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# FRAMING



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## Today's agenda

- (1) Framing, conceptual foundations and some empirical findings.
- (2) SCI ARS, a real-life application.



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## Framing

The way in which individuals attempt to create and convey a picture of “reality” to other people, the overall objective being to generate **attention** to certain issues, events or projects and to construct **cognitive frames** that help others make sense of or interpret new information.

Individuals may strategically construct pictures of “reality” that do not necessarily correspond to the “objective” or known facts.



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# Normative expectations

Two pairs of cognitive categories are often used:

Opportunity -- Threat  
Novelty -- Commonality

- Threat preferred over opportunity for getting managers' attention.
- Commonality preferred over novelty for getting acceptance for novel ideas:

If it has already been done, or others are also contemplating it, there cannot be much risk involved.

People like to understand what they become involved in.

People like to have the skills to be able to help in the process.



# Study 1: Sample and method

## 1. Sample

49 new business concepts introduced in 18 Swedish firms.

Three sampling criteria: (1) Based to a significant extent upon the autonomous initiatives of employees of established corporations (as it turned out, mostly engineers), (2) based on a product or service that introduced something “significantly new in terms of technology or functionality”, and (3) passed the conceptual or pre-venture stages.

Diverse set of industries, relative dominance of firms in the IT and telecommunications industries (just under 25 per cent of all observations), fairly even distribution of firms across other industries.



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Czernich & Zander (2010)

## 2. Data collection

Snowball sampling, face-to-face interviews with key informants combined with 128-item questionnaire, data collected 2000-2003.

## 3. Statistical method

Descriptive statistics for identifying general framing behavior.

Cluster analysis to identify groups of intrapreneurs.



### Descriptive Statistics Framing Variables

Question (from 1 "totally disagree" to 7 "totally agree")	n	Mean	Median	Std. dev.
<i>Threat</i>				
In conversations with people inside the company (but outside the venture team):				
1. The concept was portrayed as a response to a threat against the company	48	2.27	1	1.87
2. It was emphasized that the concept could counteract a decline in company profits	48	3.27	3	1.92
<i>Opportunity</i>				
In conversations with people inside the company (but outside the venture team):				
3. The concept was portrayed as a response to a new market opportunity for the company	49	5.41	6	1.80
4. It was emphasized how the new concept could contribute to corporate profitability	48	5.29	6	1.74
<i>Novelty</i>				
In conversations with people inside the company (but outside the venture team):				
5. It was attempted to emphasize the degree of novelty of the concept	49	4.73	5	1.89
6. Similarities to earlier successful projects were emphasized	48	2.35	2	1.73



## Three identified groups of intrapreneurs

- (1) Active-optimists: Emphasize opportunity and novelty. 55%
- (2) Active-strategists: Emphasize both threat and opportunity, as well as tendency to emphasize novelty. 30%
- (3) Passive: Neither threat nor opportunity emphasized, limited emphasis on novelty. 15%





