyer and Singh, 1998; Gulati, 1998). Interpersonal and organisational relationship are important at the different stages of in identifying, nurturing and developing collaborations (Ring and Van de Ven, 1994; Child and Faulkner, 1998). The literature suggests that "collaborative capacity" (Lank 2006, p.40) and "organisational complementarity" (Dyer and Singh 1998, p.668) are built through relationship-building. This requires collaborative partners to invest time and

resources in existing relationships that provide the basis for trust in future collaborations (Mohr and Spekman, 1994; Gulati, 1995). The findings suggested that individual relationships were built by the exchange of mutual benefits between existing and potential partners in both informal and formal ways. There was strong element of giving to receive something of value, of going a little bit further than what was required in a purely transactional relationship, developing more sustainable and longer-term relationships (Morgan and Hunt, 1994). However, the findings also indicated that there was an element of selectivity and prioritisation in the relationships, choosing those which can be of value and have some fit with the way the organisation and/or market may be heading, or just simply may be of possible future value:

> *"I suppose it's more where you are in a similar pool. I do have conversations with Horse and Country channel because they are similar to us: a stand-alone channel, very entrepreneurial and so actually they might ask me about my Sky deal and in return I might ask them about what they are doing to get the channel into other countries."*

General Manager, PBSA UK

There was a recognition that collaborative relationships need to be nurtured and that this can take time, with no apparent and immediate short-term benefit. It was in the early stages of collaboration, where relationships play an important role in forming and nurturing collaborations (Gulati,1995; Child and Faulkner 1998); the ability to share, understand and adapt suggests a focus on building individual relationships and supportive behaviours (Doz, 1996):

> *"Once you set up this environment of compromise and give and take from both parties and demonstrate from both parties an interest in wanting it to be a success and accommodating each other's needs to get there. Once that environment is established, both parties would go the extra mile for each other."*

Director of Partnerships, OMD

Some larger organisations clearly identified those organisations which had potential for ongoing and future collaboration. However, these larger organisations were the exception rather than the rule and much of this approach reflected the resources available for developing relationships. In larger organisations, the findings suggested that there may be processes which

nurtured relationships and collaborations, in contrast to smaller organisations which responded in an ad hoc manner to opportunities:

> *"It's much more likely to happen when 'oh I've got a question, or a need, or a problem'. 'Have you got any ideas and oh what's working for you at the moment'? 'Oh, that's interesting', because we are all seeing similar challenges I suppose. For me it's more about the exchange of contacts, information and insights.*

General Manager, PBSA UK

The ability to develop 'collaborative capacity' (Lank 2006, p.40) may be a function of size. However, the aim of the relationship activity was learning and understanding how each partner operated and what were their business objectives and strategies; individuals were prepared to invest time and organisations were prepared to invest resources in managing relationships, seen as critical to future development. In line with the existing literature the approach suggested a search for areas of common interest and shared vision, as well as mechanisms to function effectively, or 'organisational complementarity' (Dyer & Singh 1998, p. 668). Not only was compatibility important, but also a sense of possibility and opportunity, which drove the collaborative efforts (Kantner, 1994):

> *"… we've tried to again learn about their (other partners') culture and tried to adapt the ways our organisation can interface with them. We see a strategic benefit in having a relationship with them and them understanding Sky as a business and us obviously through those relationship getting a deeper understanding of their businesses, so that we can, sort of I guess, be more effective at the smaller opportunities that we inevitably end up working on with those organisations."*

Director of Corporate Development and Strategic Partnership, Sky TV

Despite this recognition, the findings suggested a strong element of a short-term approach, inherent in much of the activity in the broadcast industry, as discussed in section 4.3:

> *"Almost everything in television is project by project. It's a slightly sort of atomised industry. Most of the people working on projects are on contracts. So, they are here for a short period of time. A lot of them stay with us for decades, but actually they are contracted on a project-by-project basis."*

Managing Director, Lion TV

As discussed above, the brand itself did not seem to feature in relationships as a guiding principle. The driving force in the development of relationships was market developments and the notion that organisations and particularly the individuals in partnerships needed to have built up some good will so that when things did occur of interest, there would be positive and smooth responses to grabbing the opportunity together. In such a situation, where people were a key factor in strategy development, relationships and prior experience through those relationships were seen as vital.

> *"For the moment we feel that we have got enough value from investing in those relationships through the more day-to-day stuff helping each other out and having insight into each other's businesses. Who knows whether that will lead to something bigger at some point?*

> Director of Corporate Development and Strategic Partnership, Sky TV

4.4.3 Brand credibility

The existing literature suggests that brand credibility is defined as a brand that consistently delivers on its promises over time and that is seen to possess expertise and trustworthiness (Erdem and Swait, 2004). Brand credibility is an element that reduces risk and builds brand loyalty (Anees-ur-Rehman et al, 2017). It is the sum of past behaviours and has been referred to as reputation (Herbig and Milewicz, 1997). Reputation then is an estimation of the consistency over time that the brand will deliver on what it says it will do. This credibility is underpinned by several critical success factors: track record, prior experience of the brand and the perceived level of quality (Herbig and Milewicz, 1997).

It was found that the reputation of the organisation and the people involved in the organisation both played a role in establishing credibility. At the same time creativity was seen as a prevalent element, suggesting that it had a role to play in reputation and the strategic and cultural fit of any collaboration. It was found that brand credibility derived from the track record of the organisations and the reputation of key individuals in the organisation. Where reputation was seen as strong as a result of the track record, trust was present from the start of the

collaboration (Doz and Hamel, 1998). In the context of partnerships, this was important to the partners in that they believed in the possibility of success for the collaborative venture and was found to be prevalent in many of the reported statements on collaboration.

> *"I am absolutely delighted to be working with Charlie, Elaine, Willow and Richard as they develop and grow their slate of programmes through New Pictures. They are a fantastic team with a phenomenal track record and very exciting plans for the business."*
>
> Chief Executive, All3Media in instance: All3Media acquires New Pictures

> *"Lynn and Hugh have a fantastic track record in creating clever, catchy ideas that appeal to a wonderfully broad audience. This, along with their expertise in delivering shows from quizzes to shiny floor to fact entertainment formats, means we are very excited to be working with them."*

Genre Director of Factual Entertainment and Entertainment, BBC Worldwide in instance: BBC Worldwide invests in Mighty Productions

Equally, the literature suggests that brand credibility grows over time as organisations develop a track record of consistent delivery on their promises (M'zungu et al, 2017). The experience derived from prior working with the partners in the relationships helped to build a reputation as a fair and trustworthy partner (Miles et al, 2009). There were many references in the interviews and reported instances of collaboration to expertise and trust underpinning the idea of brand credibility. These references were typically related to the individuals on both sides of the partnership.

> *"Having worked closely with Lynn for 15 years, I know we bring out the best in each other, and so relish the prospect of strengthening our creative partnership in Mighty".*

Creative Director, Mighty Productions in instance: BBC Worldwide invests in Mighty Productions

The findings also suggested that creativity was seen as a key element of brand credibility; it was discussed in terms of its ability to successfully deliver on strategy and a key element sought in any collaboration. Linked to ideas of brand credibility were expertise in identifying and responding to trends in the market and to picking "winners"; and perceptions that the brand might possess specific areas of expertise. There were close links with the idea of creativity, as a source of brand

credibility. The findings suggested that partners in any collaboration look for fit when they worked together based on their prior experience, the nature of the relationships and their views on the credibility of the brand, particularly when it came to aspects of creativity. At times, it was seen as critically important; an intangible ingredient to success, which could lead to a bounce in organisational performance. It was almost synonymous with people and talent; of the creativity of individual/talent and related teams. As a result, there were high expectations of the potential contribution of creativity in the collaborative strategies expressed by organisations:

> *"I'm really excited to be given the opportunity to build on that reputation, ensuring that the fantastic shows we already have continue to be as successful, whilst driving creativity further to develop new formats with global appeal."*
>
> Managing Director, Talkback TV in instance: Fremantle Media invests in Talkback

As mentioned in the previous section, the ability of collaborations to nurture a creative environment was seen as important. The support from the other partner in providing financial and other resources for this was often cited as a benefit from the collaboration. At the same time, the partners shared common values on the importance that creativity will play in the relationship:

> *"We are thrilled to join forces with ITV, a company that is truly committed to creative risk taking and great content. Paul Buccieri and his team share our sensibility and enthusiasm for breaking new creative ground, and we look forward to this next step in DigaVision's evolution."*
>
> President, DigaVision, in instance: ITV Studio invests in DigaVision

Analysis of the integrated quantitative and qualitative data as presented in Appendix 15 (Table 14) confirmed that the reputation of people involved in the collaboration and the importance given to creativity were equally prevalent through the main forms of collaboration used. If instances of Minority and Majority equity participation are added together, the analysis suggested that the reputation of people and creativity played a more important role in the form of collaboration used than other elements. However, the equal prevalence of these elements across all three forms (minority, majority equity participation and acquisition) suggested that these aspects are looked for irrespective of the form.

Broadcast media organisations appeared to be guided by a creative orientation in their collaborative strategies and employed equity participation as a form to support the need for autonomy, agility and an approach that nurtured creativity.

4.4.4 Shared values

The existing literature suggests shared values are key elements of organisational culture (Deshpandé and Webster, 1989; Schein, 1990; Collins & Porras, 1996). Equally, the literature suggests that cultural fit is an important element in the development of strategy and collaboration (Child and Faulkner, 1998; Douma et al, 2000). Shared values guide behaviours and reflect the beliefs of the organisation. Thus, there is a link between the philosophical and behavioural elements of the orientation of an organisation and shared values (Homburg and Pflesser, 2000; Noble et al, 2002; Cadogan, 2012). The existing literature suggests that shared values are important not just in connection with individuals within an organisation but also between organisations and their partners or potential partners. In this way, shared values are those beliefs, behaviours, policies and goals that are held in common about what is "important or unimportant, appropriate or inappropriate and right or wrong" (Morgan & Hunt, 1994 p.25). Creativity was seen to be at the heart of what many organisations and people in the broadcast industry did for a living. It was referenced in many of the reported instances as a desirable and positive benefit of collaboration, which created excitement and enthusiasm for the partnership:

> *"They are terrific creative partners with an unrivalled network through which to develop programming and that is really exciting".*

Managing Director and Founder, Full Fat TV in instance: Freemantle Media invests in Full Fat TV

This sense of excitement and anticipation from the creative contribution of the collaboration permeated many of the comments and was often linked to the individuals and teams of people involved in the collaboration in highly favourable terms. In many instances, creativity was almost synonymous with the people and talent involved in the collaboration. It was seen as an important part of what collaboration could contribute:

"…the pair, who will focus on globally friendly factual entertainment formats and features, had "creative chutzpah".

Managing Director, Argonon in instance: Argonon invests In Bare-faced TV joint venture

"To work with Dave and Pete as they build Story Films is incredibly exciting. They are programme makers with an amazing record of producing popular and critically acclaimed shows. We are all really looking forward to working with them as they develop new ideas – be they documentaries or dramas."

Chief Executive, All3Media in instance: All3Media invests in Story Films

Emphasising the finding that implementation of collaborations aided creativity, a further element of contribution was seen in the way in which collaboration helped nurture an environment in which creativity flourished, prevalent in the instances reported by BBC Worldwide, Channel 4, Greenbird TV, ITV and Sky TV to mention a few. It was seen as important that individuals participating in the collaboration were given creative autonomy if the partnership was to be successful.

One of the important findings was that the collaborating partners were seen to contribute a common vision or set of values to the collaboration, which was seen as a positive factor. This was evident in the finding that collaborations were influenced by the like-mindedness and common vision of creative people working together to achieve content that audiences loved, and which was able to be sold around the world. Evidence for this set of shared values around creativity came from analysis and discussion of all areas. It was evident in the importance of the track record of individuals involved in the collaboration. It was evident in the strong acceptance of the importance of these people in driving success, notably the achievement of growth objectives. It was evident in the emergent nature of strategy development that leads organisations to pursue strategies that align with their creativity and provide freedom to follow opportunities. It was evident in the multiple references to views expressed that nurturing a creative environment was important and to the views expressed that individuals sought out and built relationships with partners who shared a set of common values around creativity. Finally, it was evident in the importance of reputation and brand credibility which

was seen to be closely linked with creative talent and the ability of these people to pick "winners". The cumulative weight of this evidence was seen in the responses of the participants and many of the statements of senior executives in the reported instances of collaboration.

It is argued that these philosophical and behavioural elements comprised the orientation of broadcast media organisations in what was effectively a hybrid organisation around the market and brand and a creative orientation as discussed above. Collaborating organisations appeared to share a creative orientation; it was evident in the culture as synonymous with achieving success and in the desire for collaboration in achieving growth and responding to market change:

> *"We've grown and nurtured True North for the last sixteen years. So, it was absolutely crucial to find the right partner. We had a lot of interest from potential investors, but Jane Millichip and her team (at Sky TV) demonstrated that they understand and value not just our content, but our culture, and that proved irresistible"*

Founder and Creative Director, True North, in instance: Sky TV acquires True North

A comparison of the coded comments from the qualitative reported instance data set with the main classifications of form of collaboration in Appendix 15 (Table 15) supported the findings on the importance of a cultural fit based on common values and like-mindedness. The prevalence of comments towards equity participation, whether minority or majority, suggested that the independence and autonomy offered by these forms of collaboration was important:

> *"Their independence is very important to us. Having an independent production company mentality within our stable, reaching out to new talent and directors, almost having a sneak peak of their stuff is really additive to our business."*

President Vice Media in instance: Vice Media in Pulse

4.5 Theme 2: "Let's work together"

This theme captured the findings around relationship-building and brand credibility and reflected the apparent pre-disposition of individuals in the partnering organisations to work together based on the perceived fit they saw between themselves and their organisations. The fit came from the relationships that the people had in prior working relationships, through the credibility that the brand provided through its reputation for creative success and the perceived potential for creative input into and development of the relationship. Therefore, the notion of creativity in the collaboration was seen as a key part of the desire to work together. The findings suggested that individuals in the collaborations work together in both informal and formal ways that helped to nurture and develop the relationships based on a 'give and take' approach. In larger organisations, it was found that there are resources and processes to support these relationship building processes. The findings suggested that there was an expectation, derived from prior experience of working together, that collaborations would be successful and beneficial, making a strong contribution to future growth and achievement of objectives.

4.6 Theme 3: "Creativity is king"

This theme captured the findings around shared values. The findings across all categories examined consistently pointed to the role that creativity played through the importance of creative people and their reputation in identifying and selecting collaborations, the development and nurturing of creative environments in implementation, the presence of like-minded individuals in building collaborative relationships and the importance of creative reputation in establishing the brand credibility of collaborations. Overall, these findings suggested that there was a set of shared values around creativity which played an important role in guiding the way organisations collaborate and seek to collaborate.

There was strong evidence of shared values around the role that creativity played in collaboration, in guiding strategy through a common mind-set and vison and in nurturing a creative environment. It suggested that broadcast media

organisations exhibited a creative orientation that was evident in their culture and behaviours towards collaborations. The findings presented around the theme of 'Strategy? What Strategy?' suggested that a pure brand orientation did not play an important role in guiding the collaborative strategies of broadcast media organisations but was more of a strategic hybrid creativity-market-brand orientation. Overall, these findings suggested that there were a complex set of shared values that guided collaborative strategy in these organisations.

4.7   Findings & discussion summary

The existing literatures suggests that organisations are guided in their collaborative strategies by a strategic orientation that underpins their philosophical and behavioural approaches to strategy development and implementation (Homburg and Pflesser, 2000; Noble et al, 2002; Hakala et al, 2011; Cadogan, 2012). The aim of this research was to explore the role that two orientations, brand orientation and market orientation, played in the collaborative strategies of broadcast media organisations in the UK. The analysis and the associated discussion presented in this chapter show a number of key findings which are summarised here.

The quantitative analysis found that there had been considerable growth in collaborations over the period 2010 to 2017 in the UK broadcast media industry. A number of clear trends were evident in this period: firstly, UK organisations increasingly looked to collaborations beyond the UK to gain access to new markets and strategic capabilities; secondly, cross-sector collaboration was prevalent between organisations in the broadcast, distribution and finance sectors and organisations in the production sector; thirdly, intra-sector collaboration between production companies was prevalent, resulting in considerable consolidation in this sector of the industry. Acquisitions and equity participations were the main forms of collaboration used by organisations, particularly minority equity participation. The main motivations for collaboration aligned with those suggested in the existing literature; gaining access to strategic

capabilities and gaining access to markets through reducing barriers to market entry (Chan-Olmsted, 2006; Küng, 2008; Lynch, 2015). The forms or collaboration used suggested that agreement was a key element in the strategies followed and potentially important to the degree of formality and interdependence or autonomy desired.

The qualitative findings and discussion were grouped around three main themes. Firstly, a theme of 'Strategy? What strategy?' suggested that broadcast media organisations looked to the management of their brand to achieve a consistent identity. However, the brand was not a guiding principle for strategic direction. Contrary to expectations, brand and market orientations did not play a pure role in the collaborative strategies of UK broadcast media organisation. It appeared that a combination of a hybrid orientation around the market-brand and a creative orientation was more present in the organisations examined. The focus on a creative orientation derived from the prevalence of responses suggesting that creativity in all its guises, philosophically and behaviourally: people, beliefs and values, approach to strategy development and nurturing of a creative environment, was important. The findings under this theme also pointed to the apparent lack of strategic focus in some organisations and the emergent nature of strategy development. Secondly, a theme of "Let's work together" captured findings around the importance of relationship-building, reputation and the strategic and cultural fit between partners in identifying, developing and nurturing collaborations. The importance of the reputation of individuals and their track record, industry knowledge and expertise, and the brand reputation of the organisation were seen to be vital to developing collaborations, that would ensure success and growth in the market. Thirdly, a theme of 'Creativity is King' provided the evidence from across all areas of the research that creativity, particularly in regard to being seen as a shared value was prevalent in developing collaborative strategy.

In examining the qualitative findings as compared to the main classifications from the quantitative findings, support was given to the key points above. All forms of collaboration were present when motivations are examined with some subtle differences in the focus of the motivation by the different forms. The findings here suggested that equity participation allowed for more emergent strategies with a greater focus on the creativity of individuals involved. Comparison of brand credibility by form of collaboration confirmed the importance of reputation and creativity irrespective of form. Comparison of shared values and form suggested that there may be greater use of equity participation to allow for autonomy and independence and to encourage creativity. Overall, the findings seemed to describe an industry which was not strategy focussed, which placed emphasis on the creative reputation of individuals and organisations in developing collaborative approaches to respond to changes in the market and adopted forms of collaboration, which nurture autonomy and flexibility. The brand seemed to play a role in establishing credibility of the partners in the collaboration but was not the guiding beacon for strategy development. The nature of relationships and approach to relationship-building suggested that like-mindedness and shared values played an important role in identifying, developing and nurturing collaborative strategies. The ability to produce "winning" formulas of content, programmes and format, based on creativity, appeared to be the stronger orientation in the organisations and instances of collaboration examined. The extent to which these findings align with or deviate from the existing literature is discussed in more depth in the Conclusion chapter that follows.

