Network mobilization in Project Based organization such as Film Making
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Abstract

Project networks are gaining importance for many project based organizations nowadays. Project based organizations carry non-routine and complex tasks by temporarily employing various specialists, allow more flexibility and are ideally suited for managing complexity and dynamic external environment. For managing a project based organization it is not only essential to have good know-how about the tasks involved but also to have good knowledge of potential project members and project partners. This leads to an increased interdependency among projects and focuses on the importance of project networks. In order to initiate a project a PBO mobilizes its network to bring potential project participants together.

Film making represents the pure form of project based organization since companies in this industry are formed in order to pursue specific project outcomes and are dismantled once project is completed. Organizations in the movie industry are highly dependent on project networks mobilization to carry out their project tasks. Since the mechanism of such mobilization process still remains unclear the main focus of this research is on how networks are mobilized in project based organization such as film making during the pre-production stage to carry out a specific project.

For the purposes of the research primary data was obtained as a result of semi-structured interviews with ten people involved in the film industry in Sweden. A mixture of specific and open-ended questions allowed receiving practical insight of film initiation process and narrating industry participants’ experiences on network mobilization for a film project.

During the study several factors were revealed that contribute to network mobilization process during the pre-production stage of film making as well as main activities of film making pre-production stage were discovered. The model was develop that combines the factors and pre-production stage activities to see which factors drive network mobilization for realizing each activity in this stage. The developed model permitted to analyze in details each factor and to reveal the degree of its influence on the pre-production stage in general. Results of the study show that network mobilization process is explained by several discovered factors and almost all of them help to mobilize the network to carry out each of the four activities in the pre-production stage to making a film.

The study concludes that since the identified factors contribute to network mobilization for realization of almost all of the activities in the pre-production stage of a movie project then they contribute to general network mobilization process in the preproduction stage for carrying out a movie project. The discovered factors facilitate the network mobilization process and help producers to attach potential participants to their projects.
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Chapter 1 Introduction:

Networks have been identified as one of the distinct arenas of the competency view of the firm; they are described as the firm’s networks and the access they provide to outside resources. The firm's networks are the interpersonal relationships through which it acquires resources for value-creating activities. Networks represent "social capital" through which other forms of capital—including reputation and intellectual capital—are attracted (Arthur, Claman and DeFillipi, 1995). On project level networks are dynamic set of inter-organizational and inter-personal relationships which sustain beyond particular projects. They resemble the concepts such as ‘virtual corporations’ or the ‘dynamic network’ (Manning, 2005). It is a part of the firm’s value-adding “intangible resources”.

Project networks are gaining importance in the project intensive industries. In order to increase flexibility and match the dynamics of the external environment organizations are adopting a project based organization (PBO) structure (Hobday, 2000). PBOs carry out complex and non-routine tasks by temporarily employing various specialists. While some authors argue that project-based enterprises are ideally suited to deal with complex and turbulent environments; additionally, others argue that project-based enterprises need to adopt a more organic approach to succeed in these turbulent environments (Thiry and Deguire, 2007). The new projects are based on the experiences of the past collaborations. In many cases these relationships last for a long period of time and have a significant impact in formation and coordination of project networks. Since the knowledge sharing is taking place within a collaborative framework and occurs whenever information flow is observed, project network is important part of such sharing. In this context, the initiation stage in the projects becomes crucial as it represents the start of the project and is the formal authorization of a project. Hence, it is important for the project team to gain the necessary information in order to carry out the project at this stage.

While there are various definitions suggested for the term project based organization, the definition to be explored in this research is, of organizations which are created to carry out specific tasks. The organizations are adopting temporary approach to organize projects with team dissolution on accomplishment of the tasks.

One of the industries that use project based organizing in its pure form is the film industry. The enterprises such as film making are examples of temporary organizations, it rents all of its human capital, its knowledge-based resources are embodied in highly mobile project participants and it transfers and unfolds the knowledge of such projects without a stable cadre of experienced personnel. In case of film making the initiation or pre-production stage raises necessity to trigger the project networks. It is at this stage that information interplay between the team involved and the social networks is utilized in order to mobilize the network and attach people to a project.

1.1 Need for research and research question:

Networks are used by project based organizations to bring together resources and knowledge for carrying out their activity. Project based organizations use projects as the primary unit for production organization, innovation, and competition. While a project
is an activity with a defined set of resources, goals, and time limit, within a project
based organization the project is the primary business mechanism for coordinating and
integrating all the main business functions of the firm (Hobday, 2002) The concept of
PBO considered for the purposes of this research views the project based organization
as a temporary enterprise which is created to implement a project and then is dissolved
upon project’s completion (DeFillipi and Arthur, 1998).

The project based organization described as an organization which uses projects in order
to carry out its activity is the example where the organization possesses a formal
structure of well defined organizational roles and distinct communication channels. Such
organizations use project networks to communicate between different projects and
people within organization, learn from each other and other organizations. At the same
time the latter definition suggests that project based organization for implementing a
project brings project participants together from outside environment and attaches them
to specific and unique project. Since these organizations do not have structured
functional departments the network mobilization process is obscure. Film making
project is perfect illustration of project based enterprise that conforms to the definition
used for this research and that mobilizes its project network for undertaking every new
project. However the mechanisms of attaching potential project participants to a project
are not clear enough to make conclusions on how such network mobilization actually
takes place.

Hence, this research aims to understand how network is mobilized by temporary
ventures which are dissolved upon completion of the project. This problem seems to be
particularly interesting since these organizations do not have distinct and defined inter-
organizational lines of communication. Therefore the research question to be explored
by this research is:

“How are project networks mobilized by project based organisations such as film
making during the pre production stage?”
Chapter 2 Literature review:

In order to understand outlining theories surrounding the research question the literature review is divided in following sections: Networks: concepts, Project Networks, Project networks as access to resources, Building in relations in Project networks, Importance of networks in Project Based Organizations, Film making as the context of the research. The area of networks is first explained guiding the focus towards project networks. In the area of project networks it is important to understand the approach to access resources through these networks and the process of relationship building. Further the role of project networks in Project based organizations is explained. Special attention is given to pre-production stage of film making process as a vital stage when project network is mobilized. Film making serves as an example of project based organization to research and to understand the network mobilization process in its pre-production stage.

The existing research in the area of role of project networks in project based organizations is still quite limited, most of the information was collected from journals such as: International Journal of Project management, Scandinavian Journal of Project management, Regional Studies, European management Journal, Organization studies and Environment and Planning A, PMIBOK. Selected books were used for topics such as temporary nature of projects and importance of networks in PBO. Regarding the pre-production stage in film making process there was a limited number of books available; most of the information was obtained from these books.

The key words used for the search were: Project networks, Project Based organization Project networks in Film making, Temporary organizations, networks, film making process.

2.1 Networks: concepts

This section will give brief overview of concepts of networks with special emphasis on networks between projects. Networks are an essential component of markets because they “channel and direct flows of information and resources from position to position within a social structure” (Powell, 1998). Brass et al (2004) define a network as a “set of nodes and the set of ties representing some relationship, or lack of relationship, between the nodes”. In this context nodes are referred as actors (individuals, work units, or organizations). It is appropriate to consider ties that are maintained over time, thus establishing a relatively stable pattern of network interrelationships. While networks are composed of heterogeneous actors, actors are also the effects of networks. Blackburn (2002) claims that a “network is not a structure—where it is assumed that specific nodes are guaranteed—but a process, perhaps a script”. The network acts as a single block and therefore the action and its actor are seen in its place.

Ebers (1997) as cited in Brass et al (2004) states that “interorganizational networks is limited to long-term cooperative relationships between organizations and suppliers, customers, competitors, and other organizational actors in which organizations retain control over their own resources but jointly decide on their use”. Network actors are embedded within networks of interconnected relationships that provide opportunities for and constraints on behavior. For example Granovetter (1985) defines network as a
“structure of concrete personal relationships that are embedded into behaviors and institutions” and penetrate irregularly and in different degrees in different sectors of economic life. Brass et al (2004) emphasize the fact that networks speed up diffusion, even of practices that are widely known.

Networks between actors exist as on individual as on corporate and more long-term strategic level. Granovetter (1985) considers networks as “informal ties among individuals”. In many organizations established patterns of interaction between individuals become institutionalized and take on the qualities of socially shared facts. Network patterns emerge, become routine, and both constrain and facilitate behavior so that personal attitudes and behaviors change as a result of established networks.

Davies et al (2003) view networks from corporation relations point of view and define them as “interlocking affiliations among corporations”. Such affiliation may result in imitations in organizational behavior since network ties transfer information and is considered to be especially influential because it provides reliable information that is likely to affect organizational behavior. Besides, network connections can be enforced by similarity of social, organizational, or strategic characteristics of organizations because the managers in adopting organizations see similar organizations as more relevant and easier to learn from.

Finally, networks can be considered as more stable and strategic relationships between network actors. Powell et al (1996) view networks as “formal, contractually defined, strategic alliances”. In this case companies are embedded in multiple networks of strategic alliances and gain competitive advantage from continuous scientific and technical innovation. Powell et al. (1996) characterize such diverse industry networks in biotechnology as the “locus of innovation,” and stress the benefits of mutual learning and knowledge availability to enforce organizations’ research activities.

Regardless of the reasons of collaboration between actors: whether it is driven by strategic motives, or by learning considerations to gain access to new knowledge, or by embeddedness in a community of practice (Granovetter, 1985) connectivity to an inter-organizational network and competence at managing collaborations have become key drivers of a new logic of organizing. Powell (1998) claims that the view of organizations and networks as vehicles for producing, synthesizing, and distributing ideas recognizes that the success of firms is increasingly linked to the depth of their ties to organizations in diverse fields.

When talking about inter-organizational networks it is important to specify the position of the organization towards other actors in the network. In this context the company can occupy central position with respect to other actors enforced by formal structures and interconnections or interact without clearly defined boundaries. For example Nohria and Eccles (1992) describe networks as: (1) strategic and multilateral networks governed by a hub firm and characterized by inside/outside boundaries and (2) industrial networks as lacking centers and clear boundaries. Similarly Smith and Powell (2004) distinguish among “channels” and “conduits”. The first sees linkages as channels that imperfectly direct transfers between nodes, facilitating information spillovers that benefit both loosely connected and centrally positioned organizations. An alternative conception represents pipelines as closed conduits, characterized by legal arrangements (e.g., nondisclosure agreements and exclusive licensing contracts that transfer intellectual
property rights) designed to ensure that only the specific parties to a given connection benefit from the information that is exchanged.