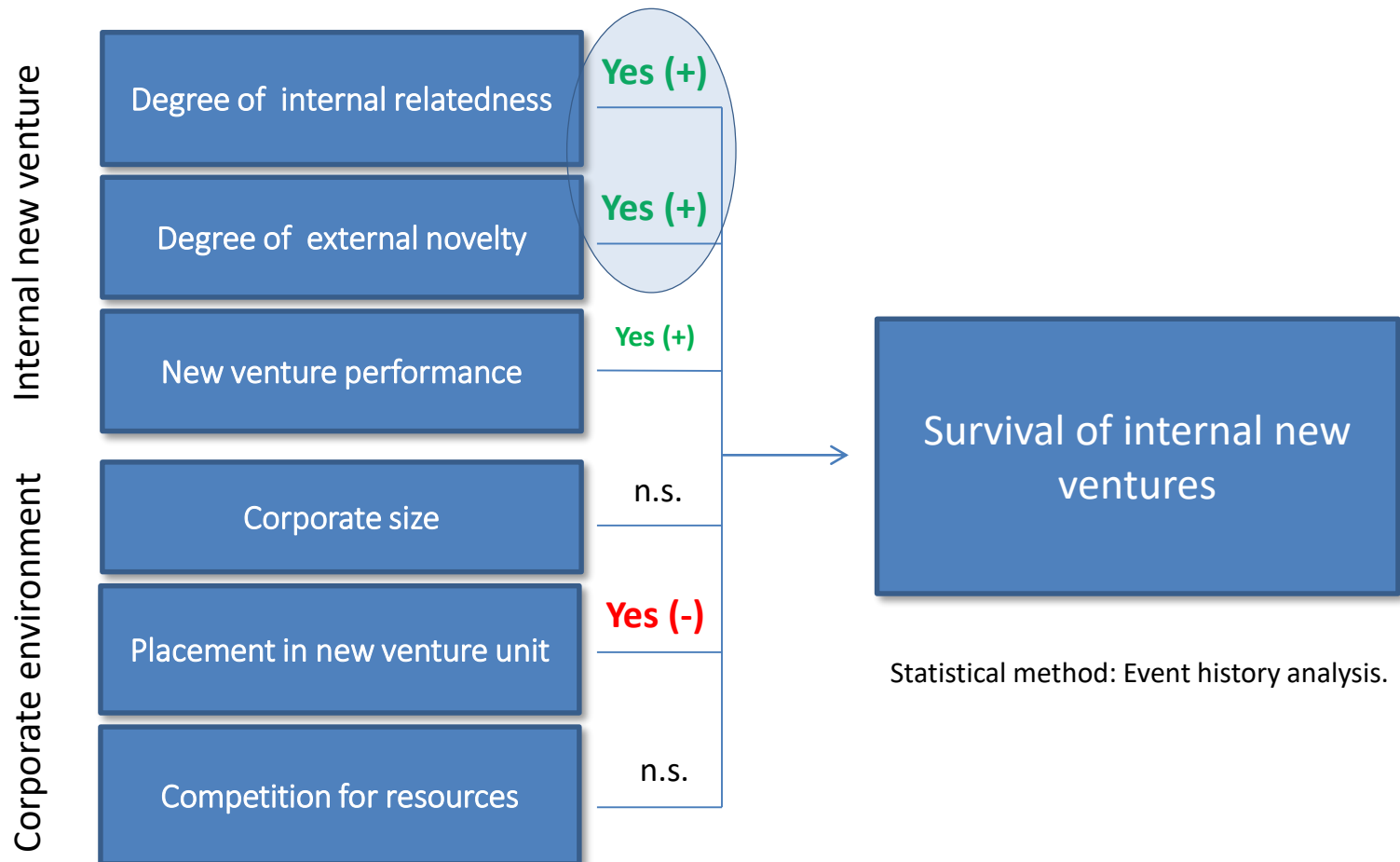
**Cluster Validation, Raw Score Means**  
(Standard Deviations Within Parentheses)

Question (from 1 "totally disagree" to 7 "totally agree")	1 (n=15) 'Strategists'	Cluster 2 (n=25) 'Optimists'	3 (n=6) 'Passivists'
The market introduction of the new concept has gone faster than expected	3.27 (2.28)	2.76 (1.74)	2.00 (1.26)
The new concept has developed better than your expectations	3.73 (1.67)	4.32 (1.82)	3.33 (1.97)