5. Conclusion

5.1 Chapter overview

This study explored the role that brand orientation and market orientation play in the collaborative strategies of UK broadcast media organisations, seeking to address a gap in the existing literature on brand orientation and collaboration in a specific industry context. The research explored this role from the philosophical and behavioural perspectives of both orientations and identified potential links with the forms, motivations and processes of collaboration employed by broadcast media organisations and the shared values around creativity held by these organisations in the time period between 2010 and 2017.

Existing literature on collaboration, strategic orientation and shared values was reviewed to establish a conceptual framework for the research. This led to the development of three research objectives around each area based on a mixed methods research approach, achieved through quantitative content analysis of reported instances of collaboration and in-depth interviews of board level and senior management executives in a broad cross-section of organisations in the UK broadcast media industry. Findings from the research, particularly the late addition of emerging insight from the in-depth interviews on the role and importance of creativity, informed the development of the conclusions shown in this chapter with implications for theory, a discussion of the limitations of the research and areas for future research.

The conceptual framework developed from the existing literature for this small-scale study has been extended to consider the role that strategic hybrid orientations may play in collaborative strategies (see Figure 23). There was a focus on the role that relationships, the reputation of the organisations, and key people within them, could have played in these collaborations. Attention was given to the importance of brand credibility and creativity, evident in the shared values, culture and behaviours of collaborating organisations and key people

involved. The research suggested that organisations in this industry may be guided by a strategic hybrid orientation around creativity, the market and their brand.

Figure 23: Extended conceptual framework
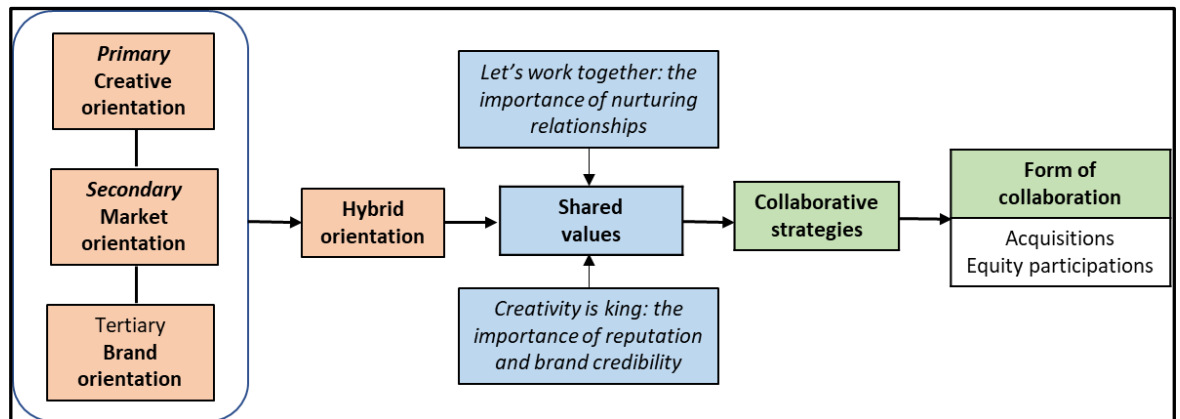
The findings suggested that organisations in the UK broadcast media industry increasingly employed a particular form of collaboration, termed minority and majority equity participation, that nurtured the creative relationships and recognised the importance of creative individuals in developing collaborative and innovative solutions to the challenges of a dynamic and turbulent environment. The shared values espoused by these organisations around creativity suggested that this orientation played an important role alongside market and brand orientations in the collaborative strategies used in this time period. The findings also point to the lack of focus on brands as a strategic asset or resource and an absence of strategic brand management, which may be seen as part of the relatively weak presence of a brand orientation in these organisations.

5.2   Discussion of key points

The research conclusions are presented in this section, with the implications for theory in the following section.

5.2.1   Important role of collaboration

The first research objective examined and categorised the collaborative activity of UK broadcast media organisations between 2010 and 2017. It concluded that collaboration played an important role in the strategies employed by UK

broadcast media organisations and that the nature, form and stated motivations for collaboration exhibited specific characteristics relevant to the industry. In a dynamic market, collaboration was a prevalent and increasingly used strategy underpinned by the dominant need to 'gain access to strategic capabilities' and to 'gain to access to markets' (Chan-Olmsted, 2006; Küng, 2017; Lynch, 2015). Looking at the forms of collaboration employed, equity participation, particularly minority equity participation, was found to be a widely used and prevalent approach, reflecting the need for agreement (Bowman and Faulkner, 1997) and autonomy whilst recognising mutual dependencies among collaborating organisations (Child and Faulkner, 1996; Douma et al, 2000). It is thought that the need for creativity, as exhibited, through shared values, organisational behaviour, people and strategies, played a role in leading to the prevalence of this form of collaboration to aid organisations in responding to market challenges.

The findings on the importance of collaboration were broadly in line with the existing literature, both generally and within the specific context of the media industry. This was particularly evident in regard to the motivations for collaboration where gaining access to content in the form of programmes, content producers in the form of people and to content production capabilities as well as access to new markets for growth were seen as important objectives for UK broadcast media organisations. The addition of tangible assets (programmes, production facilities) and intangible assets (people, presenters and producers) was a driving force for these organisations (Chan-Olmsted, 2006, Küng, 2017, Doyle 2015a, Oliver, 2018a; Oliver and Picard, 2020). In contrast to the existing literature, the findings highlighted that collaboration in the UK broadcast media industry was predominantly dyadic in nature and favoured a form of collaboration of minority and majority equity participation. This was different from much of the existing literature on collaboration which has focussed on strategic alliances, mergers and joint ventures as the primary form of collaboration, often involving multiple partners, or clusters (Child and Faulkner, 1998; Hoffman, 2007; Virta and Lowe, 2017). The need for speed and agility in responding to dynamic market conditions may be the reason for the equity participation form of collaboration

being prevalent during the period under examination (Goode, 2017). The role and importance of creativity in the shared values of collaborating partners will be discussed in later sections of this chapter. However, the finding that creativity, creative people and their shared values played an important role in collaborative strategies aligned closely with much of the existing literature on the importance of cultural compatibility and cultural fit in collaboration and cooperation (Child and Faulkner, 1998; Lank, 2006).

5.2.2   A strategic hybrid orientation of creativity, market and brand

Broadcast media organisations in the UK appeared to exhibit a strategic hybrid orientation around creativity, the market and the brand. However, the strength of these three orientations was not equal in the hybrid orientation; the findings suggested that some components were stronger than others in the hybrid make-up. In adapting to the demands of a dynamic and turbulent market environment, a strong market orientation was evident in a focus on market opportunities and moving to seize them, often with opportunistic approaches. In contrast, although brand identity and brand values were important as a signal of brand credibility through reputation and track record of the organisation, brand orientation was generally found to be weak. The findings highlighted a stronger strategic orientation around creativity, in guiding the collaborative strategies of these organisations. This 'creative orientation' was evident philosophically and behaviourally in the collaborative strategies developed: in the people, beliefs and shared values, approach to strategy development and nurturing of a creative environment. This key finding will be discussed in more detail in the later sections of this chapter.

Under a theme of "*Strategy? What strategy?*", the finding that the brand itself did not appear to play a strong role in guiding strategy, either philosophically and behaviourally was in contrast to much of the existing branding literature, generally, and specifically in regard to the media industry. The existing literature on brand orientation suggested that brands should be seen as strategic resources

and that their management should be prioritised in guiding strategy (Bridson & Evans, 2004; Wong and Merrilees, 2007a; 2007b; Anees-ur-Rehman et al, 2017). However, the finding aligned with the literature on the strategic use of media brands recommending greater emphasis on the strategic nature of media brands as a fundamental function of business strategy, which to date had not been evident in the branding and brand management strategies of broadcast media organisations (Bennett, 2017; Laaksonen et al, 2019).

5.2.3 Nurturing relationships

The importance of relationships and the nurturing of relationships in the collaborative strategies of UK broadcast media organisations was captured under a theme of *"Let's work together"*. There was the apparent pre-disposition of individuals in the partnering organisations to work together based on the perceived fit they saw between themselves and the respective partner organisations. Individuals would work together in formal and informal ways to foster these relationships and larger organisations would dedicate resources to relationship-building activities. This was in line with the existing literature on the importance of relationships and relationship-building (Dyer and Singh, 1998; Gulati, 1998), as was the view of nurturing of relationships, where organisational resources are expended (Dyer and Singh, 1998; Lank, 2006). These relationships appear to prompt like-minded individuals to work together. With many collaborative relationships built on trust and track record from prior experience of working together (Gulati, 1995; Doz and Hamel, 1998), the importance of individual industry knowledge and expertise (Malmelin and Virta, 2016), and organisational reputation and expertise appeared to be a source of brand credibility and trustworthiness (Herbig and Milewicz, 1997). The presence of shared values and a common mind-set around creativity was looked for in assessing the cultural fit and compatibility between collaborating organisations.

5.2.4 The role of creativity as a shared value in collaborations

Under the theme of *"Creativity is king",* it was suggested that there was a set of shared values around creativity which played an important role in guiding the way organisations collaborate and seek to collaborate. Creativity, in the sense of developing new and innovative solutions and evidencing a track record of creative developments, appeared to be widely sought after in the broadcast media industry (Küng, 2017). Creativity was seen as synonymous with people and talent, the individuals involved in collaboration, and was nurtured in relationships and collaborations. It suggested that there may be an orientation around creativity, which guides broadcast media organisations, alongside market and brand orientations.

The nature of relationships and approach to relationship-building suggested that like-mindedness and shared values played an important role in identifying, developing and nurturing collaborative strategies. The ability to produce "winning" formulas of content, programmes and format, based on creativity came to the forefront as the stronger orientation in the organisations and instances of collaboration examined. At this point it is worth repeating a quotation from Küng (2017 p.106) on the importance of creativity in media organisations:

> it (creativity) *"is so much part of the DNA of everyday activities that it is often hard to see at surface level".*

At the same time, a comparison of 'shared values' and form of collaboration suggested that there may be greater use of equity participation to allow for autonomy and independence and to encourage creativity. The research findings suggested that a strategic hybrid orientation around creativity, market and brand orientations guided the collaborative strategies of UK broadcast media organisations in the period examined.

5.3   Implications for theory

The implications for theory can be explained by reference to the extended conceptual framework, shown in Figure 23 at the start of this chapter.

5.3.1   Strategic orientations

It has been argued that strategic hybrid orientations are a useful framework to examine the strategies of organisations (Noble et al, 2002; Cadogan, 2012) and that organisations may exhibit multiple strategic orientations (Matsuno et al, 2002; Noble et al, 2002; Cadogan, 2012). In addition, the concept of strategic hybrid orientations has been added to cover situations, where a primary-secondary orientation may exist (Urde et al, 2013; M'zungu et al, 2017). The research suggested that this latter approach was a useful perspective to view the collaborative, and potentially wider, strategies of organisations in dynamic environments. The research found that the collaborative strategies of UK broadcast media organisations were guided by a strategic hybrid orientation around creativity-market-brand, in which a creative orientation strongly guided the strategy of these organisations through the culture, shared values and behaviours, which emphasised the importance of creativity and creative people in responding to transformations in the industry. A creative orientation appeared to carry greater weight as the primary orientation with emphasis on the market as a secondary orientation and the brand as a tertiary orientation. Multiple strategic orientations of brand, market and entrepreneurial orientations have been examined from the perspective of small and medium enterprises (SMEs) in other industries than the broadcast media industry (Anees-Ur-Rehman and Johnston, 2019) suggesting that understanding their individual and collective roles may aid the development of business performance. This perspective may be particularly beneficial for SMEs, such as independent production companies, that focus on growth (Reijonen et al, 2012).

5.3.2 Brand orientation

The research findings suggested that a pure brand orientation may be rare in the UK broadcast media industry. However, management of the brand identity was important to establish brand reputation and brand credibility (Baumgarth et al, 2013). Therefore, using the philosophical and behavioural perspectives identified in brand orientation literature (Hankinson, 2001b; Bridson and Evans, 2004) was a valuable approach to establishing those elements which potentially contributed to the overall strategic hybrid orientation and the weighting of brand orientation within the strategic orientation as primary, secondary or even tertiary.

5.4 Original contributions to knowledge

The research makes original contributions to knowledge in three major ways as identified by Phillips and Pugh (2010). Firstly, it examined the concepts of strategic orientation and collaboration in a new industry context, that of the UK broadcast media from the perspective of senior executives across different sectors in this industry. In this way, it looked at areas in the discipline that researchers have not investigated before. At the same time, it provided new evidence to support the theory of strategic hybrid orientation by looking at the concepts of market and brand orientation in this industry context, adding to the number of industries where strategic hybrid orientation has been explored. Secondly, the research introduced the idea of creative orientation as a strategic orientation that may guide organisations in this industry, "setting down a major piece of new information in writing for the first time" (Phillips and Pugh, 2010 p.69). Thirdly, the research extended knowledge on brand and brand management through examination of the role of brand orientation in this specific industry context. Each of these three areas is examined in more detail below.

5.4.1 Industry context

The research looked at strategic orientations and collaboration in a new industry context. It built on existing knowledge about collaboration, by examining the forms of collaboration used in the UK broadcast media industry. It supported the view

that collaboration is an important and widely used strategic development method (Lynch, 2015). Equally, it supported the view that, although organisations sought different benefits from their collaborating partner, they would have matching strategic intents in responding to dynamic broadcast media industry transformations (Hamel, Doz and Prahalad, 1989). At the same time, it continued the exploration of brand and market orientations from philosophical and behavioural perspectives; it added to the discussion around strategic hybrid orientations by examining market orientation and brand orientation in a new industry context. It confirmed the view that a strategic hybrid orientation is made up of 'primary-secondary' and potentially, tertiary, orientations (M'zungu et al, 2017 p.277).

5.4.2   Creative orientation

The research introduced the idea of a 'creative orientation' as a new piece of information and a contribution to knowledge on strategic orientations, suggesting that creativity and creative individuals play a guiding role in the collaborative strategies of the UK broadcast media industry. The research provided evidence that a creative orientation was prevalent in both the shared values and behaviours of the organisation and people within the industry, supporting the view that a strategic orientation can be explored by examining it from both philosophical and behavioural perspectives to determine how it might guide an organisation's strategy. The importance of creativity as a guiding principle was emphasised by the choice of form of collaboration through minority and majority equity participation to ensure that the needs for autonomy, agility and development of relationship-building approaches that nurtured creativity, were met.

5.4.3   Brand and brand management

The research looked at the unique characteristics of media brands identifying their distinct features around complexities of architecture (Baumann, 2015) and stakeholder interest (Lowe, 2016a), the duality of market served (Ots and Wolff, 2007), their immateriality (Siegert et al, 2015) and their cultural and social role

(Küng, 2017). These characteristics underlined the importance of media brand management to achieve a sustainable competitive position. Whilst the literature suggested that media brands should be seen as strategic assets and resources (Malmelin and Moisander, 2014; Laaksonen et al, 2019), the findings showed relatively little evidence of their strategic management amongst UK broadcast media organisations. In reaching this conclusion, the research extended knowledge on media brands and media brand management in a specific context by examining the role of brand orientation in broadcast media organisations' collaborative strategies. It synthesised existing knowledge on reputation, brand credibility, brand identity and brand management to develop an understanding of the philosophical and behavioural perspectives on brand orientation. The research found that although UK broadcast media organisations managed the brand to create a consistent brand identity and held brand values that supported the building of their reputation and brand credibility, they were not guided in their collaborative strategies by the brand nor was the brand managed strategically. As a result, these organisations were found to have a weak brand orientation, as described in the existing literature.

5.5   Limitations

Whilst the findings of this small-scale study are not generalisable across other industries and sectors, other researchers can explore the concept of creative orientation in a broader set of industries or examine the media industry in greater depth with a focus on specific sectors. The research design and analysis can be transferred to the other areas of study and can be used for exploration of strategic orientations and collaboration in other contexts (Denscombe, 2010). There is a potential bias in the research of reported instances of formal forms of collaboration in that the instance may be skewed towards newsworthy instances, which came into the publicly reported domain in the time period 2010-2017. Collaboration takes place on informal levels which are not generally reported and research into alternative forms of informal collaboration, such as project-based organisations and latent organisations (Küng, 2008) may reveal new insights. The research focussed on the views of senior executives in the industry, all of

whom had responsibilities at a strategic level. However, although, they were knowledgeable of the organisation's approach to branding, not all were responsible for brand and brand management and therefore, it would be interesting to explore the views of brand managers in this area.

5.6 Managerial implications

The potential role of a creative orientation in guiding the collaborative strategies of UK broadcast media organisations is an important finding with implications of senior and brand managers in these organisations. It has implications for the form of collaboration adopted, for the way in which relationships between organisations and individuals within those organisations should be developed and nurtured and for the way in which the brand is managed as a strategic resource, signalling individual and organisational creative reputation, brand credibility and a set of shared values that foster collaboration. The equity participation form of collaboration adopted by broadcast media organisations has been shown to be important in nurturing creativity and attracting creative talent, by offering a fit between the shared values of collaborating partners and the need for autonomy and independence. Managers could consider informal forms of collaboration to achieve similar goals of flexibility and alignment. Collaboration has been shown to be part of the strategic armoury of UK broadcast media organisations and managers should consider how they can develop collaborative advantage (Lank, 2006) to identify, develop and nurture collaborative relationships and shared values around collaboration within their organisations, The brand should play a more prominent role in the mind-set of managers to ensure that brand values and brand credibility are evident to collaborating partners, recognising that strategy can be guided by multiple orientations, including that of brand orientation. At the same time there should be greater emphasis on the brand and brand management as a strategic resource and a strategic competence respectively that can help develop a brand orientation and contribute towards successful collaborative strategy as one element of a strategic hybrid orientation for organisations in transformative and dynamic environments such as the UK broadcast media industry.

5.7 Future research

There is broad scope for future research in the area of strategic orientations, notably creative orientation, in the collaborative strategies of organisations. Firstly, the concept of creative orientation should be further defined and refined to establish the key elements of the idea, using the philosophical and behavioural perspectives of strategic orientation. Secondly, a sector focus could be adopted; looking at specific sectors in the UK broadcast media industry, notably the broadcast and production sectors, where most collaborations took place. Thirdly, the influence of form of collaboration could be examined with a particular emphasis on the motivation for and expected benefits from equity participation by those organisations using this form. Fourthly, there is scope to examine the apparent lack of strategic brand focus in the UK broadcast media industry; why should this have been the case in an industry that was experiencing so much change?

References

Aaker, D. A., 1995. *Building Strong Brands.* New York: The Free Press.

Aaker, D.A. and Joachimsthaler, E., 2000. The Brand Relationship Spectrum. *California Management Review*, 42 (4), 8-23.

Aaker, D.A. and Joachimsthaler, E., 2002. *Brand Leadership.* London: Simon and Schuster.

Achrol, R.S., 1991. Evolution of the Marketing Organisation: New Forms for Turbulent Environments. *Journal of Marketing,* 55 (Oct), 77-93.

Al-Tabbaa, O., Leach, D. and Kahn, Z., 2019. Examining Alliance Management Capabilities in Cross-sector Collaborative Partnerships. *Journal of Business Research,* 101, 268-284.

Albarran, A.B., 1996. *Media Economics: Understanding Markets, Industries and Concepts,* Ames, USA: Iowa State University Press.