Sydow and Windeler (2001) believe that interaction among actors in network happens within the framework of ‘Structuration theory’ developed by Anthony Giddens. The theory explains how social structures are both constituted by human agency and yet at the same time are the very medium of this constitution. It refers to the term ‘duality of structure’. Sydow and Windeler (2001) explain that strategically placed actors such as state agencies and industry associations occupy a certain place in the industry and intentionally influence the structures of that industry. However all their actions have not only intended but also unintended consequences, hence even they cannot fully control the process.

For example, the production practices in an inter-firm network may lead to change in the competitive intensity. Since the network agents realise these changes, they realign their practices to meet the changed context. The networks that operate within the organizations use the industry’s resources and rules, although they do not control all the effects of usage of resources. However they do play a role in impacting/shaping the certain institutions within the organizations in their area influence such as business practices.

2.2. Project networks

Soderlund (2004) reveals that research on interrelationship and cooperation among projects and project-based firms is the fourth and so far the latest development in project management research. In particular he suggests that “it might be more relevant to talk about ‘project research’ instead of ‘project management research’”. Project research is here suggested as a concept capturing much of the recent development within the field, e.g., project-based companies, project-based industries and cooperation in inter-firm projects. Soderlund (2004) suggests that the fourth development has to do with the broadening of research to industry-wide matters, such as the cooperation between firms, networks between individuals, etc., in project-intensive industries. He explains the term “project ecologies” coined by Grabher to describe the link between projects and actors (e.g., firms), the sociology of projects, in the economics of projects and in the links between project participation and company development. Building of project networks and creating trust in project intensive industries are the focus of this stage of project research.

Hellgren and Stjernberg (1995) define project networks as “temporally limited, dynamically changing and (partially) reconstructed from one project to the next”. Manning (2005) identified project networks as dynamic organizational forms which are reproduced by sets of project-based actor relationships. Project network is open in the sense that there are no definite criteria whereby the boundaries of the network can be identified and controlled. Besides project networks are characterized by the fact that there is no “single actor that would exercise control over the network as a whole” (Hellgren and Stjernberg, 1995). Sydow and Manning (2004) view project networks as an organizational form of production and exchange among functionally interdependent but legally autonomous firms and individuals who come together for a limited time and yet coordinate their activities in the light of their past experiences and their future expectations.
2.3 Project networks as access to resources

Project networks facilitate access to external resources and serve as a source to satisfy organizational and managerial needs. They allow for the external pooling of resources and thereby help reconcile the managerial needs for stability and flexibility as well as exploitation and exploration in project business (Manning 2005). Some industries require regional clustering and embeddedness for organizing and managing projects. Film industry is an example of that as in this industry project organization and managing requires available pool of resources that would be easy to reach. Ekinsmyth (2002) says that film industry requires geographically clustered networks of resources and among those most importantly human resources.

Sydow and Manning (2004) focus on the binding processes - by which resources get embedded in project networks, in particular those that are of strategic importance for the economic success of a project, a series of projects, or a project network. Binding processes in this context refer to “outcomes and conditions of interdependent activities that establish, maintain and eventually reactivate relationships and, thereby, secure the (enduring) accessibility and employability of critical resources within a social system”. Such processes are of vital importance to project and largely affect project networks. In particular project networks are bound to specific resources to provide stability and long-lasting context to relationship among actors in project networks. Sydow and Manning (2004) state that binding processes in project networks are usually initiated by a network coordinator who is responsible not only for managing project network resources but also for access by project actors to those very resources.

Grabher (2002) states that the temporary nature of projects and the imperatives to reconfigure firms in short project cycles put a high premium on access to local pools of resources or “potential project collaborators”. External collaborators in media sector for example can provide services such as musical composition, sound editing, cinematography, packaging, special effects, animation, artwork and illustration, programming, game design, writing and editing, and content research. Typically, collaboration with these local suppliers and project collaborators occurs on a recurrent basis that, after several project cycles, ‘gels’ into latent networks (Grabher 2002).

2.4 Building relations in project networks

Good, long-lasting relations in project networks are crucial for managing and organizing projects and they give the access to project-network resources, especially human resources. And it is responsibility of all the actors in the network to maintain and foster good relationships in networks (Ekinsmyth, 2002).

Actors in a project network are dependent one another’s contributions, that is to say there is interdependence between them (Hellgren and Stjernberg, 1995). At the same time not always actors in project networks share the common goals of the project. Actors in project networks often have different—and sometimes opposing—interests, their interests stem from a commitment to their own particular goals (Larson and Wikstrom 2007). When this sort of situation occurs it leads to uncertainty regarding goals and how to achieve them, which can in turn trigger tension, conflict and perhaps even power games among the actors concerned (Larson and Wikstrom, 2007).
Actor network theory explains on how interests of different actors in project network can be “translated into an interest that is common for all of them” (Sahlén-Andersson and Söderholm, 2002).

Gao (2005) says that Actor network theory (ANT), developed by Michel Callon, Bruno Latour, and John Law during the 1980s, “investigates the process whereby the respective interests of different human and non-human elements are aligned into a social and technological arrangement or artefact (in our case being a project)”. Actors build networks combining technical and social elements and that the elements of these networks, including those entrepreneurs who have engineered the network, are, at the same time, both constituted and shaped within those networks (Stanforth, 2006).

The theory uses ‘inscription’ and ‘translation’ as key concepts for understanding the interest alignment to form an actor-network. An ‘inscription’ is a form of anticipated characteristic which actors, in one way or another, try to build into the project and ‘translation’ is the mechanism by which the networks progressively take form, resulting in a situation where certain entities control others (Monteiro and Hanseth, 1997).

Grabher (2002) stresses the importance of long-term relationships for the generation of trust. However, he emphasizes that the main problem of many projects is the lack of such long-term relationships. The actors’ relationships in the project network to much extent depend on the behavior and actions of actors in the network. For example, Sydow and Manning (2004) believe that all actors in the network are quite active and “knowledgeable” and that the organization of the relational stability in the network as well as embeddedness of actors in the particular project network is the result of the activities of all the “network agents” involved. Project network actors use their own sets of relationship to “reproduce or transform the structures of the project network”. By doing so actors establish and develop relationships among themselves which result in interdependences and lead to resources access.

Larson (2002) gives to project networks the relationship and politics perspective. She uses the metaphor “political market square” to describe networks’ actors’ interests, conflicts and power. Political market square is used to describe dynamically changing project network. The level of relations among actors will influence the level of interactions in the project network and the extent to which project network can be used for running a project. Project network actors’ actions, activities and interactions result in both short and long-lasting relations between actors.

Determining factors that would affect behavior and relations buildings of project actors contributes to the understanding of project networks viability. Larson (2002) concludes that interaction among actors in project networks can be explained in terms of legitimacy (Lundin and Söderholm, 1995), power and time. Legitimacy building is particularly important in project networks where actors of project network do not consider yet legitimate or in other words organizing body is not regarded as “desirable, proper or appropriate” (Larson 2002). In this context legitimacy building is critical for project network existence and using of its resources. If the legitimacy building process succeeds project network can be used and managed otherwise project networks cease to exist. Interestingly, as legitimacy increases, the interaction processes acquire an element of negotiation (Larson 2002) — a shift in focus that is accompanied by the development of relationships within the project network.
Second important aspect of interaction and building relations in project network is time. The short-term nature of relations might hamper the interaction process in project networks. Larson (2002) suggests that the relatively short-term nature of the relationships in project networks affects the relational interaction processes. Manning (2005) states that most project networks consist of actors involved in both time-limited and long-term relations. Accordingly, long-term aspect of interaction in project networks gives stability and high probability of project network to exist beyond the particular project. According to Sydow and Staber (2002) despite temporary nature of project tasks, “the networks of inter-personal and inter-organizational relationships in which the tasks are embedded are often of a more enduring kind”.

Network management should be concerned with ‘reflexively transferring the interplay between knowledge, trust, and control analyzed above from a personal to a contextually embedded, more systemic level’. This fact leads to the conclusion that it is not enough just to build the network but more important the effectiveness of network to a large extent depends on the reflexive management of the interrelationship of knowledge, trust, and control.

The last but not least condition for effective interaction is power structure. Equality of power of project actors contributes to even interaction and agreement. In project networks with an equal power structure, negotiation-based interaction processes aimed at building commitment are more prominent (Larson, 2002) whereas the stronger actors in the project network sometimes chose to exercise their power, which led to closed relational interaction and strategic action (Lundin and Söderholm, 1995).

2.5 Importance of project networks in project based organizations
In this section we will discuss the term PBO according to the different definitions explained by the various authors, then explain the definition used in context of this paper and reveal importance of project networks to project based organizations. The organisations are undergoing various firm level changes in order to increase their flexibility and ability to adapt to the dynamic external environment. There are various definitions used for describing a project based organisation; ‘project led-organisations’ (Hobbday, 2000), ‘project led enterprises’ (DeFillipi and Arthur, 1998), ‘projectification of firms’ (Midler, 2005), ‘management by projects’ (PMIBOK) etc.

A recent article by Thiry and Deguire (2007) refers to project-based organisations (PBO) as a variety of organisational forms that involve the creation of temporary systems for the performance of project tasks. The authors suggest that project management practices influence the general organisational practices and vice versa.

Hobday (2000) explains the effectiveness of using PBOs to manage complex products in comparison with traditional functional organisation. According to Hobday PBO is the one in which the project is the primary unit for production organisation, innovation, and competition. While a project is an activity with a defined set of resources, goals, and time limit, within a PBO the project is the primary business mechanism for coordinating and integrating all the main business functions of the firm. In the PBO, the knowledge, capabilities and resources of the firm are built up through execution of major projects.
Hobday describes six organisational structures and he distinguishes between Project led organisations and Project based organisations. He defines:

**Project led organisations** as the organisations where the need for project outweighs the influence of functional departments on decision making and senior management representation, however coordination across project lines happens.

