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Acknowledgement

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Abstract

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Original papers

Paper 1

The Nature of Entrepreneurial Identity and The Nature of Entrepreneurial Identity

Anders Andersson & Bengt Bengtsson

Paper 2

The Nature of Entrepreneurial Identity and The Nature of Entrepreneurial Identity

David Davidsson

Paper 3

The Nature of Entrepreneurial Identity and The Nature of Entrepreneurial Identity

Erik Eriksson

Paper 4

The Nature of Entrepreneurial Identity and The Nature of Entrepreneurial Identity

Gustaf Gustafsson & Hans Hansson

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# Heading 1 Heading 1 Heading 1 Heading 1

When I grew up in Sweden in the 1980s, for me and those in my generation TV was equal to public service TV, which was equal to the public service broadcaster SVT, or as it was then called Sveriges Television (Sweden’s Television). If you watched TV you watched public service TV and you watched SVT, which were one and the same. TV was public service TV, which was SVT. This was during the last decade of the Swedish public service TV monopoly.

At the end of the 80s, the first Swedish advertising funded channel was launched by satellite from London in order to bypass Swedish legislation. I was unaware that this was to be the beginning of the end of the monopoly days as I sat in front of the TV eagerly awaiting the children’s programmes to start.

## Heading 2 Heading 2 Heading 2 Heading 2 Heading 2

I can remember it to this day: first there was the test card, then five minutes before it started an image with a clock appeared, and my brother and I started counting down. And then it began: “Kom nu då! Vadå? Barnprogram på TV 2!” For a TV starved child in those days, for whom even the cartoon like episode in the weather forecast showing the times for sunrise and sunset was something fascinating, children’s programmes were the highlights of an ordinary day.

### Heading 3 Heading 3 Heading 3 Heading 3

Three decades later, my little daughter has just discovered the joys of television. She however doesn’t have to wait in front of the TV for the children’s programmes to start: for her, a limitless supply of children’s content is available around the clock on the computer and the mobile phone, as well as on specialised children’s channels on TV.

There have been dramatic changes since her mum was a child. TV in Sweden is no longer synonymous with public service TV and SVT. With the introduction of commercial TV, a growing Swedish market for the commercial production of TV programmes have been established over the past two decades.

Still however, until now, public service TV in Sweden and the broadcaster SVT has been thought of as one and the same.

#### Heading 4 Heading 4 Heading 4 Heading 4 Heading 4 Heading 4

This study takes place in a moment in time when this taken for granted connection slowly begins to be questioned. In the public debate about public service TV and SVT’s task as a public service TV broadcaster, producer and financer of Swedish public service TV programmes, voices are beginning to question whether everything that SVT does automatically equals public service TV.

“These voices are starting to whisper – in tune with the contemporary ideas of marketisation and liberalisation – that the taken for granted enactor of public service TV, SVT, and the current system may not be the best way to organise things” (e.g Berge & Stegö Chilò, 2011; Bernitz 2011; Sziga, 2008).

More public service TV programmes are being produced by producers external to SVT, in more market-type relations, financed not only by licence fee money but also by external funding, opening up the possibility for new actors to challenge, define and decide what public service TV should be.

Author Author

Even though the programmes produced in collaborations with actors external to SVT are still in the minority compared with the amount of programmes produced in house at SVT, they nevertheless are becoming settings in which the nature of public service TV is discussed, and where taken-for-granted associations are questioned.

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These discussions are fuelled by the public debate about public service TV and also feedback into this debate.

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Table 1. Xxxx xxx xxxx

|  |  |
| --- | --- |
| Hours of first time broadcast content |  |
| Production |  |
| In-house productions | 64% |
| Production outlays  | 2% |
| Swedish co-productions (co-financed) | 2.5 % |
| International co-productions (co-financed) | 0.5% |
| Acquisition |  |
| Swedish acquisitions  | 1% |
| International acquisitions  | 30% |
| Total time broadcast | 100% |

There have been dramatic changes since her mum was a child. TV in Sweden is no longer synonymous with public service TV and SVT. With the introduction of commercial TV, a growing Swedish market for the commercial

Figure 1 Institutions and action

There have been dramatic changes since her mum was a child. TV in Sweden is no longer synonymous with public service TV and SVT. With the introduction of commercial TV, a growing Swedish market for the commercial

# Referenser