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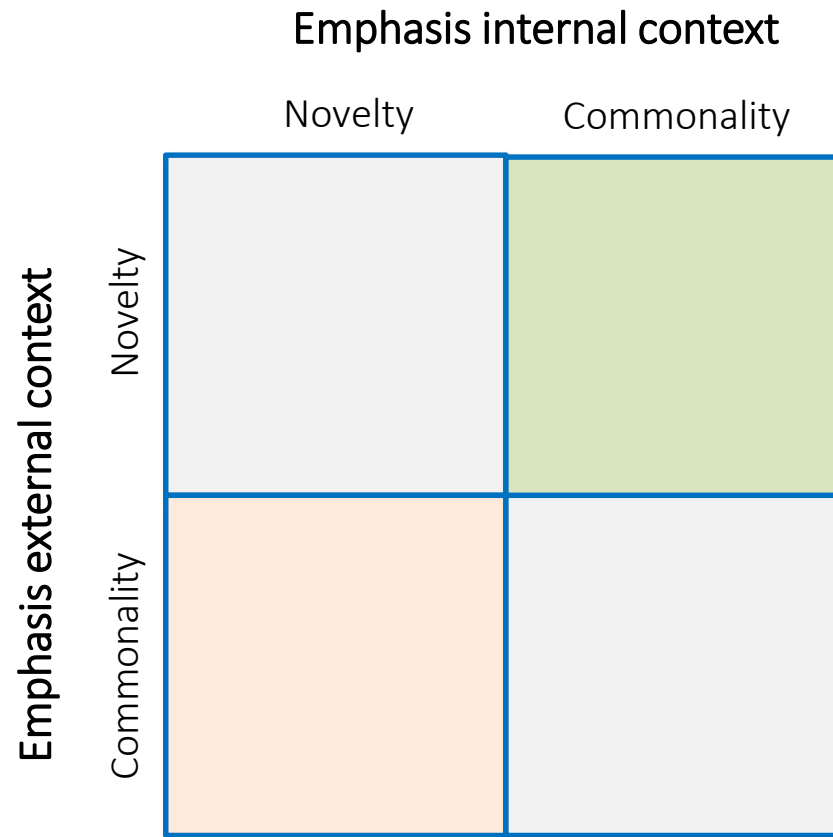
# Testing the drivers of the survival of internal new ventures





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## A refined framing strategy - I





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Martens, Jennings & Jennings (2007)

## Study 2: Sample and method

### 1. Sample

169 U.S. companies issuing an IPO, three high-tech industries, 1996-2000.

### 2. Data collection

IPO prospectuses.

### 3. Statistical method

Qualitative coding of information contained in prospectuses, ordinary least squares analyses.



## Conclusions

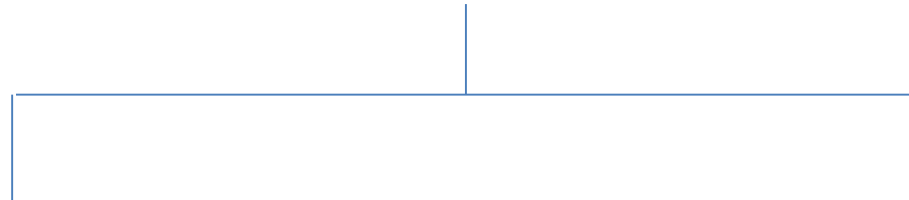
- The stories that are told affect the chances of attracting external resources.
- Particularly influential stories:
  - (1) Construct unambiguous firm **identities** (but not all identities have a documented positive effect)
  - (2) Tell the listeners/readers **how risks are going to be reduced** (but explanations should not be overly complex)
  - (3) **Contextualize** the new idea to “place the exotic in a familiar context”



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From crossing the chasm

# Product positioning



## The market alternative

What any **established firms** may be offering.

*Why important:* The fact that they have something legitimizes the product category.

*Objective:* To show how existing products are obviously inferior.

## The product alternative

What any **other newcomers** may be offering.

*Why important:* Give credibility that the new technology is inevitably coming (and signal there will be alternatives in the future).

*Objective:* To show how our product is differentiated (by means of market niche focus).