And **Project based organisations** as organisations where project is the primary business mechanism for coordinating and integrating all the main business functions in the firm with no functional coordination across project lines. He describes project based organisations as a pure form of PBO and describes it as an alternative to the matrix form of organisation where business processes are carried out both within project and along the functional lines.

PMIBOK describes how organisational structures influence the projects. It defines project-based organizations as those whose operations consist primarily of projects. It states that these organizations fall into two categories:

1. Organizations that derive their revenue primarily from performing projects for others—architectural firms, engineering firms, consultants, construction contractors, government contractors, nongovernmental organizations, etc.
2. An organization that has adopted management by projects, that treats many aspects of ongoing operations as projects to apply project management techniques to them.

These organisations usually have the management systems to facilitate project management. And projects can be used as effective mechanisms in such structures in order to carry out operations.

Another term used to describe organisations which operate as projects is ‘Project based enterprises’ (DeFillipi and Arthur, 1998). They define them as the firms that conduct majority of their activities in project mode and privilege project dimensions over functional dimensions in structure and process. For example, cultural industries (film and theatre) and professional services (event management and public relations). These industries are complex, involve constant innovation and also involve high risk. (Pratt and Gornostaeva, 2005) For example as in the case of film industry, every project is a prototype; its unique effort and there is no chance to redesign the final product.

It is important to emphasise that the activities under PBO labelled as projects - are temporal and task oriented components of the organisation. These are created in order to carry out specific tasks and once the objectives of the task are accomplished the organisation is no longer required and is dismantled. The project is in other words a ‘Temporary Organisation’. (Sahlin-Andersson and Söderholm, p 15, 2002)

Goodman R. A. and Goodman L. P. (1976) explain the term temporary systems; “as a set of diversely skilled people working together on a complex task over a limited period of time”. This is reinforced by the definition of project by Turner and Muller (2003) “project is a temporary organization to which resources are assigned to undertake a unique, novel and transient endeavour managing the inherent uncertainty and need for integration in order to deliver beneficial objectives of change.”
Lundin and Söderholm (1995) suggest the theory of projects as ‘temporary systems’ created for specified tasks with ‘institutionalised termination’, this emphasises on the development of inter-personal relations and relations with the surrounding environment with the aim to create a turnaround or transition. In the theory of temporary organisations the authors suggest 4 basic concepts: time, task, team and transition: and 4 basic sequences- action based entrepreneurialism, fragmentation for commitment building, planning-isolation and institutionalised termination. Temporary organisations can be viewed as specialised action groups created to ‘make things happen’.

Johann Packendorff (1995) suggests the definition of the temporary organization as: “it is an organized (collective) course of action aimed at evoking a non-routine process and/or completing a non-routine product; has a predetermined point in time or time-related conditional state when the organization and/or its mission is collectively expected to cease to exist; has some kind of performance evaluation criteria; is so complex in terms of roles and number of roles that it requires conscious organizing efforts”.

PBO’s are thus involving temporary systems in order to address the complexity of the business environment. As discussed in the different definitions of PBOs, projects being the key components for business processes, the temporary structures/systems are contradicting the traditional concepts of permanent organisation structures. While some organisations seek to supplement the traditional structures with these temporary systems, some other industries such as project based enterprises (as discussed in the case of film industry) operate as temporary systems as a way of working.

Project based enterprises and project based careers (moving from one project to another) are mostly found where complex, non-routine tasks require temporary employment and collaboration of diversely skilled specialists. (DeFillipi and Arthur, 1998). Hence organisations are increasingly recognising the need for projects and temporary organisations in order to renew business and change existing operations. In some industries project organisations are now becoming a regular way of doing the business. (Lundin and Söderholm, 1995).

In the context of this research the term PBO would be referring to ‘project based enterprises’ by DeFillipi and Arthur. We refer to PBOs as those organisations that are formed to carry out specific task and then dismantle such as film making projects.

The temporary organising concepts such as deliberate social interaction between the people working together are gaining importance. (Packendorff, 1995) The traditional tools of project management: Plan, control and evaluation are replaced by expectation, action and learning, in the context of project as temporary organisation.

In projectized activity, it is not only essential to have good know-how about the tasks involved but also to have good knowledge of potential project members and project partners. Concepts like systems of innovation, clusters, networks and development/knowledge blocks relate to this idea. (Sahlin-Andersson and Söderholm p76, 2002). Similarly, the project termination after meeting the project objectives leads to importance of learning from other projects and preserving the organisational learning after dissolution of the project. This leads to increase in focus on importance of
networks and learning in projects at both individual as well as institutional level (Packendorff, 1995).

Increased projectification leads to increased interdependencies between various projects. The interdependencies between projects and the particular firms, personal relations, localities and corporate networks from which these projects are draw essential sources is termed as ‘project ecology’ by Grabher (2001). Project ecologies are a heterarchic form of social organisation that despite dense patterns of interaction is less systemic and less coherent than more established innovation models.

Soderlund (2004) suggests that, the traditional perspective of the research on projects is project-centric, focusing on the responsibilities of one actor, normally the single firm. However with the rise of temporary organisations the focus is still project-centric but directed interest much more clearly to the interrelationships between firms. As companies adopt project-based structures, the relationship between projects entered the stage of project management research. In the progress of the project management research one of the development indicates broadening of research to industry-wide matters, such as the cooperation between firms, networks between individuals, etc., in project-intensive industries.

With this research we attempt to understand the process of mobilization of networks in project based organisations, in particular case of Film making projects. The next section explores the film making process and the various stages involved in the same.

2.6 Film making in the context of the present research

The independent film industry provides an opportunity to study project based organizations in their pure form. The companies in this industry are formed in order to carry out specific tasks and pursue specific project outcomes. The enterprise is wind down once the film is complete (DeFillipi and Arthur, 1998). Every project in film industry is unique, the goals are sometimes abstract and the team members are faced with high level of uncertainty. Thus the industry is project-based, short-term, involves freelance contracting and desires rapid reorganization of resources and staff (Davenport, 2006).

To understand the influence of networks in this industry it is important to understand the film making process. The film making process can be divided into following main phases: preproduction, production or principal cinematography and postproduction (Stanley, 2003). Worley (2005) adds distribution and exhibition as fourth and fifth stages of film-making process. Prior to pre-production planning, a motion picture project gets the “green light” from studio executives or independent project sponsors to begin development (Worley, 2005).

In this work the pre-production stage is considered as it is at this stage when project network is activated and all the project participants are brought together to work over the project. During pre-production phase, producers/project managers can detail the potential challenges of production, from talent to mechanical failures. It is also during this phase that producers/project managers can assess how to handle each challenge in ways that do not cause project delays or budget overruns. The preproduction stage involves a range of activities which include script writing, budgeting, scheduling,
casting, set and costume design, location scouting, set construction, and special effects design (Bone J. and Fernandez. A., 2004).

Worley (2005) presents motion movie process logic. Preproduction phase here has its inputs and outputs as well as it is supported by leverage and resources. The inputs for preproduction stage would be script and prospectus; outputs include shooting script, deal memos and budget. Leverage consists of project charter, project sponsor. And resources are script and business plan.

De Fillippi and Arthur (1998) state that “market uncertainty and demand volatility” require filmmakers to develop competencies in identification and recruitment of project participants, managing coordination of cast, elaboration of sets, audio and video effects. These specific knowledge based competencies can be important source of competitive advantage and project success (De Fillippi and Arthur, 1998). Project networks are the vital element of the preproduction phase of film-making since they serve as means of carrying out all the activities mentioned.

2.7 The Gap in Study

The existing literature mostly describes project networks, project based organizations and importance in general of project networks applied to the project based organisations concept, specifically the organisations which use projects in order to carry out their functions. The project based organizations under this research as mentioned earlier are the project based enterprises which are formed in order to carry out a project and then dismantled. However, the literature describing the functioning of these organisations and especially their formation stage is quite inadequate. These organisations thrive on network mobilisation in order to form the project team and obtain stakeholders for their projects. Sahlin-Andersson and Söderholm (p 226, 2002) suggest that, in order to carry a task in temporary organisation the network is mobilised. The network mobilization process takes place in the initiation stage of such projects. And it is this mobilization process during the initiation stage of a project that remains still unclear.

This research is aimed to fill existing gap and focuses on the mobilization of the project network, as our interest lies in understanding how the networks are triggered in order to form a team and acquire resource in order to carry out the project. The pre-production stage in film making comes as the key phase when these activities are carried out in order to undertake the project. Hence, this study aims to identify how project network is mobilized by project based organizations such as film making to attach the project participants together in order to carry out the project.
Chapter 3: Research Methodology

3.1 Research Philosophy and Philosophical Stance:

Curiosity regarding the topic was triggered while reading the article published by Defillipi and Arthur (1998), our interest in the field of films and film making process was also a guiding factor. The concept of a temporary team collaborating to make a film and its’ dissolution upon completion of a project was quite intriguing. This temporary arrangement challenges the traditional permanent form of organisation; it generates interest to understand the process of inter-project learning and gaining knowledge competencies upon dissolution of projects. Project networks are tools which support the project based organisations; they help a team to acquire “intangible resources” and aid to preserve learning from projects after dissolution of the teams (DeFillipi and Arthur, 1995). Thus, we were interested to look at the role of project networks in Film making, which represents the temporary projects in their pure form.

The central question this research aims to answer is: How are networks mobilised in project based organizations such as film making during the pre production stage? The literature review gave an insight to the concept of networks, project based organisation, the role of networks in project based organisations and the pre-production stage of film making. The pre-production stage in film making is crucial, as it marks the planning and initiation phase of the project. We realised that there is a lack of literature explaining the factors triggering the networks in the pre-production stage of film making. Due to limited availability of literature, it was realised that further knowledge about this field could only be gained through the people involved in the film making process especially during the pre-production process.

While conducting business research the epistemological assumptions and commitments impact the way the research is carried out. The design of the research and data collection process is affected by the approaches used (Bryman and Bell, 1993). The philosophical stance is explained by understanding the ontological and epistemological considerations of the research.

Epistemology is about the theory of the nature and grounds of knowledge especially with reference to its limits and validity (Remenyi et al, 1998). The two extremes within epistemology are: positivism and phenomenology. A positivist believes that the world is viewed objectively and can be measured through objective methods. Hence the positivist focuses on the objective study of reality and searches to show cause and affect relationships. Positivism emphasises on quantifiable observations that lend themselves to statistical analysis (Bryman and Bell, 1993).