Albarran, A.B., 2006. Chapter 1: Historical Trends and Patterns in Media Management Research. *In:* Albarran A.B., Chan Olmsted S.M., and Wirth, M.O., (eds*). Handbook of Media Management and Economics*. London: Routledge, 3-22.

Amabile, T.M., 1988. A Model of Creativity and Innovation in Organisations. *In*: Shaw, B.M. and Cummings, L.L., (eds). *Research in Organisational Behaviour*. Greenwich, CT: JAI Press, 123-167.

Amabile, T.M., 1998. How to Kill Creativity. *Harvard Business Review*, September, 77-87.

Amabile, T.M., Conti, R., Coon, H., Lazenby, B.A. and Herron, M., 1996. Assessing the Work Environment for Creativity. *Academy of Management Journal*, 39 (5), 1154-1184.

Ambler, T., Bhattacharya, C.B., Edell, J., Keller, K.L., Lemon, K.N. and Mittal, V., 2002. Relating Brand and Customer Perspectives on Marketing Management. *Journal of Service Research*, 5, 3-15.

Anderson. J. and Eppard. J., 1998. Van Kaam's Method Revisited. *Qualitative Health Research*. 8 (3), 399-403.

Anees-ur-Rehman, M., Wong, H.Y. and Hossain, M., 2016. The Progression of Brand Orientation Literature in Twenty Years: A Systematic Literature Review. *Journal of Brand Management,* 23, 612-630.

Anees-ur-Rehman, M., Saraniemi, S., Ulkuniemi, P. and Hurmelina-Laukkanen, P., 2017. The Strategic Hybrid Orientation and Brand Performance of B2B SMEs. *Journal of Small Business and Entreprise Development*, 24 (30), 585-606.

Anees-ur-Rehman, M. and Johnston, W. J., 2019. How Multiple Strategic Orientations Impact Brand Equity of B2B SMEs. *Journal of Strategic Marketing*, 27 (8), 730-750.

Argyris, C. and Schon, D.A., 1996. *Organisational Learning II*, Reading, MA: Addison-Wesley.

Aris, A. and Bughin, J., 2009. *Managing Media Companies: Harnessing Creative Values*, 2nd Edition, Chichester: John Wiley.

Ashwin, M and Hirst, A., 2015. Scoping the Market Orientation Literature from 2009-2013: A review of the Concept and the Discussions across a Range of Disciplines. *Journal of Strategic Marketing*, 23 (4), 353-363.

Avlonitis, J.A. and Gounaris, S.P., 1999. Marketing Orientation and Its Determinants: An Empirical Analysis. *European Journal of Marketing*, 33 (11/12), 1003-1037.

Baek, T.H., Kim, J. and Yu, J.H., 2010. The Differential Roles of Brand Credibility and Brand Prestige in Consumer Brand Choice. *Psychology and Marketing*, 27 (7), 662-678.

Balmer, J.M., 2013. Corporate Brand Orientation: What is it? What of it? *Journal of Brand Management*, 20 (9), 723-741.

Baumann, S., 2015. Media Branding from an Organisational and Management - Centred Perspective. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding*. Switzerland: Springer, 65-80.

Baumgarth, C., 2009. Brand Orientation of Museums: Model and Empirical Results. *International Journal of Arts Management*, 11(3), 30-45.

Baumgarth, C., 2010. Living the Brand: Brand Orientation in the Business-to-Business Sector. *European Journal of Marketing*, 44 (5), 653-671.

Baumgarth, C., Merrilees, B. and Urde, M., 2013. Brand Orientation: Past, Present and Future. *Journal of Marketing Management*, 29 (9-10), 973-980.

Bazeley, P., 2009. *Analysing Qualitative Data: More Than 'Identifying Themes'*, [online]. Available from: https://www.researchgate.net/publication/237458922_Analysing_qualitative_data_More_than_'identifying_themes' [Accessed: 24th April 2019].

Bazeley, P., 2010. Computer-assisted Integration of Mixed Methods Data Sources and Analyses. *In*: Tashakkori, A. and Teddlie, C., (eds.). *Handbook of Mixed Methods in Social and Behavioural Research.* 2nd Edition. London: Sage Publications, 431-468.

Bazeley, P. and Jackson, K., 2013*. Qualitative Data Analysis with NVivo.* 2nd Edition. London: Sage Publications.

Bell, J., 2005. *Doing Your Research Project: A Guide for First-time Researchers in Education, Health and Social Science*. 4th Edition. Maidenhead, Open University Press.

Bennett, G., 2017. Building a Strong New Media Brand: the Case of TexAgs.com. *Sports Marketing Quarterly,* 26 (3), 153-167.

Bettis, R.A. and Prahalad, C.K., 1986. The Dominant Logic: Retrospective and Extension. *Strategic Management Journal*, 16, 5-14.

Biesta, G., 2010. Pragmatism and the Philosophical Foundations of Mixed Methods Research. *In*: Tashakkori, A. and Teddlie, C., (eds). *Handbook of Mixed Methods in Social and Behavioural Research*. 2nd Edition. London: Sage Publications, 95-118.

Bird, C.M., 2005. How I Stopped Dreading and Learned to Love Transcription. *Qualitative Inquiry,* 11, 226-48.

Bleeke, J. and Ernst D., 1993. *Collaborating to Compete: Using Strategic Alliances and Acquisitions in the Global Marketplace.* Chichester: John Wiley.

Bowman, C. and Faulkner, D., 1997. *Competitive and Corporate Strategy.* London: Times Mirror International Publishers.

Brannen, J., 2005. Mixing Methods: The Entry of Qualitative and Quantitative Approaches into the Research Process. *International Journal of Social Research Methodology*, 8, 173-184.

Braun, V. and Clarke, V., 2006. Using Thematic Analysis in Psychology. *Qualitative Research in Psychology*, 3 (2), 77-101.

Bridson, K. and Evans, J., 2004. The Secret to Fashion Advantage Is Brand Orientation. *International Journal of Retail and Distribution Management*, 32 (8) 403-411.

Bridson, K., Evans, J., Mavondo, F. and Minkiewicz, J., 2013. Retail Brand Orientation, Positional Advantage and Organisational Performance. *The International Review of Retail, Distribution and Consumer Research*, 23 (3), 245–264.

Bryant, S. and Mawer, C., 2016. *The TV Brand Builders: How to Win Audiences and Influence Viewers.* London: Kogan Page.

Bryman, A., 2007. Barriers to Integrating Quantitative and Qualitative Research. *Journal of Mixed Methods Research,* 1 (8), 9-22.

Bryman, A. and Bell, E., 2003. *Business Research Methods*, Oxford: Oxford University Press.

Cadogan, J.W., 2012. International Marketing, Strategic Orientations and Business Success: Reflections on the Path Ahead. *International Marketing Review*, 29 (4), 340-348.

Cameron, R., 2011. Mixed Methods Research: The 5 Ps Framework. *The Electronic Journal of Business Research Methods,* 9 (2), 96-108.

Caracelli, V.J. and Greene, J.C., 1993. Data Analysis Strategies for Mixed-Method Evaluation Designs. *Educational Evaluation and Policy Analysis,* 15 (2), 195-20.

Carpenter, M.A. and Sanders, W.G., 2008. *Strategic Management: A Dynamic Perspective: Concepts.* 2nd International Edition. Harlow; Pearson Education.

Caves, R.E., 2000. *Creative Industries: Contracts between Arts and Industries,* Cambridge, MA: Harvard University Press.

Chalaby, J.K., 2011. The Making of an Entertainment Revolution: How the TV Format Trade Became a Global Industry. *European Journal of Communication*, 26 (4), 293-309

Chalaby, J.K., 2015. The Advent of the Transnational TV Format Trading System: A Global Commodity Chain Analysis. *Media, Culture and Society,* 37 (3), 460-478

Chan-Olmsted, S. M., 1998. Mergers, Acquisitions, and Convergence: The Strategic Alliances of Broadcasting, Cable Television, and Telephone Services. Journal of Media Economics, 11 (3), 33-46.

Chan-Olmsted, S. M., 2006. *Competitive Strategy for Media Firms: Strategic and Brand Management in Changing Media Markets.* London: Routledge.

Chan-Olmsted, S.M., 2011. Media Branding in a Changing World: Challenges and Opportunities 2.0. *The International Journal on Media Management*, 13 (3), 3-19.

Chan-Olmsted, S.M., 2014. Media Branding 3.0: From Media Brands to Branded Entertainment and Information. *European Media Management Association Media Branding Workshop*, Zurich 1 February 2014.

Chan-Olmsted, S.M. and Chang, B-H., 2003. Diversification Strategy of Global Media Conglomerates: Examining Its Patterns and Determinants. *Journal of Media Economics*, 16 (4), 213-233.

Chan-Olmsted, S.M. and Kim, Y., 2001. Perceptions of Branding among Television Station Managers: An Exploratory Analysis. *Journal of Broadcasting and Electronic Media*, 45 (1), 75-91.

Chan-Olmsted, S.M. and Shay, R., 2015. Media Branding 3.0: From Media Brands to Branded Entertainment and Information. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding*. Switzerland: Springer, 11-32.

Chan-Olmsted, S.M. and Wolter, L-C., 2018. Perceptions and Practices of Media Engagement: A Global Perspective. *International Journal of Media Management,* 20 (1), 1-24.

Chang, B-H. and Chan-Olmsted, S.M., 2010. Success Factors of Cable Network Brand Extension: Focusing on the Parent Network, Composition, Fit, Consumer Characteristics and Viewing Habits. *Journal of Broadcasting and Electronic Media*, 54(4), 641-656.

Chang, Y., Wang, X. and Arnett, D.B., 2018. Enhancing Firm Performance: The Role of Brand orientation in Business-to-Business Marketing. *Industrial Marketing Management*, 72 (2018), 17-25.

Cherryholmes, J.A., 1992. Notes on Pragmatism and Scientific Realism. *Educational Researcher*, 21, 13-17.

Child, J. and Faulkner, D., 1998. *Strategies of Cooperation: Managing Alliances, Networks and Joint Ventures*. Oxford: Oxford University Press.

Coffey, A. and Atkinson, P., 1996. *Making Sense of Qualitative Data*. Thousand Oaks, CA: Sage Publications.

Collins, C.C. and Porras, J.I., 1996. Building Your Company's Vision. *Harvard Business Review*, Sept/Oct 1996, 65-77.

Creamer, J., 2008. TV branding. *Televisual*, July 2008, 55-60.

Creswell, J.W., 1998. *Qualitative Inquiry and Research Design: Choosing Among Five Traditions*. Thousand Oaks, California: Sage Publications.

Creswell, J.W., 2003. *Research Design: Qualitative, Quantitative and Mixed Methods Approaches.* 2nd Edition. London: Sage Publications.

Creswell, J.W. and Creswell, J.D., 2018. *Research Design: Qualitative, Quantitative and Mixed Methods Approaches*. 5th Edition. London: Sage Publications.

Creswell, J.W. and Plano Clark, V.L., 2018. *Designing and Conducting Mixed Methods Research*. 3rd International Student Edition. London: Sage Publications.

Creswell, J.W., Plano Clark, V.L, Gutmann, M.L. and Hanson, W.E., 2003. Advanced Mixed Methods Research Designs. *In*: Tashakkori, A. and Teddlie, C., (eds). *Handbook of Mixed Methods in Social and Behavioural Research*. London: Sage Publications.

Crittenden, V.L., Crittenden, W.F. Ferrell, L.K., Ferrell, O.C. and Pinney, C.C., 2011. Market-oriented Sustainability: A Conceptual Framework and Propositions. *Journal of the Academy of Marketing Science*, 39, 71-85.

Csikszentmihalyi, M., 2000. Creativity. *In:* Kazdin, A.E., (ed). *Encyclopaedia of psychology, volume 2*. American Psychological Association, 337-342.

Daidj, N. and Jong, J., 2011. Strategies in the Media Industry: Towards the Development of Co-Opetition Practices, *Journal of Media Business Studies*, 8 (4), 37-57.

Das, T.K. and Teng, B-S., 1998. A Resource-Based Theory of Strategic Alliances. *Journal of Management*, 26 (1), 31-61.

Day, G.S., 1994 The Capabilities of Market-Driven Organisations. *Journal of Marketing*, 58 (Oct 1994), 37-52.

De Chernatony, L., 1999. Brand Management through Narrowing the Gap between Brand Identity and Brand Reputation. *Journal of Marketing Management*, 9 (1), 32-44.

De Chernatony, L. and Dall'Olmo Riley, F., 1998. Modelling the Components of the Brand. *European Journal of Marketing*, 46 (2), 1074-1090.

Deakin, S., Lourenço, A. and Pratten, S., 2008. No "Third Way" for Economic Organisation? Networks and Quasi-Markets in Broadcasting. *Industrial and Corporate Change,* 18 (1), 51-75

Deloitte, 2017. *Media Metrics 2017: The State of UK Media and Entertainment*, [online]. London: Deloitte LLP. Available from: https://www2.deloitte.com/content/dam/Deloitte/uk/Documents/technology-media-telecommunications/deloitte-uk-media-metrics-2017.pdf [Accessed: 15th July 2020].

Deng, S. and Dart, S., 1994. Measuring Market Orientation: A Multi-Factor, Multi-Item Approach. *Journal of Marketing Management*, 10, 725-742.

Denscombe, M., 2008. Communities of Practice: A Research Paradigm for the Mixed Methods Approach. *Journal of Mixed Methods Research*, 2 (3), 270-283.

Denscombe, M., 2010. *The Good Research Guide: for Small-scale Social Research Projects.* Maidenhead: McGraw-Hill/Open University Press.

Deshpandé, R. and Farley, J.U., 1996. Understanding Market Orientation: A Prospectively Designed Meta-Analysis of Three Market Orientation Scales. Cambridge, MA: Marketing Science Institute, December, 96-125.

Deshpandé, R. and Webster, F., 1989. Organisational culture and marketing: defining the research agenda. *Journal of Marketing*, 53 (1), 3-15.

Deshpandé, R., Farley, J.U. and Webster, F., 1993. Corporate Culture, Customer Orientation, and Innovativeness in Japanese Firms: A Quadrad Analysis. *Journal of Marketing*, 57 (January), 23-37.

Dewey, J., 1920. Reconstructions in Philosophy. Mineola, NY: Dover Publications.

Douma, M.U., Bilderbeek, J., Idenburg, P.J. and Looise, J.K., 2000. Strategic Alliances – Managing the Dynamics of Fit. *Long Range Planning*, 33 (4), 579-98.

Doyle, G., 2012. *Understanding Media Economics.* 2nd Edition. London: Sage Publications.

Doyle, G., 2015a. Brands in International and Multi-Platform Expansion Strategies: Economic and Management Issues. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding*. Switzerland: Springer, 53-64.

Doyle, G., 2015b. Multi-platform Media and the Miracle of the Loaves and Fishes. *Journal of Media Business Studies*, 12 (1), 49-65.

Doz, Y.L., 1996. The Evolution of Cooperation in Strategic Alliances: Initial Conditions or Learning Processes? *Strategic Management Journal*, 17, 55-53.

Doz, Y.L. and Hamel, G., 1998. *Alliance Advantage: The Art of Creating Value through Partnering*, Boston, MA: Harvard Business School Press.

Drinkwater, P. and Uncles, M., 2007. The Impact of Programme Brands on Consumer Evaluations of Television and Radio Broadcaster Brands. *Journal of Brand and Product Management*, 16(30), 178-187.

Dwyer, P., 2016. Managing Creativity in Media Organisations. *In:* Lowe, G.F. and Brown, C., (eds), *Managing Media Firms and Industries: What's So Special About Media Management,* [online]. Switzerland: Springer, 343-365

Dwyer, P., 2019a. *Understanding Media Production: Theory and Practice*. Abingdon: Routledge

Dwyer, P., 2019b. Flexibility, Innovation and Precarity in the Television Industry. *In:* Deuze, M. and Prenger, M., (eds), *Making Media: Production, Practices, and Professions.* Amsterdam: Amsterdam University Press, 347-359.

Dyer, J.H. and Singh, H., 1998. The Relational View: Cooperative Strategy and Sources of Interorganisational Advantage. *Academy of Management Review*, 23 (4), 660-679.

Dyer, J.H., Kale, P. and Singh, H., 2001. How to Make Strategic Alliances Work. *MIT Sloan Management Review*, 42 (4), 37-43.

Easterby-Smith, M., Jackson, P and Thorpe, R., 2012. *Management Research,* London: Sage Publications.

Elwes, T., 2015. *Broadcast Indie Survey 2015: The Rise of the Mega-Indie*, [online]. Available from: https://www.broadcastnow.co.uk/home/digital-editions/broadcast-indie-survey-2015/5085739.article [Accessed: 29th June 2016].

Erdem T. and Swait, J., 2004. Brand Credibility, Brand Consideration and Choice. *Journal of Consumer Research*, 31 (1), 191-198.

Evans, J., Bridson, K. and Rentschler, R., 2012. Drivers, Impediments and Manifestations of Brand Orientation: An International Museum Study. *European Journal of Marketing*, 46 (11/12), 1457-1475.

Ewing, M.T. and Napoli, J., 2005. Developing and Validating a Multidimensional Nonprofit Brand Orientation Scale. *Journal of Business Research*, 58, 841-853.

Fang, L. and Chan-Olmsted, S.M., 2002. Partnerships between the Old and the New: Examining the Strategic Alliances between Broadcast TV Networks and Internet Firms in the Context of Convergence. *The International Journal on Media Management,* 5 (1), 47-56.

Faulkner, D., 1995. *International Strategic Alliances: Cooperating to Compete*. Maidenhead: McGraw-Hill.

Ferrell, O.C., Gonzalez-Padron, Tomas, T.L.G., Hult, M. and Maignan, I., 2010. From Marketing Orientation to Stakeholder Orientation. *Journal of Public Policy & Marketing*, 29 (10) 93-96.

Fjeldstad, O.D., Snow, C.C., Miles, R.E. and Lettl, C., 2012. The Architecture of Collaboration. *Strategic Management Journal*, 33, 734-750.

Flick, U., 2014. *An Introduction to Qualitative Research.* 5th Edition. London: Sage Publications.

Förster, K., 2011. Key Success Factors in TV Brand Management: An International Case Study Analysis. *Journal of Media Business Studies*, 8 (4), 1–22.

Gatignon, H. and Xuereb, J-M., 1997. Strategic Orientation of the Firm and New Product Performance. *Journal of Marketing Research*, 34 (February), 77-90.

Gerth, M., 2010. Brand Management of Small Regional Media Companies. *European Media Management Education Association Annual Conference 2010 on The Changing Ecology of the Media,* University of Westminster London 5-6 February 2010.

Gil, R. and Spiller, P., 2007. The Organisational Implications of Creativity: the US Film Industry in the Mid XXth Century. C*alifornia Management Review,* 50 (1), 243-260.

Goode, G., 2017. The Changing Nature of Strategic Collaboration: The Emergence of Equity Participation in the UK Media Industry. *Strategic Direction,* 33 (10), 1-3.

Gov.UK 2015. *Choose a legal structure for your business*, [online]. London: UK Government. Available from https://www.gov.uk/business-legal-structures/business-partnership [Accessed: 16th December 2015].

Gray, B., 1989. *Collaborating: Finding Common Ground for Multiparty Problems*, San Francisco: Jossey-Bass.