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From crossing the chasm

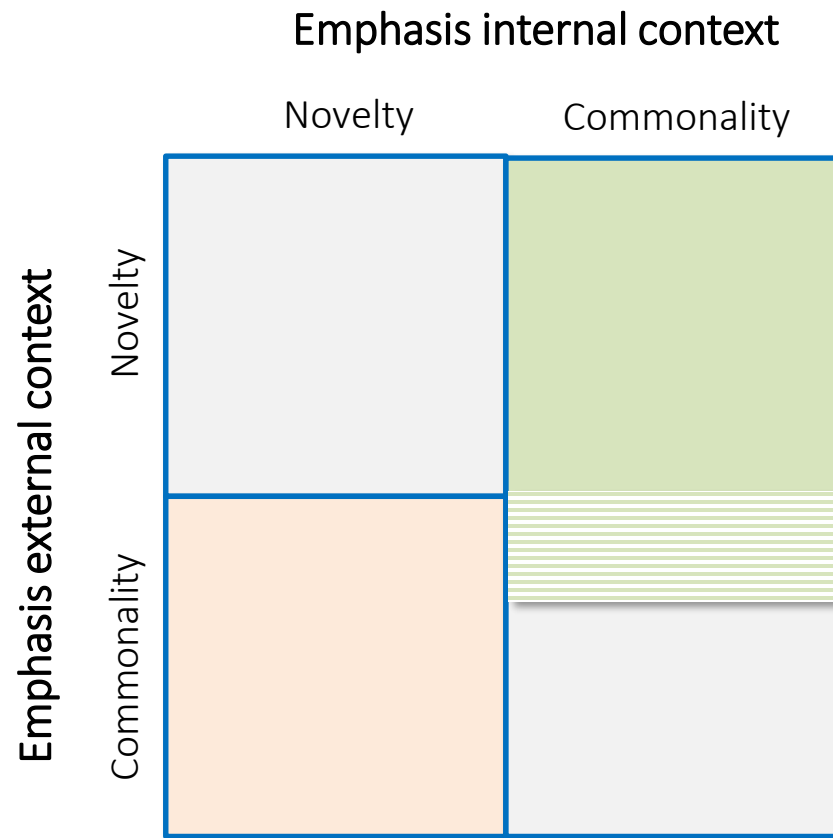
## Translated into an augmented elevator pitch

For (target customers – first addressed segment only)  
**who are dissatisfied with** (the current market alternative)  
Our product is (a new product category)  
**that provides** (key-problem solving capability)  
Unlike (the product alternative)  
**we have assembled** (whole product with differentiating features)



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## A refined framing strategy - II







## Study 3: Sample and method

### 1. Sample

1,262 applications for the funding of art and culture projects from The Foundation for the Culture of the Future (1996, 1999, and 2005). 142 applications received funding and 1,120 were rejected.