Phenomenology, on the other hand, gives the subjective view of the world. It emphasises on how individuals make sense of the world around them (Bryman and Bell, 1993). “Phenomenology is the theoretical point of view that advocates the study of direct experience taken at face value; and the one which sees behaviour as determined by the phenomenon of experience rather than by external, objective and physically described reality” (Cohen and Manion in Remenyi et al, 1998).

The absence of literature explaining the factors which trigger network activation in pre-production stage of film making process leads to carrying out an exploratory study with
the people involved in the process. The approach to the study is inductive as the theory would follow research. Thus it seems appropriate to study from the interpretative perspective, attempting to understand based on the experience of those who work within the organisation (Bryman and Bell, 2007). As it is argued by some authors that positivism and phenomenological study are not totally different in their impact of research or generalisation of their findings, this research cannot be classified exclusively as a phenomenological research. The positivistic tendencies would be employed wherever appropriate in order to validate and comprehend the findings.

3.2 Research Design:

The research design provides a framework for the collection and analysis of data. The choice of research design exhibits the priority given to the specific dimensions of the research process (Bryman and Bell, 2007). Among the various designs mentioned by Bryman and Bell (2007) the design used for the purpose of this research is *comparative design*. This design involves the logic of comparison in a manner that we can understand a social phenomenon better when they are compared in relation to two or more contrasting cases or situations.

In the case of this research, the first step is to understand the film making process in the pre-production stage and the networks that activate in it. Hence it seems suitable to interview the project manager i.e. the person who is involved right from the beginning of the process as well as other actors involved in the process who would also give insight to the process. The second step would be to compare the findings from the different actors and understand the nuances of this process. Therefore this design seems fitting for this research.

As the data to be collected is qualitative, interviews were conducted with various people involved in the film making process. Thus, the primary unit of measurement in this case was the specific individuals involved at this stage. Semi-structured interviews were used to collect the empirical data. This allowed us to ask some open ended questions, which encouraged the interviewees to share their experiences, providing us examples of different situations where networks were activated. In order to ensure that the conversation was not carried away by too many stories it was useful to have the structure in place. The limitation of time provided by the interviewees also demands us to use a structure in order to receive all the answers with appropriate level of detail. The interviews were planned to be tape-recorded in order to not loose any information at a later period of time while analysing the findings. This was however to be done only upon permission of the interviewees.

In this particular research another aspect which was carefully considered was the language used. The interviewees belong to the film making industry and this research is carried out from Project Management perspective, usage of too many technical jargons could lead to confusion and hamper communication. Thus care was taken while phrasing the questions.

The primary task was to identify whom to interview and how to contact the desired people. Some background research in Swedish film clusters was done and our supervisor helped us provide some valuable contacts to these.
Swedish film industry consists of 3 main regional clusters: Film i väst in the western region, Filmpool Nord in the northern Lapland region, Film i Skåne in the south and a national organisation called the Swedish Film Institute in Stockholm. These are the main institutes which the film makers approach in order to obtain funding for their projects. While the regional clusters provide funding based on certain conditions for shooting a part of the film in their region, the Swedish Film Institute is a national organisation which provides funding and support at the national level.

3.3 Primary Sources and Interview templates:

Based on the contacts provided by our supervisor the film commissioner of the “Swedish Lapland film Commission” (SLFC) was contacted. SLFC is an organisation involved in encouraging various film makers to make their films in the “Lapland” region of Sweden aiding in the development of the region. It does not provide funding but works closely with “Filmpool Nord” the regional film funding organisation in the northern region of Sweden. The response from the film commissioner was positive and she was ready to help us with our research.

The other regional cluster in the western region called Film i väst was also contacted. It was suggested by the co-ordinator there to contact Filmpool Nord as it was geographically closer to us and explained that the contacts provided by both the organisations would be the same.

During a preliminary telephonic conversation with the film commissioner at Filmpool Nord, she mentioned us regarding a film convent organised in Luleå on the 5th and 6th of Dec 07, this convent was expected to be attended by many producers and other people involved in the film making process. She also mentioned that in order to understand the initiation process of film making it would be useful to interview the producers.

“The producer is the ‘project manager’ for a film and is responsible to all the stakeholders for the delivery of the project.” – Film commissioner

She provided us the email address of 3 producers and suggested us to fix time with them during the convent at Luleå.

During the convent at Luleå we were able to interview the producers whom we had contacted before hand and scheduled interviews with. We also interviewed the film commissioner from SLFC and the Commissioning Producer from Filmpool Nord. They provided and insight from the perspective of the organisation which provides funding and acts as a network hub for the film makers. The film convent also provided us an opportunity to meet some more people and we were able to interview; a young producer who is still studying at film school, a freelance production assistant who had recently produced a film and a TV program director who also had experience of the film making process.

Meanwhile we were able to interview a young producer who is a student at the Umeå University studying script writing. He suggested us to contact the film institute in Umeå called Film i Västerbotten which provides support to students for making short films. Through Film i Västerbotten we were able to contact an experienced producer residing
in Umeå who also works for the Swedish Television. As he is a visiting faculty to the Umeå University, he was glad to spare some time for an interview with us.

Hence, for the purpose of our research we interviewed 10 people; this involved 4 experienced producers, 2 young producers, one freelance production assistant, one TV program director, the film commissioner from SLFC and Commissioning Producer (for short films and documentaries) from Filmpool Nord.

As all the interviewees were not able to give us the same amount of time and were from different areas of film making, so there were 3 questionnaires developed. Two questionnaires were aimed at the producers and the production assistant and another questionnaire for the film commissioner and the commissioning producer.

The questionnaire for the producers and production assistant were divided into 2 categories based on the time scheduled with the producers. There was one questionnaire of 10 questions for 30 minute interviews (refer appendix C) and another of 27 questions for interviews (refer appendix B) with the duration of one hour. The main difference in the templates for interviews was that in one hour interviews we encouraged the interviewees to narrate some experiences during the pre-production stage. The 30 minute interviews were more focused and aimed at getting answers to specific questions.

The questions for the interview were open ended. The focus was to allow the producers to describe the process of the initiation of a film and narrate their experiences. As explained earlier there were 2 main aims of conducting these interviews: to understand thoroughly the pre-production process and to understand the various factors which lead to mobilisation of the networks. Thus the questions were focused on identifying the aspects of creation and sustenance of these networks among the film making industry.

The questionnaire for the Film Commissioner and the Commissioning Producer were focused on exploring their involvement in the pre-production stage (refer appendix A). They confirmed that the producer is the “Project Manager” of the film project and is the key person involved in the pre-production stage. The regional film clusters act as a hub for networking activities. Their role in networking was explored. These interviews were quite unstructured and the questions were asked based on the information obtained at the convent regarding Filmpool Nord. The role of Filmpool Nord as a knowledge transfer and an organisation providing support to upcoming film workers was also raised.

The interviewees were quite open and eager to answer the questions; they also encouraged us to get in touch with them later in case of any clarifications or further queries. All the interviews were recorded upon permission from the interviewees.

3.4 Research reliability and validity:

The lack of standardisation of qualitative interviewing raises concerns regarding the reliability of the data gathered. The specific area of concern is whether alternative interviews will reveal similar results (Saunders et al, 1997). The second area of concern in qualitative interviewing is related to the issue of bias; this could be related to interviewer or interviewee. This could lead to interviewer affecting the response and
interpretation of the responses. The interviewee bias could result from the interviewee not willing to sharing some information, hence they do not provide the complete picture of the situation or answer with only “politically correct” or “socially desirable” replies (Saunders et al, 1997). The third issue is related to generalisability of the findings from the interviews. Thus, the extent to which the researcher has gained access to knowledge and meanings of the informants could be raised as an issue in such studies (Easterby Smith et at, 1991).

Reliability:

As this area of research is complex and unexplored, however we have tried to explain in detail the method employed and the variety of sample studied. If someone intends to carry out similar research they could easily follow the strategy used to carry out this research and choose to use the findings from this research for their use. This research aims to understand the process of film making and factors leading to network mobilisation from the perspective of Swedish film industry. The researcher desiring to replicate the results must keep these salient features in mind.

Interviewee and interviewer bias:

There was a conscious effort to not influence the interviewee with our ideas. We were exploring a new field for ourselves hence tried to keep the questions as open ended as possible. The interviewees were encouraged to narrate stories and share their experiences with us. They seemed open to answer all kind of questions, no intrusive or personal questions were asked. The fact that people involved in film making are quite passionate about the process and are great story tellers was an advantage as they enjoyed talking and sharing their experiences with us. Before conducting the interviews we had emailed and discussed the area of research and our perspective of exploration, this made it easier for the interviewees to understand our stance in the subject. Using semi-structured interviews allowed us to raise certain questions which arose only after conversing with them and gave us the flexibility of probing the topic more accurately.

Generalisability:

During the interviews with people it was observed that similar response was received from all of them. The producers, the people involved with the organisations providing funding and other film workers, everyone provided similar response to the key questions. This exhibits that the findings from this research can be generalised to the film making process, specifically in Sweden.
Chapter 4: Findings from Empirical Study

4.1 The Research model

The information obtained through qualitative interviews during the empirical study required more analysis and further categorization. Having studied the interviews we came to the conclusion that now we are able to identify that there are specific reasons why network is mobilized. Network mobilization in the pre-production stage of a film making process does not happen per se or by chance; rather specific reasons exist which lead to the process of network mobilization and facilitate it.

We identified several reasons which hereinafter we will call factors that would help to mobilize actor network for initiating a film making project. So in this context the research is brought to give light on factors that bring people together to work on a movie project and make the network viable to perform project tasks and deliver planned results. In other words through this research we have been able to discover the drivers that lie behind the network mobilization process in the pre-production stage of film making project.

For the purposes of the research we introduced a model that would encompass different factors that were discovered during data collection process which contribute to the network mobilization and necessary activities that are performed by project manager in the pre-production stage of film making. Important to specify that breakdown of pre-production stage into activities is not a concept which should be proved or refused by current research; rather it is conventional way of describing pre-production phase by authors writing about movie making process. The number of activities distinguished in this phase varies from author to author depending on the level of details they give describing each of the activity; hence the number and the level of detail of activities that would be used is identified as a result of literature and empirical study and should comply with the purposes of the research. The breakdown into activities gave us detailed and clear picture of the pre-production stage in film making project.