Greene, J.C., Caracelli, V.J. and Graham, W.F., 1989. Toward a Conceptual Framework for Mixed-method Evaluation Designs. *Educational Evaluation and Policy Analysis*, 11, 255-274.

Grinstein, A., 2008. The Relationships between Market Orientation and Alternative Strategic Orientations. *European Journal of Marketing*, 42 (1/2), 115-134.

Gromark, J. and Melin, F., 2011. The Underlying Dimensions of Brand Orientation and Its Impact on Financial Performance. *Journal of Brand Management*, 18 (6), 394-410.

Gromark, J. and Melin, F., 2013. From Market Orientation to Brand Orientation in the Public Sector. *Journal of Marketing Management*, 29 (9-10), 1099–1123.

Guba, E.G. and Lincoln, Y.S., 1994. Competing Paradigms in Qualitative Research. *In:* Denzin, N.K. and Lincoln, Y.S., (eds). *Handbook of Qualitative Research.* Thousand Oakes, California: Sage Publications, 105-117.

Gulati, R., 1995. Does Familiarity breed Trust? The Implications of Repeated Ties for Contractual Choice in Alliances. *Academy of Management Journal*, 28 (1), 85-1112.

Gulati, R., 1998. Alliances and Networks. *Strategic Management Journal*, 19, 293-317.

Gulati, R., Nohria, N. and Zaheer, A., 2000. Strategic Networks. *Strategic Management Journal,* 21, 203-215.

Gulati, R., Wohlgezogen, F., Zhelyazkov, P., 2012. The Two Facets of Collaboration: Cooperation and Coordination in Strategic Alliances. *Academy of Management Annals,* 6 (1), 531-583.

Guo, C. and Acar, M., 2005. Understanding Collaboration among Non-profit Organisations Combining Resource Dependency, Institutional and Network Perspectives. *Nonprofit and Voluntary Sector Quarterly*, 34 (3), September 2005, 340-361.

Hakala, H., 2011. Strategic Orientations in Management Literature: Three Approaches to Understanding the Interaction between Market, Technology, Entrepreneurial and Learning Orientations. *International Journal of Management Reviews*, 13, 199–217.

Hall, T., 2014. *Compete and Compare*. Retrieved from https://www.theguardian.com/media/2014/jul/10/tony-hall-bbc-compete-compare-speech

Hamel, G. and Prahalad, C.K., 1994. *Competing for the Future*, Boston, USA: Harvard Business Press.

Hamel, G., 1997. *Reinventing the Basis for Competition.* California, USA: Fortune.

Hamel, G., Doz, Y.L. and Prahalad, C.K., 1989. Collaborate with your Competitors – And Win. *Harvard Business Review*, Jan-Feb, 133-139.

Hankinson, G., 2011. The Measurement of Brand Orientation, Its Performance Impact and the Role of Leadership in the Context of Destination Branding: An Exploratory Study. *Journal of Marketing Management*, 00, 1-26.

Hankinson, P., 2000. Brand Orientation in Charity Organizations: Qualitative Research into Key Charity Sectors. *International Journal of Nonprofit and Voluntary Sector Marketing*, 5, (3), 207-219.

Hankinson, P., 2001a. Brand Orientation in the Charity Sector: A Framework for Discussion and Research. *International Journal of Nonprofit and Voluntary Sector Marketing,* 6, (3), 231-242.

Hankinson, P., 2001b. Brand Orientation in the Top 500 Fundraising Charities in the UK. *Journal of Product and Brand Management,* 10, (6), 346-360.

Hankinson, P., 2002. The Impact of Brand Orientation on Managerial Practice: A Quantitative Study of the UK's Top 500 Fundraising Managers. *International Journal of Nonprofit and Voluntary Sector Marketing*, 7, (1), 30-40.

Hankinson, P., 2004. The Internal Brand in Leading UK Charities. *Journal of Product and Brand Management*, 13, (2), 4-93.

Harrison-Walker, J., 2014a. Manifestations of a Strategic Brand Orientation. *Academy of Marketing Studies Journa*l, 18 (1), 203-216.

Harrison-Walker, J., 2014b. Strategic Brand Orientation and Its Antecedents. *Academy of Marketing Studies Journal*, 18 (2), 49-65.

Hatch, M. J., and Schultz, M., 2003. Bringing the Corporation into Corporate Branding. *European Journal of Marketing*, 37, 1041–1064.

Hennessey, B.A. and Amabile, T.M., 2010. Creativity. *In: Annual Review of Psychology*, [online]. Annual Reviews, 61, 569-598.

Herbig, P. and Milewicz, J., 1997. The Relationship of Reputation and Credibility to Brand Success*. Pricing Strategy and Practice,* 5 (1), 25-29.

Hesmondhalgh, D., 2007. *The Cultural Industries.* 2nd Edition*.* London: Sage Publications.

Hirvonen, S. and Laukkanen, T., 2014. Brand Orientation in Small Firms: An Empirical Test of the Impact on Brand Performance. *Journal of Strategic Marketing*, 22 (1), 41-58.

HMRC, 2015. *Partnership Act*, [online]. London: HMRC. Available from: https://webarchive.nationalarchives.gov.uk/+/http://www.hmrc.gov.uk//manuals/bimmanual/BIM72505.htm [Accessed: 16th December 2015].

Hodge, N.M., McMullen, C. and Kleinschafer, J., 2018. Taking a Deliberate Approach: The Enactment of Brand Orientation in an SME Context. *Journal of Brand Management,* 25, 395-408.

Hoffman, W.H., 2007. Strategies for Managing a Network of Alliances. *Strategic Management Journal*, 28, 827-856.

Hollifield, C.A., 2006. News Media Performance in Hypercompetitive Markets: An Extended Model of Effects. *The International Journal on Media Management*, 8 (1), 60-69.

Homburg, C. and Pflesser, C., 2000. A Multiple-Layer Model of Market-Oriented Organisational Culture: Measurement Issues and Performance Outcomes. *Journal of Marketing Research*, 37, Nov 2000, 449-462.

Huang, Y-T. and Tsai, Y-T., 2013. Antecedents and Consequences of Brand-Oriented Companies. *European Journal of Marketing*, 48 (11/12), 2020-2041.

Huxham, C., 2003.Theorising Collaboration Practice*". Public Management Review*, 5 (3), 2003, 401–423.

Ind, N., 2001. *Living the Brand: How to Transform Every Member of Your Organisation into a Brand Champion*, London: Kogan Page.

Ind, N. and Bell, M., 1999. Freedom and Order: A Participative Approach to Corporate Branding. *Journal of Brand Management*, 7 (1), 19-26.

Ind, N. and Bjerke, R., 2007. *Branding Governance: A Participatory Approach to the Brand Building Process*, Chichester: John Wiley and Sons.

James, W., 1907. *Pragmatism: A New Name for Some Old Ways of Thinking.* New York: Longman Green and Co.

Jaworski, B.J. and Kohli, A.K., 1996. Market Orientation: Review, Refinement, and Roadmap. *Journal of Market Focused Management*, 1 (2), 119-35.

Johnson, C., 2007. Telebranding in TVIII: The Network as Brand and the Programme as Brand. *New Review of Film and television Studies,* 5 (1), 5 -24

Johnson, C., 2012. *Branding Television*, Abingdon: Routledge.

Johnson, G., Scholes, J. and Whittington, R., 2011. *Exploring Corporate Strategy.* 10th Edition. Harlow: Pearson Education.

Johnson, G., Whittington, R., Scholes, K., Angwin, D. and Regner. P., 2014. *Exploring Corporate Strategy.* 11th Edition. Harlow: Pearson Education.

Johnson, P., 2004. Analytical Induction. *In:* Cassell, C. and Symon, G., (eds). *Essential Guide to Qualitative Methods in Organizational Research.* London: Sage Publications, 165-179.

Johnson, R.B. and Onwuegbuzie, A.J., 2004. Mixed Methods Research: A Research Paradigm Whose Time Has Come. *Educational Researcher,* 33 (7), 14-26.

Johnson, R.B., Onwuegbuzie, A.J. and Turner, L.A., 2007. Towards a Definition of Mixed Methods Research. *Journal of Mixed Methods Research,* 1 (2), 112-133.

Kantner, R.M., 1994. Collaborative Advantage: The Art of Alliances. *Harvard Business Review*, (July/Aug), 96-108.

Kapferer, J.N., 2012. *New Strategic Brand Management: Advanced Insights & Strategic Thinking.* 5th Edition. London: Kogan-Page.

Keh, H.T. and Xie, Y., 2009. Corporate Reputation and Customer Behavioural Intention: The Roles of Trust, Identification and Commitment. *Industrial Marketing Management*, 29 (3), 732-742.

Keller, K. L., 1998. *Strategic Brand Management: Building, Measuring, and Managing Brand Equity*. Upper Saddle River, NJ: Prentice-Hall.

King, N. and Brooks, J., 2017. *Template Analysis for Business and Management Students*. Los Angeles, CA: Sage Publications.

Ko, W.W, Ngugi, I., Liu, G. and Chapleo, C., 2013. Enhancing Supply Chain Collaboration for Small And Medium Size Enterprises Through Brand Orientation Behaviour: Integration of the Relational View, Transaction Cost Economics, Strategic Network, and Signalling Theory Perspectives. *Academy of Marketing Annual Conference*, Cardiff, UK, 8-11 July 2013.

Kohli, A.K. and Jaworski, B.J., 1990. Market Orientation: The Construct, Research propositions and Managerial Implications. *Journal of Marketing*, 54 (April 1990), 1-18.

Komorowski, M., 2017. A Novel Typology of Media Clusters. *European Planning Studies,* 25 (8), 1334-1356.

Kotter, J.P. and Heskett, J.L., 1992. *Corporate Culture and Performance*, New York, NY: The Free Press.

Krebs, I., 2017. Does the Brand Affect the Quality Perception of News Articles? An Experimental Study on News Media Brands in Switzerland. *Journal of Media Business Studies*, 14 (4), 235-256

Krebs, I. and Siegert, G., 2015. 20 Years of Research on Media Brands and Media Branding. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding*. Switzerland: Springer, 33-49.

Krippendorf, K., 2004. *Content Analysis: An Introduction to Its Methodology,* 2nd Edition, Thousand Oaks, CA: Sage Publications.

Küng, L., 2004. What Makes Media Firms Tick? Exploring the Hidden Drivers of Firm Performance. *In:* Picard, R.G., (ed). *Strategic Responses to Media Market Changes*. Jönköping, Sweden: JIBS Research Report Series, 65-82.

Küng, L., 2008. *Strategic Management in the Media: From Theory to Practice*, London: Sage Publications.

Küng, L., 2017. *Strategic Management in the Media: From Theory to Practice*, 2nd Edition. London: Sage Publications.

Kvale, S., 1996. *Interviews: An Introduction to Qualitative Research Interviewing*. Thousand Oaks, CA: Sage Publications.

Laaksonen, S-M., Falco, A., Salminen, M., Aula, P. and Ravaja, N., 2019. Brand a Cognitive Mediator: Investigating the Effect of Media Brands as a Structural Feature of Textual News Messages. *Journal of Product and Brand Management,* 28 (1), 1-14.

Lampel, J., Lant, T. and Shamsie, J., 2000. Balancing Act: Learning form Organising Practices in Cultural Industries. *Organisation Science*, 11 (3), 263-269.

Lank, E., 2006. C*ollaborative Advantage: How Organisations Win by Working Together*, Basingstoke: Palgrave Macmillan.

Laukkanen, T., Nagy, G., Hirvonen, S, Reijonen, H. and Pasanen, M., 2013. The Effect of Strategic Orientations on Business Performance in SMEs: A Multi-group Analysis Comparing Hungary and Finland. *International Marketing Review*, 30 (6), 510-535.

Laukkanen, T., Tuominen, S., Reijonen, H., and Hirvonen, S., 2016. Does Market Orientation Pay Off without Brand Orientation? A Study of Small Business Entrepreneurs. *Journal of Marketing Management*, 32 (7-8), 673–694.

Lee, Z., 2013. Rebranding in Brand-oriented Organisations: Exploring Tensions in the Non-profit Sector. *Journal of Marketing Management*, 29 (9-10), 1-17.

Lincoln, Y.S. and Guba, E., 1985. *Naturalistic Inquiry*, Beverly Hills, California: Sage Publications.

Lorange, P. and Roos, J., 1993. *Strategic Alliances: Formation, Implementation and Evolution.* Oxford: Blackwell Publisher.

Lowe, G.F., 2011. Respecting the PSB Heritage in the PSM Brand. *The International Journal on Media Management,* 13 (1), 21–35.

Lowe, G.F., 2013. The Funding of Public Service Media: A Matter of Value and Values. *The International Journal on Media Management,* 15 (2), 77–97.

Lowe, G.F., 2016a. Introduction: What's So Special About Media Management? *In:* Lowe, G.F. and Brown, C., (eds), *Managing Media Firms and Industries: What's So Special About Media Management?* [online]. Switzerland: Springer, 1-20.

Lowe, G.F., 2016b. *PSM in the 21st Century: What Values and What Value?* Geneva: European Broadcasting Union

Lynch, R., 2015. *Strategic Management*, 7th Edition. Harlow: Pearson Education Ltd.

M'zungu, S., Merrilees, B and Miller, D., 2017. Strategic Hybrid Orientation between Market Orientation and Brand Orientation: Guiding Principles. *Journal of Strategic Marketing*, 25 (4), 275-288.

Malhotra, N.K., 2009. *Marketing Research: An Applied Orientation*. 6th Global Edition. Harlow: Pearson Education.

Malmelin, N. and Moisander, J., 2014. Brands and Branding in Media Management - Towards a Research Agenda. *International Journal of Media Management,* 16 (1), 9-25.

Matsuno, K., Mentzer, J. and Ozsomer, A., 2002. The Effects of Entrepreneurial Proclivity and Market Orientation on Business Performance. *Journal of Marketing*, 66 (3), 18-32.

Mavondo, F.T., Chimhanzi, J. and Stewart, J., 2005. Learning Orientation and Market Orientation: Relationship with Innovation, Human Resource Practices and Performance. *European Journal of Marketing*, 39 (11/12), 1235-1263.

Maxwell, J.A., 2005. *Qualitative Research Design: An Interactive Approach.* 2nd Edition. London: Sage Publications.

Maxwell, J.A., 2011. *A Realist Approach to Qualitative Research*, Thousand Oaks, California: Sage Publications.

McDowell, W., 2006. Chapter 11: Issues in Marketing and Branding. *In:* Albarran A.B., Chan Olmsted S.M., and Wirth, M.O., (eds*). Handbook of Media Management and Economics*. London: Routledge, 229-250.

Mediatel, 2019. *Broadcast and Televisual Data Reports*, [online]. London: Mediatel. Available from: https://mediatel.co.uk/press#application-reports [Accessed: 25th April 2019].

Mediatique, 2005. *From the Cottage to the City: The Evolution of the UK Independent Production Sector. An Independent Report commissioned by the BBC, September 2005*. London: Mediatique.

Mediatique, 2015. *TV Production Sector Evolution and Impact on PSBs.* London: Mediatique.

Merriam, S.B. and Simpson, E.L., 2000. *A Guide to Research for Educators and Trainers of Adults,* Updated 2nd Edition, Melbourne, FL: Krieger Publishing.

Miles, M.P. and Arnold, D.R., 1991. The Relationship between Marketing Orientation and Entrepreneurial Orientation. *Entrepreneurship: Theory and Practice*. 15, 49-65.

Miles, M.B. and Huberman, A.M., 1994. *Qualitative Data Analysis: An Expanded Sourcebook.* Thousand Oakes, California: Sage Publications.

Miles, M.B., Huberman, A.M. and Saldana, J., 2014. *Qualitative Data Analysis: A Methods Sourcebook.* 3rd Edition. London: Sage Publications.

Miles, R.E., Miles, G., Snow, C.C., Blomqvist, K. and Rocha, H., 2009. The I-form Organisation. *California Management Review*, 51 (4), 61-76.

Mintzberg, H., 1989. *Mintzberg on Management,* New York: Macmillan Press.

Mohr, J and Spekman, R., 1994. Characteristics of Partnership Success: Partnership Attributes, Communication Behaviour, and Conflict Resolution Techniques. *Strategic Management Journal*, 16, 135-152.

Molina-Azorin, J.F., 2011. The Use and Added-Value of Mixed Methods in Management Research. *Journal of Mixed Methods Research,* 5 (1), 7-24.

Moorman, C., Deshpandé, R. and Zaltman, G., 1993. Factors Affecting Trust in Market Research Relationships. *Journal of Marketing*, 57 (1), 81-101.

Morgan, D. L., 1998. Practical Strategies for Combining Qualitative and Quantitative methods: Application to Health Research. *Qualitative Heath Research,* 8, 362-376.

Morgan, D.L., 2007. Paradigms Lost and Pragmatism Regained: Methodological Implications of Combining Qualitative and Quantitative Methods. *Journal of Mixed Methods Research,* 1 (1), 48-76.

Morgan, D. L., 2014. Pragmatism as a Paradigm for Social Research. *Qualitative Inquiry,* 20 (8), 1045-1053.

Morgan, R.E. and Strong, C.A., 1998. Market Orientation and Dimensions of Strategic Orientation. *European Journal of Marketing*, 32 (11/12), 1051-73.

Morgan, R.M. and Hunt, S.D., 1994. The Commitment-Trust Theory of Relationship Marketing. *Journal of Marketing*, 58 (July), 20-38.

Muhonen, T., Hirvonen, S. and Laukkanen, T., 2017. SME Brand Identity: Its Components, and Performance Effects. *Journal of Product & Brand Management*, 26 (1), 52-67.

Mulyanegara, R.C., 2010. Market Orientation and Brand Orientation from Customer Perspective: An Empirical Examination in the Non-profit Sector. *International Journal of Business and Management*, 5 (7), 14-23.

Mulyanegara, R. C., 2011. The Relationship between Market Orientation, Brand Orientation and Perceived Benefits in the Non-profit Sector: A Customer-perceived Paradigm. *Journal of Strategic Marketing*, 19, 429–441.

Murphy, J.P. and Murphy, A.R., 1990. *Pragmatism: From Peirce to Davidson*. Boulder, CO: Westview.

Napoli, J., 2006. The Impact of Non-profit Brand Orientation on Organisational Performance. *Journal of Marketing Management*, 22, 673-694.

Narver, J.C. and Slater, S.F., 1990. The Effect of Market Orientation on Business Profitability. *Journal of Marketing*, 54, (Oct 1990), 20-35.

Niglas, K., 2004. *The Combined Use of Qualitative and Quantitative and Methods in Educational Research*, Tallinn, Estonia: Tallinn Pedagogical University Press.

Noble, C.H., Rajiv, K.S. and Kumar, A., 2002. Market Orientation and Alternative Strategic Orientations: A Longitudinal Assessment of Performance Implications. *Journal of Marketing*, 66(October), 25-39.

North, S. and Oliver J.J., 2010. Managers' Perceptions of the Impact of Consolidation on the UK Independent Production Industry. *Journal of Media Business Studies,* 7 (2), 21-38

North, S. and Oliver J.J., 2014. A Strategic Look at How to Extend Your Digital Footprint. *Strategic Direction*, 30 (7), 1-3.