### 2. Data collection

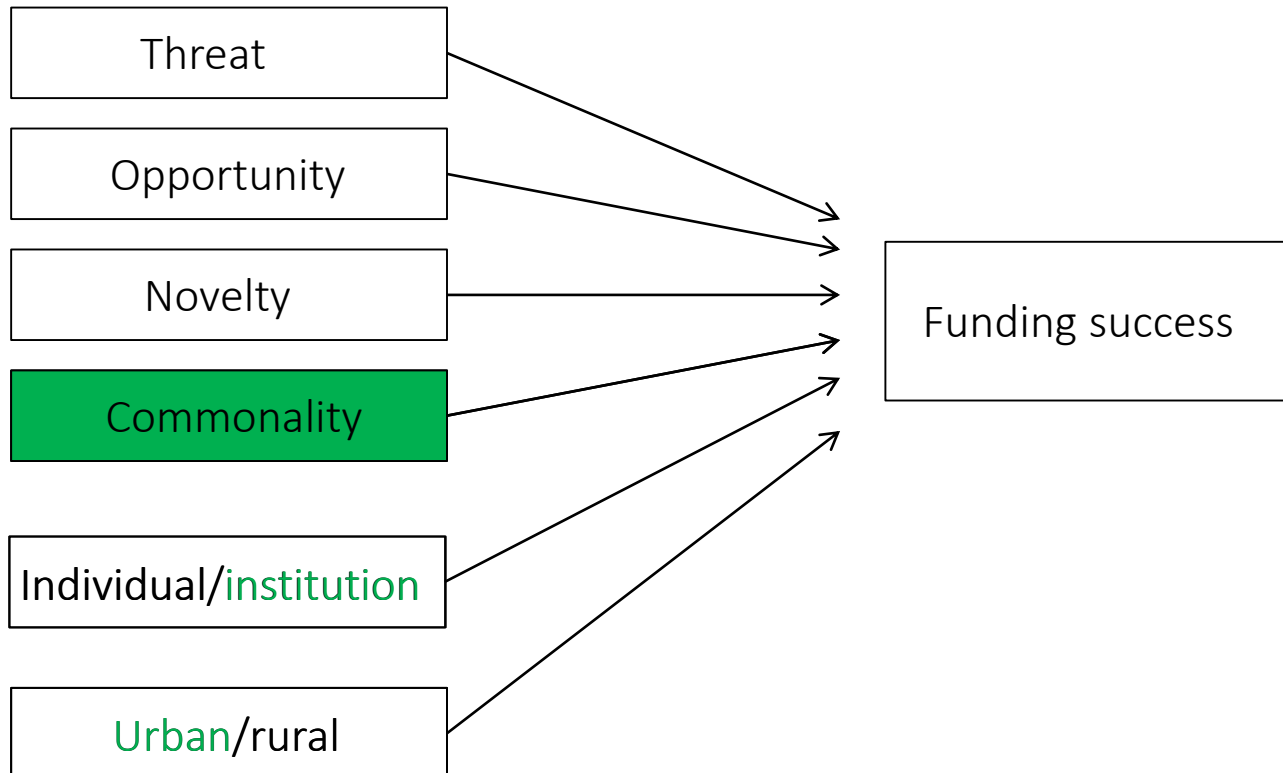
Project summaries of submitted applications, a set additional control variables (type of applicant, project size, geographical location).

### 3. Statistical method

Quantitative content analysis (words that reflected novelty, commonality, threat, and opportunity) and logistic regressions.



# Conclusions





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Joline Godfrey at Polaroid

Use corporate history to  
your advantage

Godfrey: "...she believed that Dr. Land had always recognized the aesthetic, experiential side of photography" ... "Jerry believed in me because Land had always been very interested in "seeing". And he believed that if you don't know what you don't know, you can break rules of science. Land made tremendous breakthroughs with people whose ideas came way out of left field because they weren't trained."



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Joline Godfrey at Polaroid

Emphasize the familiar  
rather than the exotic

Godfrey: “I had on my team a finance guy with whom I worked to create a financial scenario which suggested ambitious financial goals. But I also needed a tangible representation of my intangible product. This company had always worked from models they could see. So I went into Boston and found a very talented man who did ... a huge mural of my vision.”



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Joline Godfrey at Polaroid

Frame according  
to current context

O'Neill: "Joline's idea was to tie into the new lifestyles of people who wanted to have learning experiences on their vacations, using photography as a means of helping people see things visually and learn, have enjoyment, fun, and creativity. It was an opportunity to sell more film, also; she was hitting a nerve of mine that we had to move into lifestyle marketing."



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## Your turn – The SCI ARS project



Björn: Curator.



Mikael: Artist and project champion.

1. What is your assessment of the roles and interests of the people who will be attending the meeting?
2. What would be your strategy for the framing of the project?



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## SCI ARS (B)

One at a time, we present our case and ambitions, and to my surprise the Vice-Chancellor is very positive. He starts talking about some university premises that may be used for the project and which are fairly central and close to where students move about.

The advisor asks a few penetrating questions, presumably to test our credibility, but nothing that significantly disturbs the flow of the meeting. It's going our way.

The Vice-Chancellor hands over the word to the Deputy Vice-Chancellor who apparently is responsible for art-related issues at the university. Now the atmosphere turns scrutinizing and probing. One of the opening questions is: **"What are others doing in this field?"**.



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## SCI ARS (C)

We interpret it as a question whether anything similar has been done in connection to other universities, and truthfully answer there is no project of this type to be found anywhere.