By combining these two categories we are able to see which factors drive network mobilization for realizing each activity in this stage. It is important to specify that delivery of every activity requires network to be in place and that it would be impossible otherwise to realize activities planned. The framework developed for the model is presented below.

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<tr>
<th>Factors leading to network mobilization</th>
<th>Pre-production stage activities</th>
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In the next section each of the factors is analyzed and then matched with activities in the pre-production stage. If specific factor contributes for the network mobilization for carrying out particular activity it is marked in the table. If some other factors contribute
to network mobilization for carrying out particular activity then we conclude that the factor under question is not used here and we leave the cell empty.

We will use quotations of our interviewees to emphasize their opinion in the further part of the text and we will highlight those with italics and quotation marks.

During interviews one of the questions we probed persistently was regarding the project manager of the film making process. We wanted to ensure that in order to understand the process of network mobilization in the pre-production stage we must talk to the right person. All our respondents had the same answer to our question. They all stated that the “Producer” must be viewed as the Project Manager for a film project. He is the one who is responsible for successful completion of the project and is answerable to all the stakeholders. He is involved in the project right from the beginning even though he may not be the one initiating it.

Although, the level of involvement of the producer in the process of hiring the crew varies depending upon if he also holds the role of director for the project or merely produces the film, nevertheless he is still responsible for the outcome of the project. Irrespective of who is the initiator, the project entails a “Producer” in order for it to be successfully carried out.

“You could say I am the one responsible for the project against the people who have invested in the project”-Producer

“In management terms you can call the producer the project manager of a film project”-Producer

Therefore for this research we use the perspective of the producer in order to view the network mobilization process at various stages. The following chapters on discussion, results and conclusion would be examined from the Producer’s perspective.

4.2 Pre-production stage activities

Based on the interviews and literature four main activities in the pre-production stage of film making process were identified. These are:

- Script writing;
- Financing;
- Hiring crew;
- Finding locations and equipment

“Pre-production phase can be divided into 2 minor stages: actual development of the script and looking for funds, finding crew and location”- Producer

Activities selected reflect the most important phases of pre-production stage of a film making project implementation of which requires that project networks are mobilized.

“Networks are used to write script, finance, find people and find the place where to shoot the movie”-Producer
For instance activities such as costume design or special effect design are performed once the crew is selected and hired and thus are included into the hiring crew activity. Or the activity which would be called construction sets, as highlighted by one of our interviewees can be included into the finding location and equipment activity since it is performed when location is scouted and does not require networking among different projects. It is important to specify that the four selected activities do not necessarily happen consecutively. For example activity of hiring personnel can be implemented simultaneously with finding locations; however each of them is vital for final success of the project.

4.2.1 Script writing:

Script development process varies from project to project. Sometimes producer receives an accomplished script from a writer, and after studying it he decides to proceed with the project or to refuse his participation. If he approves the script and agrees to undertake the project he starts to look for director who would agree to shoot the film. Sometimes producer and script writer is the same person, who develops the idea from the very beginning and is also responsible for the realization of project. It is also the case when script writer and movie director is the same person; in this case he would find the producer to support him in shooting his own movie project. Finally, though quite rarely, all three roles can be combined by one person who would have total responsibility and control over his own movie project; he would write the script, provide financing and direct the shooting process.