Ofcom, 2013. *Communications Market Report 2013*, [online]. London: Ofcom. Available from: http://stakeholders.ofcom.org.uk/market-data-research/market-data/communications-market-reports/cmr13/ [Accessed: 2nd September 2014].

Ofcom, 2014a. *Communications Market Report 2014*, [online]. London: Ofcom. Available from: http://stakeholders.ofcom.org.uk/market-data-research/market-data/communications-market-reports/cmr14/ [Accessed: 2nd September 2014].

Ofcom 2014b. *Techie Teens are Shaping How We Communicate*, [online]. London: Ofcom. Available from: http://media.ofcom.org.uk/news/2014/cmr-uk-2014/, [Accessed: 2nd September 2014].

Ofcom, 2018a. *Communications Market Report 2018*, [online]. London: Ofcom. Available from: https://www.ofcom.org.uk/research-and-data/multi-sector-research/cmr/cmr-2018 [Accessed: 16th July 2019].

Ofcom, 2018b. *Media Nations UK: 2018*, [online]. London: Ofcom. Available from: https://www.ofcom.org.uk/research-and-data/tv-radio-and-on-demand/media-nations [Accessed: 15th July 2019].

Ofcom, 2019. *Communications Market Report 2019*, [online]. London: Ofcom. Available from: https://www.ofcom.org.uk/__data/assets/pdf_file/0028/155278/communications-market-report-2019.pdf [Accessed: 13th May 2020].

Ofcom, 2020. *Communications Market Report 2020*, [online]. London: Ofcom. Available from: https://www.ofcom.org.uk/__data/assets/pdf_file/0026/203759/cmr-2020.pdf [Accessed: 10th September 2020].

Oliver, J.J., 2012. Winning in High Velocity Markets: The Case of BskyB. *Strategic Direction*, 28 (10), 3-5.

Oliver, J.J., 2013. Media Management Tools: UK Broadcast Media Executives' Perspective. *The International Journal on Media Management*, 15 (4), 245-257.

Oliver, J.J., 2014. Dynamic Capabilities and Superior Firm Performance in the UK Media Industry. *Journal of Media Business Studies*, 711 (2), 57-77.

Oliver, J.J., 2015. *Media Outlook: A Survey of UK Media Trends and Firm Capabilities*. Bournemouth: Bournemouth University.

Oliver, J.J., 2018a. Strategic Transformation in a Disruptive Digital Environment. *Strategic Direction*, 34 (5), 5-8.

Oliver, J.J., 2018b. Strategic Transformations in the Media. *Journal of Media Business Studies,* 15 (4), 278-299.

Oliver, J.J. 2019. Culture Also Eats Innovation for Breakfast! *Strategic Direction,* 35 (12), 1-3.

Oliver, J.J. and Parrett, E., 2017. Managing Uncertainty: Harnessing the Power of Scenario Planning. *Strategic Direction,* 33 (1), 5-6.

Oliver, J.J. and Picard, R.G., 2020. Shaping the Corporate Perimeter in a Changing Media Industry, [online], In Press. Available from: https://www.tandfonline.com/doi/full/10.1080/14241277.2020.1716767 [Accessed 11th May 2020].

Oliver and Ohlbaum, 2014. *The Evolution of the TV Content Production Sector*. London: Oliver and Ohlbaum Associates

Oliver and Ohlbaum, 2015. *TV Producer Consolidation, Globalisation and Vertical Integration – Myths and Realities*. London: Oliver and Ohlbaum Associates

Onwuegbuzie, A. J., and Leech, N. L., 2005. On Becoming a Pragmatic Researcher: The Importance of Combining Quantitative and Qualitative Research Methodologies. *International Journal of Social Research Methodology*, 8, 375-387.

ONS (Office of National Statistics) 2017. *GDP and the Headline Economy*, [online]. London: ONS. Available from: https://www.ons.gov.uk/economy/grossdomesticproductgdp/compendium/united kingdomnationalaccountsthebluebook/2016edition/nationalaccountsataglance#gdp-and-the-headline-economy [Accessed: 1st June 2017].

Ots, M., 2008. Media and Brands: New Ground to Explore. *In:* Ots, M., (ed). Media *Brands and Branding*, *JIBS Reports No. 2008-1* [online]. Jönköping: Jönköping International Business School, 1-7.

Ots, M. and Hartmann, B.J., 2015. Media Brand Cultures: Researching and Theorising How Consumers Engage in the Social Construction of Media Brands. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding*. Switzerland: Springer, 217-229.

Ots, M. and Wolff, P-E., 2007. Consumer Brand Equity of the Media: The Value Perception of Media Buyers. Working paper.

Oxford English Dictionary, 2002. Definition of the Word: 'Instance'. Oxford: Oxford University Press.

Park, S. and Kim M.J., 2013. Does Brand Orientation Matter? An Empirical Study of Korean SMEs. *Asia Marketing Journal*, 14 (4), 117-142.

Parker, R., 2015. *Broadcast Indie Survey 2015: Consolidators Tighten their Grip*, [online]. London: Broadcast Magazine. Available from: https://www.broadcastnow.co.uk/home/digital-editions/broadcast-indie-survey-2015/5085739.article [Accessed: 29th June 2016].

Phillips, E.M. and Pugh, D.S., 2010. *How to Get a PhD: A Handbook for Students and their Supervisors.* 5th Edition. Maidenhead: McGraw-Hill Education.

Phillips, N. and Hardy, C., 2002. *Discourse Analysis: Investigating Processes of Social Construction.* Thousand Oaks, CA: Sage Publications.

Picard, R. G., 2002. *The Economics and Financing of Media Companies.* Fordham University Press, New York.

Picard, R.G., 2006. Chapter 2: Historical Trends and Patterns in Media Economics. *In:* Albarran A.B., Chan Olmsted S.M., and Wirth, M.O., (eds). *Handbook of Media Management and Economics.* London: Routledge, 23-36.

Prahalad, C.K. and Hamel, G., 1990. The Core Competences of the Corporation. *Harvard Business Review*, May-June, 79-91.

Ravitch, S.M. and Riggan, M., 2017. *Reason & Rigor: How Conceptual Frameworks Guide Research.* 2nd Edition. Thousand Oaks, CA.: Sage Publications

Reid, M., Luxton, S., and Mavondo, F., 2005. The Relationship between Integrated Marketing Communication, Market Orientation, and Brand Orientation. *Journal of Advertising*, 34, 11–23.

Reijonen, H., Laukkanen, T., Komppula, R. and Tuominen, S., 2012. Are Growing SMEs More Market-Oriented and Brand-Oriented? *Journal of Small Business Management*, 50 (4), 699-716.

Reijonen, H., Pardanyi, S, Tuominen, S., Laukkanen, T. and Komppula, R., 2014. Are Growth-oriented SMEs More Likely to Adopt Market and Brand Orientations? *Journal of Small Business and Entreprise Development*, 21 (2), 250-264.

Reijonen, H., Hirvonen, S., Nagy, G., Laukkanen, T. and Gabrielsson, M., 2015 The Impact of Entrepreneurial Orientation on B2B Branding and Business Growth in Emerging Markets. *Industrial Marketing Management,* 51, 35-46.

Ring, P.S. and Van de Ven, A.H., 1994. Development Process of Cooperative Interorganisational Relationships. *Academy of Management Review*, 19 (1) 90-118.

Rocco, T.S. and Plakhotnik, M.S., 2009. Literature Reviews, Conceptual Frameworks and Theoretical frameworks: Terms, Functions and Distinctions. *Human Resource Development*, 8 (1), 120-120.

Rokeach, M., 1973. *The Nature of Human Values*. New York: Free Press.
Saunders, M., Lewis, P. and Thornhill, A., 2007. *Research Methods for Business Students.* 4th Edition. Harlow, Pearson Education.

Saunders, M.N.K., Lewis, P. and Thornhill, A., 2016. *Research Methods for Business Students.* 7th Edition. Harlow: Pearson Education.

Schein, E.H., 1990. Organisational Culture. *American Psychologist,* 45 (2), 109-119

Schein, E. H., 2010. *Organisational Culture and Leadership.* 4th Edition. San Francisco, CA: Jossey-Bass.

Seale, C., 1999. *The Quality of Qualitative Research*, London: Sage Publications

Sepulcri, L.M.C.B., Mainardes, E.W. and Marchiori, D.M., 2020. Brand Orientation: A Systematic Literature Review and Research Agenda. *Spanish Journal of Marketing,* 24 (1), 97-113.

Shao, G., 2010. Venturing through Acquisitions or Alliances? Examining US Media Companies Digital Strategy. *Journal of Media Business Studies*, 7 (1), 21-39.

Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., 2015. "What's So Special about Media Branding: Peculiarities and Similarities of a Growing research Area. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding.* Switzerland: Springer, 1-20.

Siegert, G., Gerth M.A. and Rademacher, P., 2011. Brand Identity-Driven Decision Making by Journalists and Media Managers: The MBAC Model as a Theoretical Framework. *The International Journal on Media Management*, 13, 53-.70

Silver, C. and Lewins, A., 2014. *Using Software in Qualitative Research: A Step-by-step Guide*. London: Sage Publications.

Silverman, D., 2013. *Doing Qualitative Research: A Practical Handbook.* 4th Edition. London: Sage Publications.

Simoes, C. and Dibb, S., 2001. Rethinking the Brand Concept: New Brand Orientation. *Corporate Communications,* 6, (4), 217-224.

Sinkula, J.M., Baker, W.E. and Noordewier, T., 1997. A Framework for Market-based Organizational Learning: Linking Values, Knowledge, and Behaviour*. Journal of the Academy of Marketing Science*, 25 (4), 305-318.

Slater, S.F. and Narver, J.C., 1995. Market Orientation and the Learning Organisation. *Journal of Marketing*, 59 (July 1995), 63-74.

Sommer, C., 2015. Media Brands and the Advertising Market: Exploring the Potential of Branding in Media Organizations' B2B Relationships. *In:* Siegert, G., Förster, K., Chan-Olmsted, S.M. and Ots, M., (eds). *Handbook of Media Branding*. Switzerland: Springer, 97-110.

Sommer, C. and Krebs, I., 2016. Market Orientation in News Media: How Learning about and Responding to Readers and Competitors Impact Success. Journal of Applied Journalism & Media Studies, 5 (3), 441-464.

Spekman, R.E., 1988. Strategic Supplier Selection: Understanding Long-Term Buyer Relationships. *Business Horizons*, July/August, 75-81.

Stake, R., 2000. Case Studies. *In:* Denzin, N.K. and Lincoln, Y.S., (eds). *The Handbook of Qualitative Research.* 2nd Edition. Thousand Oaks, CA: Sage Publications, 435-453.

Starkey, K., Barnatt, C. and Tempest, C., 2000. Beyond Networks and Hierarchies: Latent Organisation in the UK Television Industry. *Organisation Science*, 11 (3), 299-305.

Stipp. H., 2012. The Branding of Television Networks: Lessons from Branding Strategies in the US Market. *The International Journal on Media Management*, 14, 107-119.

Strauss, A. and Corbin, J., 1998. *Basics of Qualitative Research: Techniques and Procedures for Developing Grounded Theory*. London: Sage Publications.

Tashakkori, A., and Teddlie, C., 1998. *Mixed Methodology: Combining Qualitative and Quantitative Approaches. Applied Social Research Methods Series*, *Volume 46*. Thousand Oaks, CA: Sage Publications.

Tashakkori, A., and Teddlie, C., (eds.) 2003. *Handbook of Mixed Methods in Social and Behavioural research*. Thousand Oaks, CA: Sage Publications.

Tashakkori, A., and Teddlie, C. (eds.) 2010. *Handbook of Mixed Methods in Social and Behavioural research.* 2nd Edition. Thousand Oaks, CA: Sage Publications.

Tsasis, P., 2009. The Social Process of Interorganisational Collaboration and Conflict in Non-profit Organisations. *Nonprofit Management and Leadership*, 20 (1), Fall 2009, 5-21.

Turner, S. and Lourenço, A., 2012. Competition and Public Service Broadcasting: Stimulating Creativity or Servicing Capital? *Socio-Economic Review*, 10, 497-523

Urde, M., 1994. Brand Orientation – A Strategy for Survival. *Journal of Consumer Marketing*, 11 (3), 18-32.

Urde, M., 1999. Brand Orientation: A Mind-set for Building Brands into Strategic Resources. *Journal of Marketing Management*, 15, 117-133.

Urde, M., 2009. Uncovering the Corporate Brand's Core Values. *Management Decision*, 47 (4), 616-638.

Urde, M., Baumgarth, C. and Merrilees B., 2013, Brand Orientation and Market Orientation – From Alternatives to Synergy *Journal of Business Research*, 66 (1), 13-20.

Van Kaam, A.L., 1987. *Existential Foundations of Psychology.* Garden City, NY: Image Book.

Vargo, S.L. and Lusch, R.F., 2004. Evolving towards a New Dominant Logic for Marketing. *Journal of Marketing*, 68, 1-17.

Virta, S. and Lowe, G.F., 2017. Integrating Media Clusters and Value Networks: Insights for Management Research and Theory from a Case Study of Mediapolis in Finland. *Journal of Management and Organisation*, 23 (1), 2-21.

Walker, O.C., Boyd, H. and Larreche, J., 1992. *Marketing Strategy: Planning and Implementation. Homewood,* IL: Richard D. Irwin.

Wallace, E, Buil, I. and de Chernatony, L., 2013. Brand Orientation and Brand Values in Retail Banking. *Journal of Marketing Management*, 29 (9-10), 1007–1029.

Wayne, M/L., 2018. Netflix, Amazon and Brand Television Content in Subscription Video on-Demand Portals. *Media Culture & Society*, 40 (5), 725-741.

Wirtz, B.W., 2015. *Media Management*, Speyer, Germany: Speyer University.

Woodman, R.W., Sawyer, J.E. and Griffin, R.W., 1993. Toward a Theory of Organisational Creativity. *Academy of Management Review*, 18 (2), 293-321.

Wong, H.Y. and Merrilees, B., 2005. A Brand Orientation Typology for SMEs: A Case Research Approach. *Journal of Product and Brand Management*, 14 (3), 155-162.

Wong, H.Y. and Merrilees, B., 2007a. Multiple Roles for Branding in International Marketing. *International Marketing Review*, 24 (4), 384-408.

Wong, H.Y. and Merrilees, B., 2007b. Closing the Marketing Strategy to Performance Gap: The Role of Brand Orientation. *Journal of Strategic Marketing*, 15 (4), 387-402.

Wong, H.Y. and Merrilees, B., 2008. The Performance Benefits of Being Brand-Oriented. *Journal of Product and Brand Management*, 17 (6), 372-383.

Yoffie, D.B., 1996. Competing in the Age of Digital Convergence. *California Management Review,* 38 (4), 31-53.

Zinkhan, G. M. and Pereira, A., 1994. Review: An Overview of Marketing Strategy and Planning. *International Journal of Research in Marketing*, 11 (1994), 185-218.

Appendices

Appendix 1. Forms of collaboration/collaborative working

Chan-Olmsted (2006)	Child and Faulkner (1998)	Doz and Hamel (1998)	Guo and Acar (2005)	Küng (2008)	Lank (2006)	Lynch (2015)
Mergers and Acquisitions (from a network strategy)			Mergers	Mergers and Acquisitions (from other forms of collaboration)		Mergers and Acquisitions
	Consortia				Consortium	
Strategic networks	Networks	Networks		Networks (primary and secondary within a value chain/system)	Networks	Strategic networks
Joint ventures	Joint ventures		Joint ventures	Joint ventures	Joint ventures	Joint ventures
Alliances	Alliances	Alliances		Alliances	Alliances	Alliances
Partnerships		Partnerships		Partnerships	Partnerships	
Long-term buyer-supplier relationships	Collaborations (Keiretsu, Chaebols)	Collaborations	Joint programmes	Collaborations	Co-operatives	Franchises
	Virtual corporations	Virtual Alliances			Virtual corporations	
			Management Service Organisations	Project-based organisations		
			Information sharing	Latent organisations (Starkey, Barnatt and Tempest, 2000)		
			Referral of clients			
			Sharing of office space			

Other types: Extended Enterprise, Association, Coalition, Community, Federation/Federated Enterprise, Forum, Collective (Child and Faulkner, 1998; Lank 2006)

Appendix 2: Units of analysis for research objective 1

Research objectives	Research questions	Area	Section	Broad area	Units of analysis						
1: To identify and categorise the collaborative used by UK broadcast media organisations	1: What is the nature of collaboration (definition, dimensions, forms and process) employed by UK broadcast media organisations over the last five years?	Definition of collaboration	2.3.1	Broad definitions used to describe collaboration	Cooperative behaviours (Gray, 1989; Child & Faulkner, 1998; Lank, 2008; Küng, 2008)	Working together (Bowman & Faulkner, 1997; Lynch, 2009)	Achievement of specific/agreed/valued objectives(Lynch, 2009)	More effective way to compete (Bleeke & Ernst, 1993; Morgan & Hunt, 1994)	Presence of complementary assets, culture & value chains (Bowman & Faulkner, 1997)	Changing and turbulent industry conditions (Bowman & Faulkner, 1997)	
		Dimensions	2.3.2	Legal (Child & Faulkner, 1998; Lynch, 2009; Miles et al, 2009)	Informal	Formal					
				Scope (Child & Faulkner, 1998)	Focussed	Complex					
				Number of parties (Child & Faulkner, 1998)	Two	Many					
				Timescale (Küng, 2008)	Temporary/transient/fluid	Permanent					
				Degree of independence (Guo & Acar, 2005; Küng, 2008)	Autonomous	Interdependent					
				Additional dimensions	Risk	Resource intensity	Limitations				
		Forms	2.3.3	Various forms (Child & Faulkner, 1998; Doz & Hamel, 1998)	12 different forms identified in tables 2 and 6 (appendix 7.1)						
		Processes	2.3.5	Stages (Child & Faulkner, 1998, Lank, 2006; Dyer et al 2001; Kantner, 1994)	Formation	Implementation	Evolution				
	2: What are the motivations for these collaborations?	Motivations	2.3.4	Strategic intent	Strategic development method (Johnson et al, 2011)	Matching or reconcilable strategic intent (Lorange & Roos, 1993; Hamel et al, 1998)					
				Stated motivations	Gaining access to or acquiring specific resources, skills & competencies (Prahalad & Hamel, 1990)	Reducing risk (NPD, political considerations, market entry) (Child & Faulkner, 1998)	Achieving economies of scale and cost reductions (Child & Faulkner, 1998)	Reducing barriers to entry (brand, product, channel acquisition) Chan-Olmsted, 2006; Küng, 2008)	Developing organisational learning (Child & Faulkner, 1998; Tsasis, 2008)		
	3: What are the key success factors presented in the rationale for these collaborations?	Key success factors	2.3.7	Strategic Fit (Child & Faulkner, 1998; Douma et al, 2000)	Complementarity of resources, skills & competencies	Compatibility of strategies/Mutuality of objectives	Presence of a shared vision	Strategic importance to each partner	Potential to add value for customers, stakeholders	Market acceptance	Balance in size & strength / Compatibility in development over time
			2.3.8	Cultural Fit (Morgan & Hunt, 1994; Faulkner, 1995; Child & Faulkner, 1998)	Compatibility of cultures	Recognition of flexibility towards differences in culture	Willingness to learn from partner(s)	Strong commitment & mutual trust			
		Organisational relationships	2.3.9	Organisational relationships	Development of collaborative capacity (Lank, 2006)	Individuals responsible for development of relationships (Child & Faulkner, 1998)	Collaborative activities between organisations (Child & Faulkner, 1998)	Development of compatible systems, processes & cultures (Dyer & Singh, 1998)	Development of network of relationships (Gulati, 1998)		
		Trust & commitment	2.5.3	Trust	Emphasis on trust as important to collaboration (Spekman, 1988)	Presence and link to stage of collaboration (Child & Faulkner, 1998; Doz & Hamel, 1998)	Trust present at individual level (Child & Faulkner, 1998)				
				Commitment	Willingness to coordinate activities and commit resources (Mohr & Spekman, 1994)	Sharing and commitment based on trust (Achrol, 1991; Morgan & Hunt, 1994)					

Appendix 3: Definitions of broadcast media industry sectors

Broadcast: Television, radio and online, private and public service broadcasters creating, acquiring, packaging (aggregating), scheduling and transmitting mediated content (programmes) on various terrestrial and digital platforms. Example: BBC, ITV, Channel 4, Sky TV

Distribution: Television and radio programme and formats distribution of various genres including factual entertainment, reality, documentaries, lifestyle and gameshows for various media platforms though distribution agreements (including exclusive agreements) with broadcasters and production companies. Example: Passion Distribution and Mentorn International (MINT) (Tinopolis subsidiaries)

Finance: Organisations involved in the financing of other organisations to fund collaborative or other strategic developments. Example: Greenbird Media; Edge Investments.