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## SCI ARS (D)

Having now created a mental picture of the project, the Deputy Vice-Chancellor continues to account for existing cultural activities and events that have taken place at the university, and wonders if we couldn't do exhibitions that would "illustrate scientific projects".

**Wouldn't it be possible to, in light of the upcoming jubilee celebrations, hire a set of artists to illustrate scientific projects that are exhibited in the century-old premises of Gustavianum** (a venue that is used for the exhibition of the university's various collections, including historical artifacts and oil paintings, and also housing a unique anatomical theatre from the 17<sup>th</sup> century)?



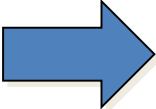
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## SCI ARS (E)

Well, we respond, the main objective perhaps isn't to hire artists to illustrate scientists' projects, but collaboration around ongoing research projects could well be a possibility. The discussion gets stuck around the university's collection of oil paintings, its art collection in general, and the Deputy Vice-Chancellor's ambition to get these collections out more into the public. The meeting completely loses its 'esprit' and the Vice-Chancellor delegates the project to the Deputy Vice-Chancellor.

The meeting is over. The question has been removed from the Vice-Chancellor's desk to the Deputy Vice-Chancellor's. A follow-up meeting with the Deputy Vice-Chancellor reveals that the ambition is now to redesign the project so that it fits with the university's existing art collections and the illustration of science.



- 1 Prepare meticulously for important meetings – who will attend, what are their roles, interests and possible agendas?  How should I frame this venture?
- 2 Visit the home page of the organization(s) the meeting participants represent:
  - Search out mission statements, objectives, and strategies, identify key words that can serve as framing anchors.



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## Uppsala University's mission and core values

Uppsala University's mission statement expresses our fundamental values and the direction for our continuing development.

The first sentence of the document states:

The mission of Uppsala University is to gain and disseminate knowledge for the benefit of humankind and for a better world.

Uppsala university has ten specific objectives:

The University will strengthen its position as a leading international research university.

The University will attract the most qualified academic staff from all over the world.

All education will maintain the highest national and international quality and all students will be given the opportunity to acquire first-class knowledge in their subject area as well as general academic skills.

All students will be given the opportunity to acquire critical thinking skills, a scientific approach and attitude, and fundamental ethical principles.

A constant endeavour to attain the highest national and international quality standards will permeate everything we do.

Collaboration with the private, public and non-profit sectors will engage all parts of the University and contribute both to societal development and to the University's vitality.

Uppsala University's objectives and strategies concern three overarching areas:

World-leading research

First-class education

Attaining excellence and benefiting society



3

Always be prepared to have an answer to the question “what others are doing”:

“In uncertain situations, boundedly rational managers look to the behavior of referent firms to make decisions.”

(Gaba & Dokko, 2016)



## Study 4: The SCI ARS project

4

Framing should not open up for a range of alternative interpretations of the venture's **identity**:

“About a year and a half after the idea was originally conceived, SCI ARS was expected to become a center for contemporary art, with specific focus on cross-disciplinary research centered on artistic processes. The results would be published in traditional research outlets and also in the form of art exhibitions. Although research about artistic processes was still in its infancy, it was envisioned SCI ARS would offer an arena for the fusion of research in fields such as creativity, cognition, medicine, computer sciences, and entrepreneurship. To date, it was argued, there existed no dedicated space to produce and display the scientific findings, partially in the form of art exhibitions. SCI ARS was to become that dedicated space.”



## Study 4: The SCI ARS project

5

Prepare for:

- The difficult trade-off between preserving enthusiasm for the original idea and adapting to the listeners' interests and demands:

“The intrapreneurial challenge is to find the middle path: to firmly grasp a worthwhile dream in one hand and reality in the other.”

(Pinchot & Pellman, 1999)

- Other competing ventures that are set in motion by the focal venture. Time compression may be the answer.
- The need to constantly assert the new venture – “tomorrow’s a new day”...



## Perhaps most importantly

6

Focus on the position of others and what they want to hear, not on what you want to say.

Give them words and arguments they can use for anchoring the project with their superiors.