In the context of the research so called “triangular setup” is considered. “Triangular setup” means that in the script writing process three people are involved who are: producer, director and script writer.

```
Producer

Director

Script writer
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“Any of these three people can be the one with the initial idea”-Producer

This would be the classical and comprehensible scheme for key people participating in the project. Obviously the writer writes the final script, but any of three people can be the generator of the idea which is developed and finished by the writer later on. At this stage the script is laid great emphasis on,

“Sometimes a script doctor or additional script writers are hired at this stage to finalize the script”.
Once the synopsis of the initial idea is finished by any of three key members other two should be chosen and attached to the project.

“Triangular setup” is used in the research since it gives better idea on how a typical film making project is initiated and how script is developed. Besides, it better exemplifies the concept of network mobilization for a film project since in order to attach these three roles to a project networks are actively used. The more people are involved in the project, the bigger is the network which is used.

4.2.2 Financing:

Financing activity in the pre-production stage includes finding funds by producer for a film project.

“It is producer’s responsibility to find financing for the project as well as he bears responsibility before all the contributors of funds”.

Apart from their own sources the producers can address to various organizations in order to receive funding for their projects. In Sweden producers usually first refer to the national establishment, the Swedish Film Institute while seeking funding. The second organization most of them are likely to approach is the Swedish Television (SVT). The regional establishments such as Film i Skåne, Film i Väst and Filmpool Nord also provide support by co-producing or co-funding the project. In certain circumstances the distributors or private equity funds are also a source of financing for the project. The producers also sometimes go to the film institutes in Denmark, Norway or Finland in order to obtain funding for their projects. In order to receive funds from these institutes they need to co-produce the film with producers from the respective country.

The funds with the institutes are limited and there are many times they have to refuse for some projects. The funding decisions by these institutes are guided by many factors; apart from the availability of funds with the institutes the factors which influence this decision are elaborated in detail in the subsequent discussion.

Normally these institutions would not cover the complete cost of a film so in this case producers have to use their own resources and skills to find the financing. Sometimes when a producer is able to finance his project with the funds he has and he expects one of these institutions would provide him with the rest of the amount; he gets only the part of what he expected. In this case he has to look for the rest of money himself and to “improvise”.

“If there is a gap in what I get from let us say Swedish film institute and what I actually need for my film project from them I would use other means of getting funds: find equity, find sponsorship, whatever. Sometimes the way to find money can be quite desperate”

The producer also seeks for fund from film institutes in countries such as Denmark, Norway and Finland etc. In order to obtain funding from these institutes the producer needs to collaborate with a local producer and has him involved as a co-producer. This
leads to the mobilization of his network in these countries and forming a collaborative team to carry out the project. The teams collaborate if the script appeals to all involved.

“You need co-producers; for my previous film I had some from Denmark, Finland and Estonia. The institutes from these countries also poured in a lot of money for my last project. We decided to work together as they really liked the project and wanted to be part of it” - Producer

However the co-producing is always looked at with caution. The trust is extremely important. The person has to be trustworthy and the paper work needs to be clearly done. Hence the producers choose to co-produce only if they have a high level of trust in the other person.

Although it is formalized and structured approach to obtain funding for film projects it still requires wide usage of project networks. One of the key observations during the interviews was that finding finance for making a movie in Sweden is never hundred percent formalized, nor is it hundred percent informal networking, rather there is a proportion of each in how a producer finds the money. This will be explored in detail in the discussion.

“In no dimension, in no level it is purely formalized or informal way”.

But in any approach networks are used. Whether a producer contacts formal organization or he is trying to reach sponsor, he uses his network to achieve his goal. In this respect successful financing activity requires active networking and contacts. If a producer addresses to the formal institution to get his funding it would be easier to go through established contact point or his network within the institution. Even if the communication assumes sending official letters or acting in a formalized way

“The first contact in such organization would always be informal or personal.”

In this regard financing activity is crucial in order to explain the process of how project networks are mobilized and used for a movie project. Despite being structured, formal funding institutions allow space for networks to be used by project based organizations that look for financing their film making projects.

4.2.3 Hiring crew:

This activity includes finding and hiring appropriate people for a film project. Normally this activity happens once the script is confirmed and all the funding is provided. Typically there are two categories of people involved in the movie project: those who work directly with producer or the administrative staff and those who are directly involved in film shooting process.

“It is very important that I choose people who would work with me”.

Coordinator, secretary, location manager, first assistant director (First AD) etc. – these are the people producer would make sure to hire himself. On the other hand director would make his own “shortlist of candidates” to work with; from director of photography to sound recordist. Normally these people would work from project to
project and are highly dependent on networks to get access to information about ongoing movie projects and eventually to get involved in some of these projects.

Special consideration is given to actors. There are several ways of finding an actor for particular project. Sometimes, the hiring crew goes through the actor agencies that would have a database of actors encompassing actor’s portfolios, credits and experience. Another way is to work with actors that director would know in person as he might have worked with them before or to work with actors that are known or famous in this environment. Accordingly whereas the first way represents more or less formalized approach to hiring actors, the second relies on personal and informal networks.

In Sweden producers or directors can receive assistance from regional clusters such as Filmpool Nord for example on finding different people for their film making projects. These organizations can provide contact details as well as profiles of relevant personnel that might be useful for the project. Personnel hiring activity is very important to understand the nature of factors that mobilize the network and bring people to work with each other. Here we tried to recognize what makes people to agree to work with a specific project as well as what catalyzes and reinforces the connections among different participants of a project network.

**4.2.4 Finding locations and equipment:**

The last important activity for a pre-production stage of a movie project is finding locations and equipment. Here projects can rely on regional clusters assistance and on personal ties and connections. For instance if a producer wants to shoot his movie in India he would contact all of his friends and acquaintances in order to find out if any of them knows someone in India one can rely on.

“I would make several calls to find a person you can trust in a foreign country”.

It is interesting that producers would use official letters and official telephone contacts as a last recourse only in case they do not find anyone within their network who would be useful to them.

“If I have to shoot a movie, let’s say, in South Africa and neither me nor any of my friends have a contact person there I might have to contact someone I do not know there with official letter but frankly it is not the best choice”.

In addition to the factor mentioned above another major factor which leads to co-producing a project is that the project is inter-cultural and desires involvement from another country. For example, in case the producer would like to shoot the film in another location or the story involves another country.

“I also co-produced a movie with a Danish Producer because they wanted to shoot a part of the movie here in Sweden.”

“I co-produced a movie with a producer in South Africa because we wanted to shoot a part of the film in South Africa. The co-producer from South Africa took care of all the
Producers can also get help from Film Pool Nord on finding equipment and sets for their movies or they can use their personal independent networks. However in either case it would be networks since as mentioned already above formal institutions allow space for networks to be used by project based organizations that look for financing their film making projects.

Having discovered four principal activities in the pre-production stage of a film making project and their reliance on project networks mobilization we can now put the activities into the research model.

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Interesting enough that movie industry in Sweden is organized in a way that implementation of every of mentioned activities is happening using project networks of project participants where formal institutions such as Filmpool Nord, Film i Väst or Swedish film institute might be included. But even in the case when producers address themselves to such formal bodies their personal networks with these organizations can give them an edge which they would not have otherwise.

### 4.3 Factors leading to network mobilization

Interviewing different people associated with the film making process gave us an insight on the process followed in the pre-production stage. The crucial task ahead was to understand the various factors that cause network mobilization process for implementation of each of the activities.

It was shared by most of the interviewees that the process of network mobilization is person dependent and not standardized for any film project. There were some common threads observed among the answers given by the interviewees. We tried to categorise it into 4 factors which lead to network mobilisation.

- a) Attractive Script
- b) Established Network
- c) Proficiency of people in Industry
- d) Mentor or Advisor

The discussion part that follows will introduce each of these factors in the pre-production stage. Every factor will be analyzed with a view of all four activities in order to understand if it influences at least one of the activities, two, three or all of the activities in the pre-production stage of a film making project.
4.3.1 Attractive Script:

The precursor of the conception of a film project is the idea. As explained earlier the idea could emanate from a script writer, producer and director or even sent to the producer by some writer. This starts the film making process. All the subsequent steps in the pre-production stage are piloted by the idea.

“The first thing I do when I receive a script or a project is that I do a SWOT analysis; creative as well as economic”—Producer

Hence it is the idea that initiates the film making project. However it is observed that it is the attractiveness of the idea which mobilises the networks and aids in the development of the project. The funding for the films from the various institutes or even private investors can only be generated based on the attractiveness of the project.

“It’s the idea that guides the funding decision, based on the script or synopsis the organization decides to co-produce or co-fund the film”—Film commissioner

Thus, it is the quality of the script which must grasp the attention in order for the project to get initiated. In order to attract people to work on a particular project the idea plays the key role, established members of the film making industry agree to work with new producers only if the idea or the script catches their attention. The collaborative projects emerge only if the idea is attractive to the all the stakeholders. The project manager that is the producer needs to ensure that the project is attractive to all the stakeholders.

“I love to work with new people especially people I have a lot of respect for, I am still a new producer who is still establishing in the industry and I would love to work some people who are established, when I take my idea to them I rather make sure that I take a project that they are going to be really interested in”

Hence in the pre-production stage although the idea triggers the series of activities and initiates networking, its attractiveness determines the response of the prospective project participants. However it is also observed that it is usually the producer, director and writer triangle which is first mobilized by the idea. The producer, director or writer could first have the idea and then they start getting more people involved in the project. Once an established director, producer or executive producer is involved in the project and the project has been able to raise funds from the various established organizations it is classified as a good project.

Network mobilization resulting from an attractive script during various stages in the Pre-production stage:

The idea is generated, developed or formalized at this stage. The story could originate in any form; a book, a script sent by a writer, a story someone wants to share with the world etc. The writer, director, producer triangle ideally explains this process.

“I as a producer receive scripts through emails, post or people come up with stories to tell. I also keep a small diary in which I write when I am travelling, this is how some ideas come to me for films”
The most important aspect which brings these people together at this stage is that they can visualize the idea in same manner. The network is mobilized based on whom the initiator feels would have the similar vision of the theme. Thus, the initiator would like to work with people:

a) Who have worked on similar genre in their previous projects.
b) They have done some projects together in past and they feel have the same “creative eye” or “the same idea about story telling”.
c) Who would like to experiment. They have at some point in time expressed a desire to work with the person.

An established director or writer would agree to work with a promising producer or an established producer would agree to take up a project suggested by an upcoming director or writer only if the project appeals to him.

“I have always been interested when I see a new idea and when people talk about new idea” - from a Producer

After the idea is formalized the producer starts looking for the funds to realize the project. Although every project is unique and has different financiers for film, the producers follow a certain pattern in their approach for generating money.

It is explained in detail the process followed by the producer while seeking funding from the standard institutes. One of the major factors which guide this decision at these institutes is the “idea” of the project. The distributors, private funding bodies, the regional and national funding organizations base their decisions on the synopsis of the project received by them. The funds with the institutes are limited and many times they have to refuse certain projects, this decision is taken predominantly based on the idea and how it is offered to the institute.

“Sometimes I personally don’t like theme of a project but the project has some promising quality in a particular genre or region, we would still go ahead and fund the project, the project has to be promising” - Commissioning Officer

“I as a producer think that despite of your past performance it is idea or script is the most important thing. Is it a good feature film story or a documentary script that has a lot of weight in it for someone to fund it”

Some of the projects are “collaborative” in nature. The films are co-produced with producers from other countries. The idea triggers the co-production activities. The teams collaborate only if the idea appeals to all.

There are some other platforms where the producer can attract funding for their project. There are Film Markets where all the buyers from the television companies in the world are present. Producers go there sometimes with ideas and sometimes with films, you are provided with a list of people specifying whom do they represent. This provides the producers a platform to attract funding for their ideas and also establish a network.

“The Cannes film festival has a film market during the same time at another location in Cannes. Here the distributors and producers screen their films, sell them and showcase
their ideas, the market is a window for selling your film or your idea to another co-producer. The biggest film market is in Cannes. Although the festival is well known but the market is bigger, they screen about 800 films at the market. It has all kinds of people there, people who have the idea on a small piece of paper, a complete script or a ready movie etc. as a producer it is an amazing platform to get a list of all the people who might be interested to fund your film.” - Producer.

The crew is attracted towards a project also due to the idea. A promising story which has received funding from the institutions, classified as a good project would be an appealing proposition for many film workers. Many actors are interested in the project because they feel the project promising.

“If I want a particular cameraman, cinematographer or an actor to be a part of my film I would try to make sure that my project catches their attention”

Sometimes the producer or director feel that the story desires a particular actor, the network is then activated and the suitable person are pursued for the project.