Production: Creation of mediated content (programmes). Example: Fremantle Media. (Küng, 2008).

Appendix 4: Definitions of formal collaboration

Acquisition: Complete control of the ownership of one company by the purchase of the majority of shares in the target company. The acquirer takes control of another company through purchase of the majority of shares in the target company, where the takeover offer is recommended by the target company management to its shareholders (friendly acquisition) or where the offer is refused by the management (hostile acquisition).

Consortium: A distinct form of equity-based strategic alliance that has more than two partners and is usually a large-scale activity for a specific purpose, where resources are pooled and is managed in a hand-off fashion by contributing shareholders (Child & Faulkner, 1998)

Equity participation: Referred to as joint venture when a separate legal entity is created (see below). Here the definition will follow Pisano (1989) and Folta (1996) and refer to a direct minority (less than 50% of equity capital purchased) equity participation by one company in another. A type of acquisition.

Joint Venture: Equity-based collaboration where two or more organisations set up a separate jointly owned subsidiary to develop cooperation between themselves. JVs result in the creation or formation of a separate legal entity. (Lynch, 2015; Inkpen, 2001 Strategic Alliances *In:* Hitt et al Handbook of Strategic Management)

Merger: The combination of two previously separate organisations in order to form a new company. Source: Johnson et al (2014)

Network: External networks are used by groups of individual organisations to obtain benefits from standardised operations e.g. ticketing or booking systems. Networks are defined as groupings of individual organisations cooperating formally or informally in value-adding relationships based on internal and/or external linkages between organisations. These relationships involve activities along the value chain (suppliers, distributors, customers, government agencies and influential organisations) that are unique to the organisation. Lynch (2015) refers to this type of collaboration as network cooperation.

Strategic Alliance: Non-equity-based collaboration where resources of the cooperating organisations (two or more) are combined or shared to achieve an agreed objective. A strategic alliance will be based on a contractual agreement; there can be a minority shareholding by one or more partners in the others as part of a

strategic alliance (see equity participation below) Source: Lynch (2015); Doz & Hamel (1998)

The following definitions were covered under **Other**:

Franchise: A franchise involves a master company (franchisor) developing a business concept which is shared with others (franchisees) to their mutual benefit. Source: Lynch (2015)

Partnership: Legal definition in UK for an 'ordinary' business partnership comprises a business partnership, where one partner and the other business partner (or partners) personally share responsibility for the business. All the business's profits are shared on an agreed basis between the partners. Each partner pays tax on their share of the profits. A partner doesn't have to be an actual person. For example, a limited company counts as a 'legal person' and can also be a partner in a partnership. This definition is based on that of HMRC (2015) which draws on the Partnership Act 1890 nature of partnership, definition of partnership 25 & 26 Vict.Ch.89, where partnership is defined as "Partnership is the relation which subsists between persons carrying on a business in common with a view to profit". A partnership exists therefore where two or more people (or Companies) combine together in business. There is a statutory maximum of 20 partners but there are many permitted exceptions to this including solicitors, Accountants, Estate Agents etc (Gov UK, 2015).

Appendix 5: Participant information sheet

BU
Bournemouth
University

Participant Information Sheet

The title of the research project: Exploring the Role of Brand Orientation in the Collaborative Strategies of UK Media Organisations.

The researcher is Graham Goode, a senior lecturer at Bournemouth University.

Purpose

The purpose of the research is to investigate the role of strategic orientation in the collaborative strategies of UK media organisations. The research is exploratory in nature and will be based around interviews with senior managers in UK media organisations.

Strategic orientation: the extent to which strategy in the organisation is developed around the customer, the market, the organisation's brand and/or other guiding principles.

Collaborative strategies: any form of formal collaboration including alliances, acquisitions and mergers, equity participation, mergers, joint ventures and informal methods of working together with other organisations in the media industry

Interviews

You will be interviewed face-to-face, which will last around 30 minutes to collect in-depth responses to fulfil the research aim and objectives.

Benefits and risks

A short insights and practitioner–focussed synoptic report will be available to participants. Aside from giving up your time to be interviewed, there are no anticipated risks or costs involved in participating in this research.

Confidentiality

All the information that we collect about you during the course of the research will be kept strictly confidential and comply with the principles of the Data Protection Act (1998). You will not be able to be identified in any reports or publications. All data relating to this study will be stored on a BU password protected secure network for the duration of the research project and for a period of 5 years after award of the degree, after which time the data will be destroyed. In any outputs from the research the participant's name and organisation will be anonymised. The research outputs will be produced primarily from the end of 2018 onwards and could form the basis for publication in academic journals and presentation at academic or industry conferences.

Audio recording and transcripts

The audio recording made during this interview will be used only for analysis and the transcription of the recording for a range of academic outputs. No other use will be made of it without your written permission, and no one outside the project will be allowed access to the original recording. You are entitled to request a copy of the audio recording and transcription if you wish to do so.

Page 1 of 2

Ethics

Ethics approval has been granted by Bournemouth University to carry out this research and follows the BU Research Ethics Code of Practice Policy and Procedure 2016.

Contacts for further information

Researcher
Graham Goode, BA, MBA, PGCE, FCIM, FHEA, Chartered Marketer
Senior Lecturer in Marketing Communications
Bournemouth University
Faculty of Media and Communication
Tel: + 44 1202 965944
Mob: + 44 7905 446486
Email: ggoode@bournemouth.ac.uk

Supervisor
Dr. John Oliver
Associate Professor
Bournemouth University
Faculty of Media and Communication
Tel: + 44 1202 965319
Email: joliver@bournemouth.ac.uk

Complaints

If you have any concerns about the way this research is being conducted, or you wish to make a complaint to an independent party from the study, please contact the Bournemouth University ethics administration, using the details below.
Professor Iain MacRury
Deputy Dean, Research and Professional Practice,
Bournemouth University
Faculty of Media and Communication
Tel: + 44 1202 962465
Email: imacrury@bournemouth.ac.uk

Thank you once again, for taking the time to read this information sheet and participating in this research. I look forward to discussing this topic with you.

Please keep a copy of this participation information sheet for your records.

---0---

Appendix 6: Interview guide

Data Collection: Interview Guide

Opening question: Participant introduction and explanation of role in organisation

Opening area: Broadly, how would you describe the corporate/business unit/operation strategy?

    Prompts: What are the key elements of the strategy? Vision? Mission? Objectives?

RO 1: To identify and categorise the collaborative strategies used by UK broadcast media organisations

Collaborative strategies: How important are collaborations to the organisation/strategy?

Please describe a recent instance of collaboration involving the organisation

    Probe around form adopted, need for formality & interdependence, motivation(s), agreement and cooperation

How did the relationship start and how has it developed? Have there been others?

    Probe around the initial identification & selection of suitable partner(s)

RO 2: To explore the role of brand and market orientations in the development of strategy between collaborative partners

Strategic orientation: What are the guiding principles of the organisation's strategy?

    Probe around **strategic focus** (orientation/organisational focus/strategic capabilities/culture)

    Probe around if and how guiding principles have changed over time?

The aim is to identify the broad strategic orientation of the organisation (market/brand/hybrid) and to explore the primary/secondary orientation of the organisation

Thinking about the collaboration(s) mentioned earlier, please select an instance where the collaboration has worked well. Why? And the converse?

RO 3: To gain an insight into the role that shared values play in the development of collaborative strategies

Shared values: How would you describe the values of your organisation?

Please describe the values that your organisation and the partner(s) organisation(s) mentioned above have in common and where you differ

    Probe around brand/culture/visible and hidden elements of culture

    Probe around strategic and cultural fit/brand/inter-organisational-relationships

What role do you think the differences/similarities in shared values played in the collaboration?

    Probe around brand values, orientation, and strategic focus, relationships

    Probe around aspects of implementation: internal processes/internal communications/leadership/incentives & empowerment/resources/systems

The aim is explore the role of shared values with particular reference to the brand and if, where and how the brand features in implementation

Closing question: What other comments do you have relevant to this topic?

Ask about referrals. Thank participant, assure of confidentiality and close interview.

Appendix 7: Evaluation of qualitative data analysis approaches

Name	Associated with	Description	Advantages	Disadvantages	Rationale
Data Display and Analysis 6-step approach 8-step approach	Miles and Huberman (1994) Braun and Clarke (2006) Krippendorf (2004)	A process of data condensation, data display, drawing and verifying conclusions	Looks at a section of the data and present this as a visual diagrammatic display, of which the researcher has an in-depth understanding Allows for an iterative approach to analysis to identify relationships and patterns in the data Suited to exploratory research	Range of techniques are available which require careful selection	Suitable due to its systematic step by step approach to generating understanding of areas under consideration
Template analysis	King and Brookes (2017)	Analysis based on pre-determined coding, similar to data display and analysis	Creates an initial conceptual framework Flexible to accommodate emerging issues	Needs detailed explanation	Lack of familiarity with this method
Analytical induction	Johnson (2004)	Intensive and iterative examination of strategically selected cases to establish the cause of a phenomenon through case studies	Clear explanations of the phenomenon are generated	Multiple redefinitions and explanations of the phenomenon are generated Resource intensive Time consuming	Not looking to generate a theoretical explanation and continue data collection until no deviant and negative cases are found
Grounded Theory	Strauss and Corbin (1998)	Iterative process of analysis and data collection to derive theory	Constant comparison of data with concepts being used to develop a theory	Time consuming Resources intensive	Not starting with a lack of awareness of relevant theory
Discourse analysis (critical)	Phillips and Hardy (2002)	How language constructs and reproduces or changes social world Subjectivist ontology	Identifies dominant discourses Focuses on content and different interpretations	Time consuming Expertise and experience needed Contentious	Unskilled in this method Not looking for dominant discourse; looking for relationships between areas
Narrative analysis	Coffey and Atkinson (1996)	Phenomenological approach Maintains holistic view of data gathered	Useful in examining linkages, relationships and socially constructed explanations Narrative structure Organisational sense-making Importance of context is conveyed	Narrative breeds narrative	Possibly not relevant but may be relevant to analysis of reported instances of collaboration

Psycho-phenomenological method (PPM) analysis	Anderson and Eppard (1998)	Iterative stage and step analysis	Specificity for analysing lingual descriptions Useful for large data sets and moderate - large samples Focus on lived experiences Detailed directions for ease of use in application Methodologically adaptable Unrestricted by theory or preconceptions	Restricted to interpretation of lingual statements Less interactive role for researcher Quantitative in nature	Suitable for researching the essence of experiences rather than the research questions under investigation

Appendix 8: Comparison of selected thematic analysis approaches

Braun and Clarke, 2006			Krippendorf, 2004			CAQDAS (NVivo11) steps	
Phase	Name	Involves	Phase	Name	Involves		
1	Familiarisation with data	Transcribing, reading and re-reading Creating a note of initial thoughts	1	Source	Transcribing Creating demographic and profile information for input into CAQDAS	Preparation	Transcribing interviews Importing all sources Importing literature from Endnote Create cases
2	Generating initial codes	Systematically organising the data into meaningful groups of codes Collating data relevant to each group of codes	2	Encoding process	Open coding based on broad participation driven data Initial definitions of themes	Open coding	First cycle of creating codes based on manual interpretative coding of data sets and items Adding annotations Reviewing coding for frequencies
3	Searching for themes	Collating codes into themes Gathering all relevant data to each theme	3		Categorisation of codes	Managing codes into themes, relationships, importance	Managing coding through organisation of codes into categories Creating a hierarchical structure through labelling, categorisation, queries and weightings
4	Reviewing themes	Create a thematic map Review coded data extracts Review whole data set for validity of themes In-text homogeneity Check for missing data Recoding	4		'Coding on' Creating sub-themes		Breaking down themes into sub-themes Examining divergent and non-confirmatory instances
			5		Data reduction Consolidating and refining codes into a conceptual map	Analysis	Producing visual representations of analysis: word trees, word maps and other diagrams Annotating analysis
5	Defining and naming themes	Creating the overall story Create clear definitions and names for themes	6	Channel, message, recipient	Generating analytical memos		Writing analytical memos based on examination of data through matrix queries
			7	Decoding	Validation of memos	Validation	Reliability testing Creating audit trail for analysis
6	Producing the report	Selecting extracts Final analysis Links to literature and research question Produce report	8		Synthesis of memos Report production	Report production	Writing findings and discussion Using memos Using see also links for relation with literature Generating audit trail through queries

Appendix 9: Code book (phase 2 - open-coding)

Name	Description	Sources	#	Links with other nodes	Categories	Comments
Autonomy	Contains reference to one partner being allowed to operate in an independent or autonomous manner	3	4	Creativity Guiding principles Leadership	**Fit** **Strategy implementation**	Could link to creative needs, the way in which organisations are managed to achieve the best results from the collaboration Independence; retention of original nature
Brand expertise	Contains reference to expertise in some form. Expertise seen as a component of brand credibility (Anees-ur-Rehman et al, 2017)	15	15	Reputation of people involved	**Brand credibility**	Expertise in identifying & responding to trends in the market and to picking "winners" See as having expertise through the brand Links closely with creative capabilities
Brand identity	Contains reference to the brand and/or brand identity of the organisation	12	32	Brand image	**Brand management**	A "do what it says on the tin" approach; helps to achieve recognition Brand-building to create a clear identity Size of organisation may influence brand approach; if smaller important to have a distinct identity
Brand image	Contains reference to the way the brand is seen or perceived by external stakeholders, potentially internal ones	12	16	Brand identity	**Brand management**	Often the organisation does things that it is not actually known for
Brand orientation	Contains reference to the way a brand might impact on choice of strategy	2	5	Brand expertise Brand values Brand reputation	**Brand credibility**	Mostly not evident per se; occasionally some reference to the band guides the strategy. However, great deal of flexibility expressed in how to respond to market dynamics –other orientations may be more relevant

Brand reputation of the organisations involved	Contains reference to perceptions about the brand, reputation and standing of the organisations involved in the collaboration	37	45	Brand identity Brand image	**Brand credibility**	Track record of success Brand reputation is the people and the teams that are joining; leas to excitement about future growth
Brand strategy	Contains reference to the strategic approach towards the brand - the type of strategy followed. Could overlap with generic strategy such as differentiation, focus or cost leadership.	6	19	Brand identity Brand image Brand values	**Brand management**	Importance of differentiation Development of new brands Brand architecture around channel, programme & corporate brand Brand-building as a strategy not evident
Brand values	Contains reference to what the brand stands for; reference to some set of intangible aspects which represent the brand	5	6	Brand orientation Brand reputation	**Brand credibility** **Brand management** **Shared Values**	A set of organisational values conveyed through the brand which may lead to some common ideas between collaborating partners
Choice of partner	Contains reference to choosing a partner	24	33	Cultural fit Culture Strategic fit	**Fit** **Shared Values**	Could link to cultural and strategic fit Size and access to capabilities Values and culture are evident in choice
Collaboration - benefits of	Contains reference to perceived benefits of collaboration	12	35	Relationships Strategic capabilities	**Contribution** **Relationship building** **Shared Values**	Exchange, which is of value, both formal and informal Source of competitive advantage Seen as present and of benefit, sometime strategic
Collaboration - definition of	Contains reference to how collaboration is defined by the participant.	5	17	Collaboration-form of	**Strategy development**	Collaboration means a wide variety of things to participants: co-production, JV, licencing, any kind of project is a collaboration Formal and informal

						Some blurring of the lines about what collaboration is
Collaboration - form of	Contains reference to the form of collaboration	15	23	Collaboration – nature of	**Strategy development**	Takes a wide variety of forms and can be industry specific e.g. development and first look at ideas
Collaboration - nature of	Contains reference to the type and scope of collaboration.	9	29	Relationships	**Relationship building**	Informal, project by project, sharing, short-term; anything goes as along as it works, almost transactional
Collaboration - process of	Contains reference to the way the collaboration is handled and managed	5	12	Relationships Prioritisation of relationships	**Relationship building**	It is a mix of organic, formal, and informal. It depends on the size of the organisation and ethos (?)
Collaboration - resources for	Contains reference to the investment in people and other finance to have a partnership activity	4	18	Relationships Prioritisation of relationships Support	**Relationship building** **Trust**	Teams and time are needed to nurture the relationships
Corporate or business strategy	Contains reference to the corporate or business strategy of the organisation or to either partner in a collaboration	18	36	Creativity	**Strategy development**	A few have collaboration as an implicit strategy; partnerships can be part of strategy Classic strategies evident such as survival, growth, sales, picking a winner, a big idea that travels Transactional nature of much of strategy
Creativity	Contains reference to the role, importance etc. of creativity and perceptions of the organisation as creative	31	47	Strategic capabilities Autonomy Culture	**Brand credibility** **Contribution** **Strategic orientation**	Seen as critically important; an intangible ingredient to success; leads to a bounce in performance. Almost synonymous with people and talent High expectations of creativity in strategies followed Nurturing a creative environment is important

						Working together (collaboration) encourages creativity
Cultural Fit	Contains reference to elements of cultural fit between partners	10	10	Culture	**Fit**	Perceived a "like-mindedness", sharing; something that is valued by each side – positive
Culture	Contains reference to the way things work in the organisation - the taken for granted	7	14	Cultural Fit Culture	**Fit**	Strategy is not the way we do things round here It's all about creativity
Flexibility	Contains reference to the type of arrangement envisaged for the collaboration	1	1	Collaboration – benefits of	**Contribution**	To get the benefits of collaboration
Growth	Contains reference to growth of business in any way - growth of product range, growth in geographical presence, in markets served, in people, in sales	29	38	Corporate & business strategy Creativity	**Strategy development**	Growth comes from seizing opportunities Content, people, formats & innovation can drive growth Collaboration can help by producing great content The brand is not linked to growth
Guiding principles	Contains reference to what guides the organisation in what it does, where it competes etc.	6	18	Leadership Autonomy Mission/Vision	**Strategy development**	Mind-set is mentioned; an articulation of vision and mission – the cultural perspective of BO Does the creative urge drive the business and strategy? Freedom & autonomy
Innovation orientation	Contains reference to innovation as a key part of business strategy	7	7	Collaboration – benefits of	**Strategic orientation**	Not seen as key but collaboration helps with innovation. A benefit rather than an orientation
Internal communication of strategy	Contains reference to the way strategy is communicated within the organisation	2	2	Corporate & business strategy	**Strategy implementation**	Doesn't really happen in a formal or structured way