“In my previous film we needed an actor with Hispanic looks and I did not know anyone, I asked a friend who is also a producer and she suggested me a guy she had worked with and he suited the role perfectly. I enjoyed working with and him and look forward to work with him again in future.”

Thus, to hire the crew the idea leads to mobilization of the network in different manners; it can attract people to work for a particular project or it can necessitate some people to be associated with the project.

The idea instigates the process of looking for locations and equipment based on its theme. Some films need to be shot in some specific conditions hence the producer mobilizes his/her network or looks to create a network in the area to carry out the production of the film. This process can sometimes be eased by the regional commissions. For example the Swedish Lapland Film commission, helps the producers by providing information regarding their region and the conditions available. There are other commissions like this in various part of the Sweden.

A producer seeking to shoot a film in another part of the world looks for some network in that part and tries to mobilize network through his co-producer, some peer who might have worked in that area or doing some research and creating a new network.

“I wanted to shoot a film along the river Vindelälven; I had no network in that area. I contacted some of my friends who had worked as newspaper correspondents in that region. They provided me some contacts and upon contacting them I was able to generate a list of people.”

At this stage it was observed that although it is the ‘idea’ that drives the process of finding locations and equipment, the factor ‘attractive script’ is not the precursor for mobilising the network for the same. Hence it seemed inappropriate to mention it as a factor driving the location and equipment search process.
Factors leading to network mobilization

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<td>Financing</td>
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<td>Hiring crew</td>
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<td>Finding locations and equipment</td>
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Attractive script

4.3.2 Established Networks:

The role of networks in film making projects cannot be emphasized enough. Networks aid not only the project manager to gather his team for the project but also provide and opportunity to the film workers in order to work on projects. The film makers cannot work in isolation, they are constantly involved in order to create a new network and sustain an established network in order to generate new ideas and also to transform their ideas into working projects that is, the films.

How are the networks established or created:

The networks exist as the interconnected relationships between various actors or organizations. In film making process these are created and sustained through various means:

a) **Formal Organizations**: The regional film commissions act as a network hub and help to create new network. These organizations also serve as a body to sustain these networks through organization of film convents, film festivals, some educational programs and also hold a database of various film workers working in the area. The film convents, festivals, training sessions act as a meeting point for people all around the country to come together; discuss certain issues regarding the film making process and also socialize and establish net networks.

> “Film festivals are a great platform to meet people and learn about their projects. Some training sessions such as ERVE, organized by the European Commission for young producers, provides them an opportunity to create a network with peers around Europe” – Film commissioner

> “The basic purpose of convents is to get people working in film industry get together, meet and talk about important issues. Also the organizations like film pool Nord want to be part of the Swedish film life so we host such convents, get people together and discuss all hot topics. For example, film politics, women in film, financing, and the new policies by Swedish film institute etc.” - Commissioning Producer

> “The regional part of Scandinavia has interest groups within them, if there have been films made these interest groups have information which can be accessed by someone desiring to make a film there. This helps when you are searching for a location or people for a new project” - Producer
b) **Research:** When a producer wishes to take up a project in a new area or genre, he conducts research and tries to create a new network in order to form his team. He tries to call up the regional offices in that location and expresses his desire and tries to sell his idea and get people involved in his project. He tries to use his existing networks and mobilize their networks, in order to achieve his goal.

“I work very independent when it comes to new areas; I try to find people on my own. There are some databases available at the regional centers, you call up people and establish a network with them. In the beginning it is scattered and you need to consolidate it however over time you build it up and then they become a part of your established network”

c) **Maintaining relations:** After working in the film industry for years the database of the producer develops and he has an established set of networks. After having worked with some people on projects he maintains relations with them. Hence after working on more and more projects his database keeps on increasing.

**Network mobilization due to “Established Networks” at the various stages in the Pre-production stage:**

The director, producer and writer triangle which comes together at this stage to finalize the story and script of the project is also a result of the networking existing in film making process. The initiator with the idea of the project approaches the like minded people through his existing network. If it is an upcoming producer or director and would like to work with some established personnel he/she looks around their network and tries to form an association with the desired person. This is sometimes done through the formal institutes such as the regional film commissions or sometimes using the network of their mentors.

“Sometimes some people come up to us with ideas and we know certain people can be suitable for a project. We just give them some recommendations if they ask help and then they go ahead and get in touch themselves”-Commissioner Producer

It is important to know the people at the formal organizations which provide funding. The producer needs to make his presence felt, this is mostly done through displaying his/her talent through their past projects. The established network in the film institute and other funding organizations helps to gain an edge over the limited fund all producers are vying for.

“I have been doing this for few years now, and I know most of these people by their first names. Although these institutes have a formal system the first contact with them is always personal. I send them the script; I call them up and ask them about it and what they think about it. They tell me what they think about it, their comments and they also help to provide information if the project has a history”-Producer

“Sweden is a small country, you usually know most of the people. For example there are 2 main people in film institute who decide about funding a film. One of them used to be a director we worked together on some projects and later on she went to work at the film institute, the other person and me also used to work in the same company earlier.”
Thus, the established networks play a key role in getting the funding for a project. It ensures that your script will be read and considered, the personal networks provide you the information regarding the reasons why the project was refused funding. The film institute is not the only organization that can help with funding, as explained earlier the regional funding bodies and distributors also provide funding for the projects. It is quite important for the producer to have a network with these organizations and also be able to raise funds through private equity if desired.

“In the film business today, there is no way you can make a film with a single funder. You can have up to 20-30 people or organizations involved in funding a film. Everybody knows you should have relationships with these people or organizations in order to obtain funding for your film.”

Although the producer makes sure that checks are done on all the people recommended for various roles and the contracts are in place he does not solely decide who should be a part of the team. Although there is no standard procedure to this but usually the director hires the photographer and the art director, they in turn hire their team of people. They bring in people from their existing network to work on the project. As explained earlier the producer tries to make sure he hires the office management who do the administrative work, the location manager and the First assistant director (FirstAD). They are the people in between the crew, director and the people at the office. It is important that the person chosen for this job has good relations with the producer as well as the director.

“The First assistant director should be able to work effectively with both the producer as well as with the director”

“if the director is a rookie or debutant and wants to work with a specific photographer or art director then the producer or the production assistant use their network, contact that person and offer him to join the team”

Thus good networks help in making a desired team, they also help the film workers to work with project they would be like to be a part of. Without networking it could be difficult to survive in the film making business.

“As a freelance film worker it happens both ways how you get new offers. Some times the producers talk among each other and suggest my name for some projects on other occasions, if I come to know about some project I contact the producers through emails and present myself. Networking is very important and you have to consciously work on it and maintain the long term relations”

While looking for locations for shooting the film the producer sometimes uses his network. If it is a location he has no knowledge about he uses his network in various ways as in other cases. The producers also share knowledge among each other. Although there are no formal structures or organizations where the knowledge is preserved, most of the knowledge is tacit and is shared among each other through
networks. The regional film commissions also provide a lot of support in this regard. They serve as information centres regarding their region and are helpful in providing information. Over time producers develop their database of networks and maintain long term relations with them.

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<td>Established network</td>
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### 4.3.3 Proficiency of People in the Industry:

> “If I know the person is professional and I like the way he works I will try to get him into my project”.

Producers look for specialists to attach them to their projects. In the same manner people are eager to work with professional producer who knows how to do his job. Most of the time it is very hard to give a definition of what a real professional is; most likely people might think someone is professional based on their values and beliefs that come as a result of their experience in the industry and opinions they have about particular person. Once producer knows he might have someone who can really contribute to his project through vast experience and knowledge he (producer) will try to get this person involved into the project. The network mobilization process through this factor will arise if people have mutual interest to work with each other. In this case it is their professional characteristics and working credits.

> “I will work with the person I hate if I know he is really good at what he is doing”.

This statement actually contradicts one of the factors discussed here – established network of people a producer has good relations with. Professionals a producer would like to work with may not be his best friends but what mobilizes a network in this case is the fact that they can add value to project through their skills and experience. Factors of proficiency and good relations do not exclude each other rather they tend to coexist. Different producers do things in different manner: some of them prefer to work with people he feels comfortable to work; others do not pay much attention to their personal relations as long as the project’s aim is reached.

Sometimes if producer knows a person is quite good at some particular job he can give more responsibility to this person or enlarge his scope of activity within a project. Doing this means assuming a certain risk but such measure helps to persuade people more easily to participate in the project thus allowing for quicker and more efficient network mobilization process.

> “I come to know some people through recommendation and I know they did something very good, and then I might offer them something else to do for my project. I am looking for hungry for job people”.


Such means of getting people involved provides additional motivation and interest for them to work on a project. Certainly much depends on personal ambitions and desire of crew to self develop and participate in new roles but if they are offered the chance this can result in quicker network mobilization. It is better that these people used to be slightly below in functional responsibilities from what they are supposed to do at new production; in this case they can make a step up and improve.

**Network mobilization due to “Proficiency of people in the industry” at the various stages in the Pre-production stage:**

Professional achievements of people involved in the script development are very important for the final success of the project. Especially this principle is relevant when a producer wants to launch completely new project. For example if a producer of documentary movie is going to shoot a feature film he will need a feature film director but his network includes only documentary films directors. In this case he will look into credentials of people whose recommendations he received.

“As I worked only with documentaries I asked my friends if they knew someone who could direct a feature film shooting”.

When producer has an idea of a script he would look for an experienced script writer to develop the script. Also when a director is going to shoot a movie he should find professional producer to cooperate with. This rule actually can be applied to any of the members of “triangular set”.

Experience and proficiency of a producer can be of critical importance for financing institutions in order to make positive decision to provide funds for a specific project. As a rule people responsible for providing money get to know about producers, directors or script writers based on their previous works and projects they have done up to date. Financing institutions need proof that the movie will be shot against the money constraints they are providing.

“I had a delay with my recent project, so next time I am afraid it will be hard for me to get money from Swedish film institute”

When a young producer is looking for financing his new project he will need to prove his project is viable and he will be able to carry it out against time and money constraints of financing body. In case of seeking funds with distributors and other institutes it is always helpful to have an established personnel attached to the project. It gives more strength to the project and getting funds becomes easier.

“Some times you can have a brilliant producer with not so good script but together with a really good director you can make a marvellous film.” –film commissioner

The success of a project is often associated with past projects of the producer or the director involved in the project. Their proficiency determines the value added to the quality of project. Professional achievements play big role in choosing and hiring people for shooting a movie. Obviously directors would try to attract best people to work for their movie projects.
“I was producing and directing a movie. I did not want to hire director since I had my own concept of shooting and I wanted it to be my way. But I needed a director of photography who would have the same concept of a film, the same feeling about how to shoot. I knew there was one director of photography and I liked the way he worked. I thought we could make a perfect match. So I invited him for my project and he agreed”.

Proficiency attracts people to work with each other. It is viewed as a guarantee that project would be a success. Sometimes it is also viewed as an opportunity to learn and gain knowledge. People like to work with established personnel in different fields in order to learn from them. For example, a debutant photographer working with an established director learns from him during the course of the project and carries the knowledge further to his next project.

“I had the opportunity to work with ‘ ‘ photographer, he is extremely proficient in his work. We really had a great time working together on the project and I learned a lot while working with him.”-Producer

Most of the people begin their careers in the film business from a lower level and work their way up while learning on projects they work on. Many of them start as production assistants or runners etc. and gain knowledge while working on different projects from established personnel.

“I have always wanted to produce a movie on my own, but I felt the need to learn more about it, currently I work as a production manager. You learn when you work on projects from established people, it’s learning by doing.”

However it is important to emphasize hierarchy that exists in the movie industry.

“You should always keep in mind that film making is a very hierarchical industry”.

In general positions of actors in hierarchy in movie industry should be in the same level. That is to say not widely known producers can hardly get the agreement of very famous director to work together over a project. Established directors would probably look at the name of a producer before giving their final principal agreement. The same logic should be used when producer or director tries to get best actors for their projects.

“If I call Brad Pitt, the first thing his agents are going to ask me: who are you?”

Another aspect here is that in order to get best people sometimes producers would ignore their personal relations with these people.

“I had to work thousand times with people I do not like. But I need them because they are the best I know and they agree to be here. We are all professionals after all”.