Internal orientation	Contains reference to what the organisation thinks is the way the market is heading	3	4	Innovation	**Strategic orientation**	
Lack of strategic focus	Contains reference to a lack of strategic focus within the organisation	3	11	Culture Leadership	**Strategy development**	Mostly informed by three interviews at Red Planet, IMG and Lion Tv (all Indies?)
Leadership	Contains reference to the role and importance of leadership or a leader	6	10	Culture Lack of strategic focus	**Fit**	Has a role but does not come out strongly
Management style of parent organisation	Contains reference to the management style of the parent organisation where applicable	2	4	Autonomy	**Fit**	Mostly left to get on with it (except at Sky) suggests autonomy
Market dynamics - change	Contains reference to the nature of change in the broadcast market and the extent of it.	15	26	Corporate and business strategy Growth	**Strategy development**	Both exciting and challenging as it generates opportunities and threats; ever-present and fast-moving. Forces are generally unfavourable (4/5 are high – no response on power of suppliers)
Market dynamics - competitive rivalry	Contains reference to the competitive landscape in the industry where the organisation operates.	3	7	Market dynamics - change	**Strategy development**	All part of the context and market dynamics
Market dynamics - new entrants	Contains reference to one of the five market forces: threat of new entrants and the change (dynamics) in this force.	5	6	Market dynamics - change	**Strategy development**	All part of the context and market dynamics
Market dynamics - power of buyers	Contains reference to one of the five market forces: power of buyers and the change (dynamics) in this force.	3	6	Market dynamics - change	**Strategy development**	All part of the context and market dynamics

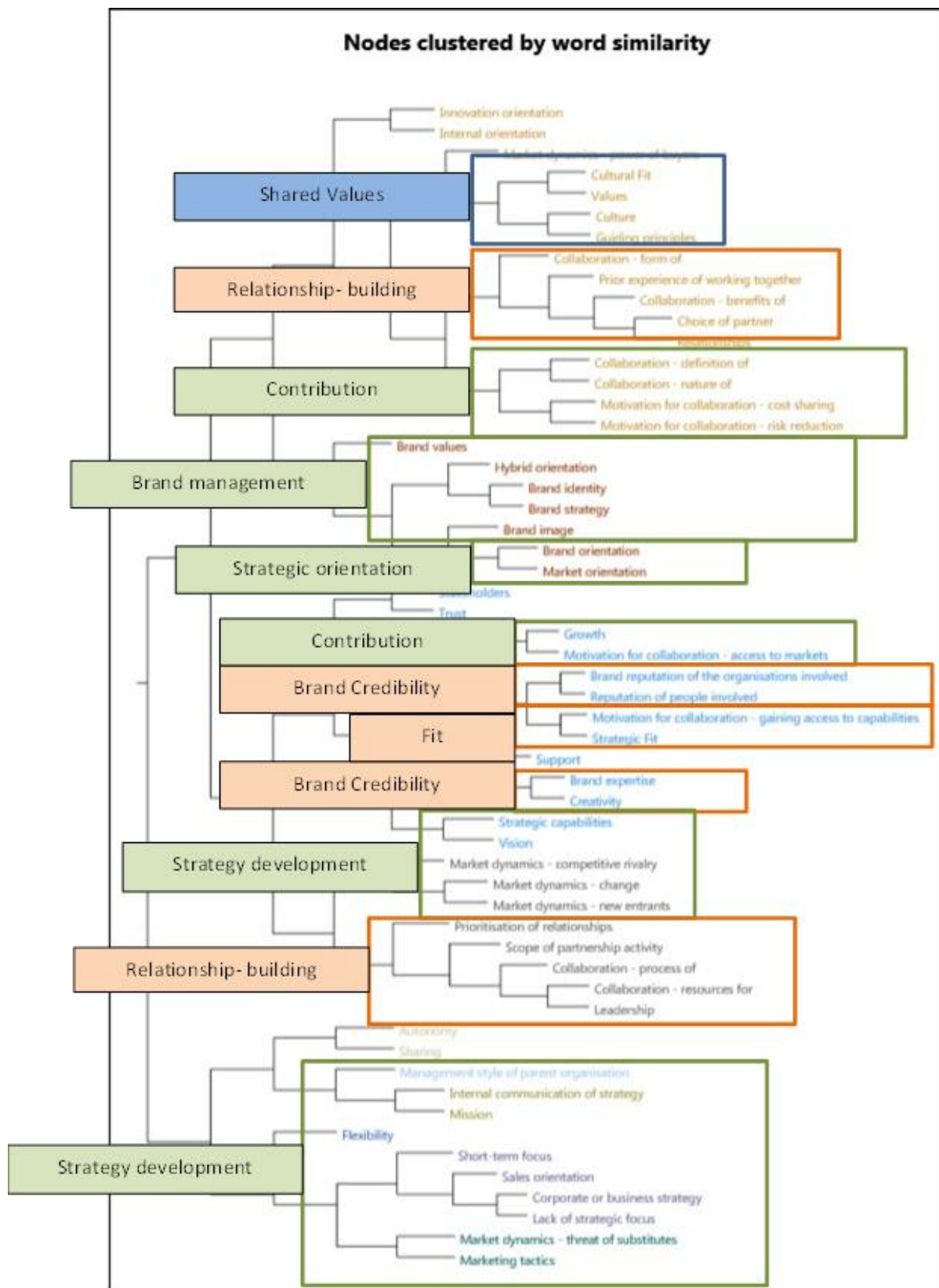| Market dynamics - threat of substitutes	Contains reference to one of the five market forces: threat of substitutes and the change (dynamics) in this force.	1	1	Market dynamics - change	**Strategy development**	All part of the context and market dynamics
Market orientation	Contains reference to following what the market requires or the way it seems to be heading from a strategic perspective	4	7	Brand orientation Market orientation Innovation Internal Sales orientation	**Strategic orientation**	Not evident
Marketing tactics	Contains reference to marketing tactics	1	1		**Strategy implementation**	Of little value
Mission	Contains reference to the current mission of the organisation - what it is seeking to do now	9	10	Corporate & business strategy	**Strategy development** **Strategy implementation**	Mostly from interviews, yet do not really articulate it
Motivation for collaboration - access to markets	Contains reference to a single motivation or multiple motivations for collaboration based on gaining access to markets	55	63	Motivation for collaboration - gaining access to capabilities Growth	**Contribution** **Fit**	Expansion into new geographical markets, often international and/or global, into new formats, new platforms, new audiences, new types of programmes (products). Access to opportunities in general. To some extent, mirror image of gaining access to capabilities

Motivation for collaboration - cost sharing	Contains reference to a single motivation or multiple motivations for collaboration based on sharing costs e.g. for development or programmes, office space, services and so on	5	9	Growth	**Contribution** **Fit**	Spreading of development and other costs, but mostly development in co-productions. Could link to support.
Motivation for collaboration - gaining access to capabilities	Contains reference to a single motivation or multiple motivations for collaboration based on strategic capabilities that one side or the other believes they will obtain through the collaboration. Capabilities are human, physical and financial (tangible and intangible)	54	67	Motivation for collaboration - access to markets Growth	**Contribution** **Fit**	A creative network and environment; talent Key people, who deliver success Knowledge, experience and expertise about audiences and markets; data analysis Certain types of brand – niche Content, formats and IP; creative pipeline Production capabilities Technology To some extent, mirror image of access to markets
Motivation for collaboration - risk reduction	Contains reference to a single motivation or multiple motivations for collaboration, based on achieving risk reduction	7	11	Brand reputation Trust	**Fit** **Trust**	Brand reputation protection: limiting exposure to the collaboration not producing the expected results; trust is in there; do the rewards justify the risk? **NB: Not much mention of returns; what outcomes are achieved, be it growth or other. Almost an acceptance that things can fail but an assumption of success.**
Prior experience of working together	Contains reference to previous relationships between the partners involved in the collaboration or people	23	31	Relationships	**Brand credibility** **Fit**	A combination of track record, of knowing the people will deliver when working together, long-standing. Comes out strongly in the interviews

	from the partners having prior experience of working with others			Reputation of people involved		
Prioritisation of relationships	Contains reference to some form of priorities in the way that relationships are developed and managed	1	3	Relationships	**Relationship building** **Strategy implementation**	Responses are exclusively related to Sky, where there are roles dedicated to relationship-building
Relationships	Contains reference to the importance of relationships in the collaboration	14	31	Prior experience of working together	**Brand credibility** **Relationship building** **Trust**	Important as relationships can be strong; relates to understanding of each other. Building needs time and resources through projects. Essential is the idea of "give & take" or mutually beneficial exchanges. Generally positive; no negatives?
Reputation of people involved	Contains reference to the reputation and standing of the individual(s) involved in the collaboration	50	62	Brand reputation Creativity Relationships Strategic capabilities	**Brand credibility** **Contribution** **Fit**	Links to several key factors: track record, creativity of individual/talent and team. Seen as a critical success factor. Leads to fit. A strategic asset or capability, which seems to generate excitement and a sense of opportunity or growth, a sense of contribution to strategy and potential success. Will bring in what is hoped for from the collaboration and much more going forward. Many responses evident in Reported Instances.
Sales orientation	Contains reference to an orientation around sales and achieving sales	5	12	Brand orientation Market orientation Innovation Internal	**Strategic orientation**	Responses mostly in interviews; commissions and getting work in

				Sales orientation		
Scope of partnership activity	Contains reference to the scope of the partnership activity with the organisation	3	5	Relationships Prior experience of working together	**Brand credibility** **Relationship building** **Strategy implementation**	Responses driven by Sky interview
Sharing	Contains reference to partners in the collaboration sharing vision, values, perspectives on business.	2	3	Values	**Fit** **Values**	Understanding of each other
Short-term focus	Contains reference to the short time scale focus of the organisation in some areas	1	2	Lack of strategic focus	**Strategy development**	Lack of strategic focus
Stakeholders	Contains reference to the interest and influence other stakeholders in the organisation may have over collaboration	2	3	Corporate & business strategy	**Strategy development** **Strategy implementation**	Seems relatively unimportant, which is surprising
Strategic capabilities	Contains reference to resources and competences that are linked to business strategy or source of competitive advantage.	14	14	Brand expertise Choice of partner Creativity	**Contribution** **Fit**	Mostly seen as people and teams; some mention of production capabilities and product range (of programmes or formats)
Strategic Fit	Contains reference to some notion of strategic fit	30	34	Choice of partner	**Fit**	Seen as evident – words such as "perfect" - marrying and combining; complementarity

Support	Contains reference to support available from one partner or the other	16	17	Choice of partner	**Contribution** **Strategy implementation**	Resource commitment often financial, but also systems and ways of doing things
Trust	Contains reference to trust as a factor in collaboration or relationships between organisations	3	10	Prior experience of working together Reputation of people involved	**Brand credibility**	Mostly at IMD. Does the reputation of people involved in the collaboration imply trust?
Values	Contains reference to organisational values	18	33	Autonomy Creativity Culture Cultural fit	**Contribution** **Fit** **Shared Values**	Part of culture with links to creativity and innovation; respect of freedom and autonomy. Like mindedness and potentially trust
Vision	Contains reference to a vision for the organisation	13	14	Corporate & business strategy Mission	**Strategy development**	Vision is important to the collaboration. Vision can be a creative one, for growth and for the direction of travel.

Nodes clustered by word similarity

Innovation orientation
Internal orientation

Shared Values
- Cultural Fit
- Values
- Culture
- Guiding principles

Relationship- building
- Collaboration - form of
- Prior experience of working together
- Collaboration - benefits of
- Choice of partner

Contribution
- Collaboration - definition of
- Collaboration - nature of
- Motivation for collaboration - cost sharing
- Motivation for collaboration - risk reduction

Brand management
- Brand values
- Hybrid orientation
- Brand identity
- Brand strategy
- Brand image

Strategic orientation
- Brand orientation
- Market orientation

Stakeholders
Trust

Contribution
- Growth
- Motivation for collaboration - access to markets

Brand Credibility
- Brand reputation of the organisations involved
- Reputation of people involved

Fit
- Motivation for collaboration - gaining access to capabilities
- Strategic Fit

Support

Brand Credibility
- Brand expertise
- Creativity

Strategy development
- Strategic capabilities
- Vision
- Market dynamics - competitive rivalry
- Market dynamics - change
- Market dynamics - new entrants

Relationship- building
- Prioritisation of relationships
- Scope of partnership activity
- Collaboration - process of
- Collaboration - resources for
- Leadership

Autonomy
Sharing

Management style of parent organisation
- Internal communication of strategy
- Mission

Flexibility

Strategy development
- Short-term focus
- Sales orientation
- Corporate or business strategy
- Lack of strategic focus
- Market dynamics - threat of substitutes
- Marketing tactics

Appendix 11: Reflexive statement

From the outset, it is important for the researcher to outline their philosophical position, as the set of beliefs and assumptions held by the researcher about the nature of reality and the nature of knowledge will guide the inquiry of the research (Creswell, 1998). As discussed in this reflexive statement, the pragmatic philosophical position adopted by the researcher fitted well with the belief that, on the one hand, there was an observable and real phenomenon taking place in the UK broadcast media industry, that of collaborations, and on the other hand that the role that brand orientation might play in these collaborations would be open to multiple interpretations both by the researcher and the actors involved. To explain in more detail: the first area suggests that the researcher held an ontological realism perspective (Maxwell, 2011) in which there was a real world of collaboration, which existed independent of the researcher's perceptions and theories, which could be identified and classified according to specific criteria; the second area, suggests that the researcher held an epistemological constructivism perspective in which understanding of the reality about the reasons for collaboration and the role of brand orientation in the collaboration was subjective and constructed by the multiple realities of the actors involved and the meaning they made of the phenomenon (Creswell, 1998). The researcher's role was to report these realities and diverse perspectives through gathering of data, analysis and presentation of themes relevant to the research aims and objectives. This set of beliefs and assumptions was seen to fit well with the pragmatic approach adopted and potentially lead "to insights and productive approaches for the research" (Maxwell, 2005 p.44).

To provide some content to these assumptions and beliefs, I am a white, middle class male in my sixties, who spent 25 years working in middle and senior sales and marketing management roles in industry, before joining academia. None of my experience in this period was in the media industry. I have an MBA and see myself as an experienced practitioner of marketing management, both strategically and tactically. I am interested in strategy and how it is developed and implemented in organisations. I believe research should be useful and action oriented. Therefore, it should help to improve the quality of working life for individuals and enhance productivity in organisations to ensure their survival and growth. I recognise that the benefits of organisational improvement do not accrue equally to the participants in the

organisation but would like to see this change to a more equal and consensual approach.

I feel comfortable talking to senior managers about strategy and change. Despite a lack of media industry experience, I felt comfortable talking with executives based on knowledge gained through researching the industry prior to interviews. However, at times, I felt hampered with a lack of familiarity with industry terminology and practices. In my view this did not adversely impact on the quality of data gathered.

I felt comfortable with participants in the interviews talking for most of the interview, with prompts to guide through the different topic areas where I wanted to gather data. I noted that not all participants were able to comment or answer questions on all of the topics in the interview guide. The topic areas were complex, and, at times, I had to accept that there was a lack of familiarity and knowledge in some areas. As a result, some interviews dwelt on other topics longer than others. Overall, there was an evident lack of familiarity with branding and brand management, resulting in quite superficial answers on this area. It became clear that reputation was a "proxy" for brand and participants were encouraged to talk about organisations and individual reputation to address this limitation.

The size of organisation appeared to influence the response to questions about strategy. In smaller organisations such as PBS America UK and Red Planet Productions, the emphasis was on survival and the here and now; in larger organisations such as Sky and IMG, there appeared to be a greater focus on longer - term strategic considerations.

The Head of Digital Publishing at FT and the Director of Partnerships at OMD did not really answer questions from a strategic perspective; their answers seemed more influenced by day-to-day operational and tactical considerations of digital marketing and client management, Examples given of collaboration by these participants tended to be campaign-driven and short-term. Whilst this was useful in giving perspectives on strategy implementation, there was a lack of depth in the answers on questions about strategy development and the role of the brand.

I had the realisation quite early on in the data collection process that brand orientation did not seem to play a major role in the collaborative strategies of media organisations. I was nervous about this and discussed it with my supervisory team. It was positioned as a potential finding from the research and should be explored in more depth. This realisation led to an open approach to the interviews that allowed the participants to discuss aspects of collaboration that they considered relevant, whilst being careful to draw out perspectives on the brand and share values.

The quantification of the reported instances of collaboration produced clear findings on the number and nature of collaboration in the industry. These findings resonated well with the literature on collaboration and had a strong influence in the way that qualitative analysis of the reported instances was conducted, and the data interpreted. It was difficult to see alternative interpretations to those suggested by the literature and the findings from the quantitative analysis in some areas. To ensure that this did not constrain the research, I adopted a more open approach to open coding of the interview data, with reference to discussion with my supervisory team and other colleagues.

In summary, I do not feel that my views, assumptions and values, undermined the trustworthiness and credibility of the data gathered and analysed. On the contrary, I feel that my industry experience and comfort level with strategic management allowed participants to contribute fully to the interviews. Equally, I feel that the rigour of the quantitative approach to categorisation of collaborations resulted in a robust description of the phenomenon, which was useful in enhancing the interview process and other aspects of data analysis.

Appendix 12: Research ethics checklist (pages 1-2)

Research Ethics Checklist

Bournemouth University

Reference Id	13485
Status	Submitted

Researcher Details

Name	Graham Goode
School	Media School
Status	Postgraduate Research (MRes, MPhil, PhD, DProf, DEng)
Course	Postgraduate Research
Have you received external funding to support this research project?	No

Project Details

Title	Exploring the Role of Brand Orientation in the Collaborative Strategies of UK Broadcast Media Organisations
Proposed Start Date of Data Collection	09/01/2017
Proposed End Date of Project	31/12/2018
Supervisor	John Oliver

Summary - no more than 500 words (including detail on background methodology, sample, outcomes, etc.)

This research explores the role of brand orientation in the collaborative strategies of organisations in the UK broadcast media industry. This industry is experiencing a period of unprecedented change and uncertainty, as it seeks to respond to the turbulent nature of its environment driven by changes in consumer behaviour, technology and industry convergence. Branding and collaboration are seen as two key areas of strategic response. The research uses a framework which draws on the concept of brand orientation as a strategic orientation and the key success factors involved in collaborations. The orientation of an organisation towards its brand is thought to play a role in the development and implementation of collaborative strategies through the shared values espoused by the cooperating organisations. The research is informed by an emerging body of literature on brand orientation, a relatively under-researched area of branding and brand management and an existing and extensive body of literature on collaboration from the field of strategic management. The topic of branding and brand management, in general, is receiving more attention in the broad media industry. The research will use a predominantly qualitative methodology based on mixed methods of content analysis of instances of collaboration in the UK broadcast media industry and in-depth interviews with senior managers from selected organisations identified at the content analysis stage. This research seeks to make an original contribution by providing insight into the area of brand orientation within the specific context of the UK broadcast industry sector.

External Ethics Review

Does your research require external review through the NHS National Research Ethics Service (NRES) or through another external Ethics Committee?	No

Research Literature

Is your research solely literature based?	No

Human Participants

Will your research project involve interaction with human participants as primary sources of data (e.g. interview, observation, original survey)?	Yes
Does your research specifically involve participants who are considered vulnerable (i.e. children, those with cognitive impairment, those in unequal relationships—such as your own students, prison inmates, etc.)?	No
Does the study involve participants age 16 or over who are unable to give informed consent (i.e. people with learning disabilities)? NOTE: All research that falls under the auspices of the Mental Capacity Act 2005 must be reviewed by NHS NRES.	No
Will the study require the co-operation of a gatekeeper for initial access to the groups or individuals to be recruited? (i.e. students at school, members of self-help group, residents of Nursing home?)	No
Will it be necessary for participants to take part in your study without their knowledge and consent at the time (i.e. covert observation of people in non-public places)?	No
Will the study involve discussion of sensitive topics (i.e. sexual activity, drug use, criminal activity)?	No

Research Ethics Checklist continued (pages 3-4)

Are drugs, placebos or other substances (i.e. food substances, vitamins) to be administered to the study participants or will the study involve invasive, intrusive or potentially harmful procedures of any kind?	No
Will tissue samples (including blood) be obtained from participants? Note: If the answer to this question is 'yes' you will need to be aware of obligations under the Human Tissue Act 2004.	No
Could your research induce psychological stress or anxiety, cause harm or have negative consequences for the participant or researcher (beyond the risks encountered in normal life)?	No
Will your research involve prolonged or repetitive testing?	No
Will the research involve the collection of audio materials?	Yes
Is this audio collection solely for the purposes of transcribing/summarising and will not be used in any outputs (publication, dissemination, etc.) and will not be made publicly available?	Yes
Will your research involve the collection of photographic or video materials?	No
Will financial or other inducements (other than reasonable expenses and compensation for time) be offered to participants?	No

Please explain below why your research project involves the above mentioned criteria (be sure to explain why the sensitive criterion is essential to your project's success). Give a summary of the ethical issues and any action that will be taken to address these. Explain how you will obtain informed consent (and from whom) and how you will inform the participant(s) about the research project (i.e. participant information sheet). A sample consent form and participant information sheet can be found on the Research Ethics website.

Since the research is exploratory, qualitative insight is needed to understand whether brand orientation plays a role in the collaborative strategies of UK broadcast media organisations. Senior executives in these organisations will be interviewed to gain their opinions relevant to the research topic. Informed consent will be gained by providing participants with a written participant information sheet and an accompanying participant agreement form (preferably sent prior to the interview, for the participant to read through beforehand and an opportunity to ask any questions). Participants will keep one copy for themselves, and a second copy will be kept secure on a BU pass-word-protected secure network. Audio recordings of the interviews will be stored securely on a BU password protected network. Audio recording and transcription are required to facilitate interpretative analysis of the data gathered. The audio data and transcriptions will be destroyed 5 years after award of the Doctoral thesis.

Final Review

Will you have access to personal data that allows you to identify individuals OR access to confidential corporate or company data (that is not covered by confidentiality terms within an agreement or by a separate confidentiality agreement)?	Yes

Please explain below why your research requires the collection of personal data. Describe how you will anonymize the personal data (if applicable). Describe how you will collect, manage and store the personal data (taking into consideration the Data Protection Act and the 8 Data Protection Principles). Explain how you will obtain informed consent (and from whom) and how you will inform the participant about the research project (i.e. participant information sheet).

Since the research is exploratory, qualitative insight is needed to understand whether brand orientation plays a role in the collaborative strategies of UK broadcast media organisations. Senior executives in these organisations will be interviewed to gain their opinions relevant to the research topic. Participants will receive a participant information sheet prior to interview, providing details of the research project, their involvement in it and the steps to be taken to ensure confidentiality and anonymity of their personal data. This type of data will require the collection of names and positions within the firm (via participant agreement form and audio recording), however anonymity of the participants will be preserved by using pseudonym's and the organisation will not be directly referred to (instead a description will be provided). All the information collected about a participant during the course of the research will be kept strictly confidential and comply with the principles of the Data Protection Act (1998). Participants will not be able to be identified in any of the research outputs. All data relating to this study will be on a BU password protected secure network for the duration of the research project and for a period of 5 years after award of the Doctoral thesis, after which time the data will be destroyed. In any outputs from the research the participant's name and organisation will be anonymised.

Will your research involve experimentation on any of the following: animals, animal tissue, genetically modified organisms?	No
Will your research take place outside the UK (including any and all stages of research: collection, storage, analysis, etc.)?	No

Please use the below text box to highlight any other ethical concerns or risks that may arise during your research that have not been covered in this form.

No other concerns identified.

Appendix 13: Participant agreement form (informed consent)

Participant Agreement Form

Bournemouth University

_____

Full title of project: Exploring the Role of Brand Orientation in the Collaborative Strategies of UK Broadcast Media Organisations

Name, position and contact details of researcher: Graham Goode, Senior Lecturer in Marketing Communications (tel: + 44 1202 965944; email: ggoode@bournemouth.ac.uk)

Name, position and contact details of supervisor: Dr. John Oliver, Associate Professor (tel: + 44 1202 965319; email: joliver@bournemouth.ac.uk)

	Please initial or tick here
I have read and understood the participant information sheet for the above research project.	
I confirm that I have had the opportunity to ask questions.	
I understand that my participation is voluntary.	
I understand that I am free to withdraw up to the point where the data are processed and become anonymous, so my identity cannot be determined.	
During the interview, I am free to withdraw without giving reason and without there being any negative consequences.	
Should I not wish to answer any particular question(s), I am free to decline.	
I give permission for the research team to have access to my anonymised responses.	
I understand that my name and organisation will not be identified or identifiable in the outputs that result from the research.	
I understand taking part in the research will include being recorded (audio) but that these recordings will be deleted 5 years after award of the Doctoral thesis.	
I agree to my responses being audio recorded and securely stored.	
I agree to anonymised data being made available for secondary analysis	
I agree to take part in the above research project.	

_____   26th Sept 2017   _____

Name of Participant   Date   Signature

Graham Goode _____   26th Sept 2017   _____

Name of Researcher   Date   Signature

This form should be signed and dated by all parties after the participant receives a copy of the participant information sheet and any other written information provided to the participants. A copy of the signed and dated participant agreement form should be kept with the project's main documents which must be kept in a secure location.

Appendix 14: Leading organisations

Lead organisation	Instances	Comment
ITV	28	22 in the production sector; 2 in broadcast to acquire the 'channel 3' licences of UTV in Ireland and Channel TV in the Channel Isles. 12 instances in the UK; 6 in EU (non-UK) and 10 non-EU.
BBC Worldwide	18	16 in the production sector.
Channel 4	14	13 instances of equity participation through the Growth Fund in the UK independent production sector
Fremantle Media	13	All production companies, 7 in the UK
Greenbird Media	12	All production companies, all in the UK
Sky TV	11	Includes the acquisitions of Sky Deutschland (£2.5bn) and Sky Italia (£4.4bn).
All3Media	10	All production companies, all in the UK; 7 by acquisition
Argonon	7	All production companies, all in the UK
Sony Pictures TV	5	
Tinopolis	4	
Sub-total	**121**	
71 others	86	All single or no more than 4 instances
Total	**207**	

Appendix 15: Matrix query outputs from NVivo 11

Appendix figure 1: 'Motivation' compared to 'Forms'

Appendix table 1: Cross tabulation of 'Motivation': 'Forms'

Motivation	Minority Equity Participation	Majority Equity Participation	Acquisition	Other forms	All forms
Access to markets	10	22	19	4	**55**
Gaining capabilities	12	15	21	6	**54**
Reducing risk	0	0	1	1	**2**
Cost sharing	1	0	0	0	**1**
All	**23**	**37**	**41**	**11**	**112**

Based on 112 coded comments/responses

Appendix figure 2: 'Brand Credibility' compared to 'Forms'

Appendix table 2: Cross tabulation of 'Brand Credibility': 'Forms'

Code	Minority Equity Participation	Majority Equity Participation	Acquisition	Other forms	All forms
Reputation of people	17	17	17	5	**56**
Brand reputation of organisation	7	11	20	2	**40**
Creativity	8	8	10	4	**30**
All other codes	11	9	19	3	**42**
All	**43**	**45**	**66**	**14**	**168**

Based on 168 coded comments/responses

Appendix figure 3: 'Shared Values' compared to 'Forms'

	A : Reported Instan...	B : Reported Instan...	C : Reported Instan...	D : Reported Instan...	E : Reported Instan...	F : Reported Instanc...	G : Reported Instan...
1 : Brand values	0	0	0			0	0
2 : Choice of partner	3	7	5	2	0	0	0
3 : Collaboration - b...	0	5	2	0	0	0	0
4 : Sharing	2	0	1	0	0	0	0
5 : Values	3	4	3	2	0	0	0

C : Reported Instances:Form = Acquisition

Appendix table 3: Cross tabulation of 'Shared Values': 'Forms'

Code	Minority Equity Participation	Majority Equity Participation	Acquisition	Strategic Alliance	All forms
Choice of partner	3	7	5	2	**17**
Values	3	4	3	2	**12**
Benefits of collaboration	0	5	2	0	**7**
Sharing	2	0	1	0	**3**
All	**8**	**16**	**11**	**4**	**39**

Based on 139 coded comments/responses

Appendix 16: Matrix query outputs from NVivo 11

Appendix figure 4: Main categories compared to 'Sector'

	A : Person:Sector = ...	B : Person:Sector = ...	C : Person:Sector = ...	D : Reported Instan...	E : Reported Instan...	F : Reported Instanc...	G : Reported Instan...
1 : Brand credibility	26	14	40	20	14	47	52
2 : Brand management	21	8	20	1	0	6	6
3 : Contribution	29	19	40	24	25	70	71
4 : Fit	31	29	55	22	29	85	90
5 : Relationship building	53	24	23	1	4	3	11
6 : Shared Values	29	20	16	3	8	10	18
7 : Strategic orientation	13	2	28	8	3	7	15
8 : Strategy development	42	29	55	6	7	31	27
9 : Strategy implementation	7	5	2	4	2	4	7

Source: all data sets

Appendix figure 5: Main categories compared to 'Sector'

	A : Reported Instances:Sec...	B : Reported Instan...	C : Reported Instan...	D : Reported Instan...
1 : Brand credibility	20	14	47	52
2 : Brand management	1	0	6	6
3 : Contribution	24	25	70	71
4 : Fit	22	29	85	90
5 : Relationship building	1	4	3	11
6 : Shared Values	3	8	10	18
7 : Strategic orientation	8	3	7	15
8 : Strategy development	6	7	31	27
9 : Strategy implementation	4	2	4	7

Source: qualitative reported instance data set

Appendix figure 6: Main categories compared to 'Sector'

	A : Person:Sector = Broadcast	B : Person:Sector = Distribution	C : Person:Sector = Production
1 : Brand credibility	26	14	40
2 : Brand management	21	8	20
3 : Contribution	29	19	40
4 : Fit	31	29	55
5 : Relationship building	53	24	23
6 : Shared Values	29	20	16
7 : Strategic orientation	13	2	28
8 : Strategy development	42	29	55
9 : Strategy implementation	7	5	2

Source: qualitative in-depth interviews

Appendix 17: Cross-tabulations 2010 - 2017

Appendix table 4: Cross-tabulation of 'Industry Sector': 'Forms '

Lead Partner Sector	Acquisition	Equity Participation	JV	Merger	Other	Strategic Alliance	Total
Broadcast	36	30	1	0	2	2	**71**
Distribution	2	16	3	1	1	0	**23**
Other	0	16	0	0	0	0	**16**
Production	48	23	15	5	2	4	**97**
Totals	**86**	**85**	**19**	**6**	**5**	**6**	**207**

Appendix table 5: Cross-tabulation of 'Motivations for Collaboration': 'Forms'

Lead Partner Stated Motivation	Acquisition	Equity Participation	JV	Merger	Other	Strategic Alliance	Total
Achieving EOS	4			2			**6**
Developing learning	1						**1**
Gaining access to capabilities	62	80	14	2	2	3	**163**
Gaining access to markets	16	5	5	2	3	3	**34**
Reducing risk	3						**3**
Totals	**86**	**85**	**19**	**6**	**5**	**6**	**207**

Appendix 18: Open codes

Appendix table 6: Strategic orientation

Open codes	# of references
Creativity	47
Sales orientation	12
Innovation orientation	7
Market orientation	7
Brand orientation	5

Appendix table 7: Brand management

Open code	# of references
Brand identity	32
Brand strategy	19
Brand image	16
Brand values	5

Appendix table 8: Strategy development and implementation

Open code	# of references
Market dynamics – all factors	46
Growth	38
Corporate or business strategy	36
Vision and Mission	24
Collaboration - form of	23
Guiding principles	18
Support	17
Lack of strategic focus	11

Appendix table 9: Contribution

Open code	# of references
Motivation for collaboration - gaining access to capabilities	67
Motivation for collaboration - access to markets	63
Reputation of people involved	62
Creativity	47
Brand reputation of the organisations involved	45
Collaboration – benefits of	35
Shared values	33
Choice of partner	33
Prior experience of working together	31
Relationships	31

Appendix table 10: Fit

Open code	# of references
Motivation for collaboration - gaining access to capabilities	67
Motivation for collaboration - access to markets	63
Reputation of people involved	62
Brand reputation of the organisations involved	45
Strategic fit	34
Shared values	33
Choice of partner	33
Prior experience of working together	31
Relationships	31

Appendix table 11: Relationship-building

Open code	# of references
Collaboration - benefits of	35
Prior experience of working together	31
Relationships	31
Collaboration - nature of	29
Collaboration - resources for	18
Collaboration - process of	12

Appendix table 12: Brand Credibility

Open code	# of references
Reputation of people involved	62
Creativity	47
Brand reputation of the organisations involved	45
Prior experience of working together	31
Relationships	31
Brand expertise	15
Trust	10

Glossary

Term	Description	Key authors
Strategy	An intended plan or pattern in a stream of actions, which may be prescriptive/deliberate or emergent respectively (see these terms in the glossary); the long-term direction of an organisation	Mintzberg, 1989; Johnson et al, 2014
Emergent strategy	A strategy that develops as a result of a series or patterns of decision whose final objective is unclear or only becomes clear over time, and whose elements are developed during the course of it life, as it proceeds	Mintzberg,1989; Johnson et al, 2014; Lynch, 2015
Prescriptive strategy	A strategy whose objectives have been defined in advance and whose main elements have been developed before strategy commences; also known as 'deliberate' strategy, involving intentional formulation and planning	Mintzberg,1989; Johnson et al, 2014; Lynch, 2015
Orientation	An organisation's inclination to adopt a set of specific values, agree and follow specific norms of behaviour, and conduct its activities in line with these values and norms of behaviour	Noble et al, 2002; Hakala, 2011; Cadogan, 2012
Strategic orientation	The guiding principles that influence a firm's marketing and strategy-making activities and emphasise the proper behaviours for the continuous superior performance of the business	Gatignon and Xuereb, 1997; Noble et al, 2002
Strategic hybrid orientation	Indicates a strategic focus of senior management in strategy development and decision-making which consists of primary (dominant) and secondary (less dominant) strategic orientations. The hybrid can be made up of more than one strategic orientation that simultaneously complements other orientations at different priority levels. The concept was proposed by Urde et al 2013, p.17, in connection with examining hybrid forms of market and brand orientation, as an approach which could be "fruitful for both advancing theory and business practice"	Hakala, 2011; Urde et al, 2013; Anees et al, 2016; M'Zungu et al, 2017;
Hybridity or Hybrid	Two different kinds of components or elements that work together, a mixture. The term is used to describe different forms of strategic orientation that are combined (see Strategic Hybrid Orientation below)	Oxford English Dictionary; Cambridge English Dictionary
Market orientation	The organisation culture that creates the necessary behaviour for the creation of superior value for buyers and continuous superior performance with the	Narver and Slater, 1990; Kohli and Jaworski, 1990

	organisation-wide generation and dissemination of market, customer and competitor intelligence	
Brand orientation	An orientation where the organisation's brand is embedded in and central to the organisation's thinking and evident in the organisational values, beliefs, behaviours and activities	Urde, 1994, 1999; Hankinson, 2001a, 2001b: Wong & Merrilees, 2005
Brand	A term, name, sign, symbol or design, or a combination intended to identify goods and services and to differentiate them from competitors	Aaker, 1995; Keller, 1998
Media brand	An organisation or person(s) who is/are involved in the creation, aggregation or distribution of content, or are the actual content themselves, which can be considered at multiple levels of brand architecture: corporate/source, channel, genre, format/programme/title and persona/talent	McDowell, 2006; Küng, 2008; Siegert et al, 2015
Corporate/source brand	A corporate brand positions and differentiates the organisation as a whole in its market environment addressing all stakeholders, including internal; example: BBC, Disney or PBS America	Baumann, 2015
Channel brand	A sub-brand within the media brand architecture which groups related or associated programmes; example: BBC1, BBC2 etc.	Baumann, 2015
Programme/title brand	Refers to an individual programme or programme elements	Baumann, 2015
Persona/talent brand	Refers to a named individual or individuals; example: Jeremy Clarkson	Baumann, 2015
Brand credibility	A brand that consistently delivers on its promises over time and that is seen to possess expertise and trustworthiness	Erdem and Swait, 2004
Brand management	The choice of design and implementation of marketing mix activities to build, measure and manage the brand	Aaker, 1995; Keller, 1998
Collaboration	A strategy of cooperation where at least two organisations cooperate, rather than compete, to achieve objectives or specific outcomes	Child and Faulkner, 1998; Lynch, 201; Küng, 2017
Vertical integration	This occurs when a company produces its own inputs (backward integration) or when a company owns the outlets through which it sells its products (forward integration)	Lynch, 2015
Creativity	The production of valuable and useful new ideas, products and services, procedures or processes by individuals working together in an organisation	Woodman, Sawyer and Griffin 1993; Amabile,1998; Csikszentmihalyi 2000

Strategic capabilities	The capabilities (resources/assets and competences) of an organisation that contribute to its long-term survival or competitive advantage	Johnson et al, 2014
Strategic fit	The matching process between strategy and organisational structure	Child and Faulkner, 1998; Lynch, 2015
Cultural fit	The matching process between strategy and organisational culture	Child and Faulkner, 1998; Lynch, 2015
Shared values	The shared beliefs, values, behaviours, policies and goals that are held in common and taken for granted in an organisation	Deshpandé and Webster 1989; Schein, 1990;
Generalisability	The extent to which the findings of one study are applicable to other settings	Saunders et al, 2016
Transferability	A parallel criterion to external validity or generalisability to aid validation of qualitative research	Saunders et al, 2016
Purposive/judgemental sampling	A non-probability sampling procedure in which the judgement of the researcher is used to select cases that make up the sample	Saunders et al, 2016