We did not find any empirical data that network would be mobilized in order to help established producer to find location to shoot or equipment. His credits and his experience are not valuable assets in this case. In Sweden if a producer requires a new place to shoot a movie he would directly contact one of institutions or someone he knows in person.
“We employ professionals here. So I expect when producers regardless if they are young or experienced contact us in order to find a place where to shoot a movie they would deal with people who know how to help them”.

Producer’s professional records would hardly help him to mobilize network of people to find a new location or equipment. Rather it is his personal ties that would do so.

Having analyzed the factor of proficiency and established position of people in industry we can summarize the findings below.

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<td>Script writing</td>
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<td>Proficiency and established position of people in industry</td>
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### 4.3.4 Mentors or Advisors:

Producers especially young, those who just start their film making career might need mentors to guide them in the intricacies of movie making process. Established producers would prefer doing things on their own whereas young film making managers sometimes need assistance of their senior colleagues to get things done better. It is important to note that certainly not every young producer would have a mentor or senior colleague who advises him how to do things properly but if a producer has his mentor attached to projects it would facilitate his film making projects in many respects. They are usually attached as ‘Executive Producers’ to the project. Sometimes only the reputation of the mentor can positively affect network mobilization process. This aspect of a mentors’ attachment to a project will be discussed further in the research.

“I will try to learn how to do things on my own but if does not work I will go to my mentor”.

Mentors can provide knowledge and expertise to producers in a wide variety of fields: from providing contacts to giving practical solutions on how to hire crew and personnel. They serve as a source of very useful information for producers especially those who just start their own production company and who are in the business quite recently. Mentor help producer to learn how to do many things in particular when it concerns absolutely new sphere of activity for the latter.

“Mentor can help me to access his established network”.

For example, when a producer is looking forward of making completely new project which he has not ever done before such as making a movie in completely different location or making a movie of different genre from what he used to do before mentor can serve as a useful source of information for possible people network which producer might get access to. In this sense mentor can help to mobilize network by providing more opportunities of his personal existing network.
“When I start a project and do not know where to go I ask my mentor if I can attach him to the project”.

Attaching a mentor to project considerably enlarges the network scope and contributes to producer’s knowledge how to carry out particular project. This knowledge also includes how to mobilize the network so that mentor contributes to the project from two network dimensions: he provides additional knowledge how to mobilize the network and he positions himself as a source of additional network opportunities.

Very often if producer manages to attach his mentor who is quite famous in movie industry to project it gets much easier to mobilize the network just by referring the name of mentor and the fact that he is involved.

“I have my mentor, one of the main executive producers in Sweden. Every time I need to build substance to my project I give name of my mentor. Suddenly my project is more solid in their eyes and people get interested in it. They are not interested in me. They are not interested in the project; they are interested in this executive producer who is behind the project with his network”.

As a junior project manager producer gets guarantee of a project success if he attaches the name of a senior project manager. People around the project receive the feeling of a project high quality and are keener to participate. In movie industry people are eager to work with famous people as it can bring them recognition, additional opportunities in industry and networking. Mentor’s big name serves as a network mobilizing factor for all four activities in the pre-production stage. Below advising role of mentor is considered.

**Network mobilization due to “Mentors or Advisors” at the various stages in the Pre-production stage:**

During the development of a script mentors can suggest who would be the right director or the right script writer to contact in order to get the script done in the best way. He can help producer to mobilize relevant network for the best coordination of the script writing process and development of final document.

“During my first project I was looking for director who would agree to work with me; my mentor gave me one name, I called the guy and it finally worked out”.

Mentor is the one who can help to identify whether the script will turn out to be successful or not and whether it is worth undertaking the project. His experience, understanding of market needs and knowledge of the industry can be very useful for a producer to make his first steps and to survive in the dynamic and competitive industry of film making. Hence we can confirm that mentor is an important factor that helps to mobilize the network during the script writing activity.

Obviously mentor can help in offering number of contacts to producer for getting funds for shooting a movie. Producer can rely on his mentor when looking for additional money sources in case they have built trust and good relations between each other.

“Should I need extra money I can ask my mentor if he knows someone”
Mentor if he is participating in the project and if he is famous in the industry can serve as a guarantee of a movie, its trademark and it becomes easier to obtain financing from formalized institutions. In sum mentor can be considered as a network mobilizing factor in obtaining sufficient financial resources. Mentor can provide wide network of people who were involved with him in different film making projects.

“I needed a good camera man, I asked my senior advisor, and he just had one he was working with recently”.

Mentor plays an important role in providing contacts of people producer would potentially work with. By relying on his personal ties or professional qualifications of people he knows in the industry he adds value to producers’ network.

Mentor can suggest a producer what exactly he might need for a project or what would be the best place to shoot the movie. Sometimes mentor has a wide network of international contacts if a producer wants to expand his projects to other countries. Besides, mentor can provide contacts for finding relevant tools and equipment for movie shooting process.

Mentor, if producer is lucky to have one plays significant role in mobilizing network for a project. In fact he can contribute to all four activities in the pre-production stage of film project by providing his knowledge on how to mobilize network and providing his own sources.

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Chapter 5: Conclusion

5.1 Findings of the study

The nature and the analysis of data collected for this research permit us to answer the research question raised in the thesis. The phenomena of how network mobilization process occurs in project based organizations such as film making projects can be explained through identifying and understanding the factors that lead to the mobilization of project networks for making a film. The factors that were discovered and analyzed in this research serve as conditions through which the network is activated. In other words these factors contribute to the network mobilization process which takes place during the pre-production stage of a film project. Pre-production or initiation stage in film making project is crucial phase to consider in order to understand how network formation takes place and how it influences the whole project. Once the project network is mobilized it shapes a film making project and contributes to its implementation.

We divided pre-production stage of a film making project into activities where implementation of each of the activities required mobilization of project network. Such a division helped us to analyze in detail each factor and to reveal the degree of its influence on the pre-production stage in general. We analyzed each factor to see if it influenced network mobilization to carry out each of the activities. The results containing identified factors and activities are summarized in the table below:

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Results show the factors discovered lead to network mobilization to carry out most of the activities in the pre-production stage for making a film. In other words when a film making crew needs to realize every activity in its pre-production stage most of identified factors if used will help them to mobilize the network. Understanding the factors and how each factor influences network mobilization process to realize activities is crucial in understanding how film making project manager can mobilize project network to deliver his project.

On the basis of the factors and activities analysis we can conclude that since the identified factors contribute to network mobilization process for realization of almost all of the activities in the pre-production stage of a movie project they contribute to general network mobilization process in the preproduction stage for carrying out a movie project.
Each of these factors is an asset for a project manager that would help him to initiate film making project. Attractive idea, availability of mentor and established network are needed to mobilize the network in order to carry out every activity in the pre-production stage.

Attractive script of a future film, if its concept shared by potential director, script writer and producer can help to bring them together to work over a script. If the story is good, producers are able to receive funds for a movie project. Thus the most important characteristic that drives this factor is the ‘Uniqueness’ of the story. An attractive or distinctive story or script can help to attach to film project a crew. However it is rather availability of idea that leads to find location and equipment than attractiveness of the script.

Established network of a producer with built in trust and good relations in is a necessary factor by itself to mobilize the network for next film making project. His knowledge of directors and script writers contributes to script writing activity, makes it easier to receive funds, helps to attract desired people and facilitates scouting location and equipment for his project. The trust on the producer guides many decisions such as funding. This trust is gained over years as the producer is a part of the established network of people working in the organization. People tend to work with people they have worked with before and the people they know; this is kindled through long term working relations.

Availability of mentor with his experience and network would be a support in bringing together “triangular set” of director, producer and script writer to work over a script; it can give access to financial resources, crew and will help to identify people who would guide to location and equipment for shooting. The presence of mentor on a project attaches importance to the project; it gives the producer power to attract people to work on the project and also obtain funding for the same. However, a high level of trust between the mentor and producer is essential. Attaching his reputation to the project run by a new producer requires the mentor to have a high level of trust on the individual and his abilities.

Finally, proficiency of people in industry attracts them to each other to work over a script development, serves as a proof of quality and facilitates receiving funds and attaches people to each other for shooting process. There are two important characteristics which drive this factor; learning and power. Film making is a creative field which involves a lot of on the job learning. The young producers or directors learn while working on projects with established people. They gain knowledge as they work on different projects and this aspect attracts people to work on certain projects with the established personnel. The second aspect power, is exhibited by the fact that an established position or expertise in the field gives the producer or any other film worker power to attract people to work on his project. People tend to work with them for 2 major reasons: their presence qualifies it as a good project and it provides them opportunity to learn from it. No correlation was revealed between proficiency and finding location, we explain it that activity of finding location does not require someone to be established professional to mobilize the network.
The factors and their characteristics discovered in this research that contribute to network mobilization for carrying out each of the activities in the pre-production stage are summarized in the chart below:

**Chart 1:**

<table>
<thead>
<tr>
<th>Pre-Production Stage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uniqueness</td>
</tr>
<tr>
<td>Attractive Script</td>
</tr>
<tr>
<td>Trust</td>
</tr>
<tr>
<td>Established Networks</td>
</tr>
<tr>
<td>Good</td>
</tr>
<tr>
<td>Script Writing</td>
</tr>
<tr>
<td>Financing</td>
</tr>
<tr>
<td>Hiring the Crew</td>
</tr>
<tr>
<td>Finding Locations and Equipment</td>
</tr>
<tr>
<td>Mentors or Advisors</td>
</tr>
<tr>
<td>Proficiency of people in the industry</td>
</tr>
</tbody>
</table>

**5.2 Need for further research**

This research is aimed to reveal those factors that attach people to each other and lead to network mobilization process. Hence, we conclude that combination of discovered factors will lead to network mobilization by producer in order to carry out activities in the pre-production stage of a film making. At the same time two issues arise at this stage of factors analysis that can be explored further: whether any single factor is sufficient by itself to mobilize a network and estimation of relative weight of any of these factors compare to others to influence the process of mobilizing project network.

We believe it is still unclear whether any single factor by itself is sufficient to lead to network mobilization process. Undoubtedly producer would find himself in a winning situation if he possesses all the factors or at least combination of two or three. At the same time at this point we are not ready to answer positively to the question if a producer would be able to mobilize a network for film making if he possesses only one factor. For example producer might want to mobilize a network since he believes in the proficiency of people in industry he wants to work with and his working credits are honored by others but he does not have mentor he could ask for advice, his network in
industry is not well established and he lacks attractive idea for his future film. Attractive script was revealed to be considered the main factor that initiates the network mobilization process for making a film. This statement reflects opinion of majority of respondents. It is almost impossible to start a film project and mobilize network without having solid idea about future film. At the same time good and sound script does not provide guarantee that the network necessary for implementing the project will be mobilized. It can happen or can not.

Accordingly the relative weight of factors for the decision to start network mobilization is somewhat unclear. We believe it is hard to generalize which factors are more significant and which are less influential to activate project network. In general attractive script might be assigned the biggest weight in leading to network mobilization among the four factors. Nevertheless such an assignment would bear situational and subjective character so every time we would like to investigate relative importance of four factors for network mobilization we should consider immediate and situational framework of a film project under consideration. That is to say in different situations some other factors can overweight attractive idea in having the biggest impact on network mobilization and this phenomenon can be the field for future research in film making projects.

5.3 Recommendations to industry participants

There is a need for more formalized and explicit knowledge about project networks in film industry in Sweden. For instance respondents expressed an opinion that creation of a formal database containing potential participants of project network that is to say names of producers, directors, actors and so forth would facilitate at least primary access to project network. In fact the regional database already exists reflecting all the major players in movie industry in north of Sweden created by Swedish Lapland Film Commission. Hence potential creation of database encompassing industry participants in country wise level could lead to providing film making projects initiators initial information about possible directions of network mobilization process. Such an explicit knowledge would allow for easier access to network and its activation.

5.4 Inducing project network theory for project based organizations from film making project

From the general theoretical standpoint we can conclude that project network plays vital role for project based organizations. In order for project based organization to be organized and initiate the project the network should be mobilized. Factors that contribute to network mobilization process play vital role in overall viability of project based organization and its performance. It is important to mention again that for the purposes of this research we refer to PBO as a single project that brings people together to work over it with further dissolution in mind.

In this context moving from specific film making projects to general theoretical aspect of PBO we can derive the factors that contribute to network mobilization process in project based organizations. Making analogy with attractive script for a film project the factor that would mobilize project network for PBO is the project itself or its content. In other words attractiveness or content of a project serves as a condition to create PBO and all the activities around it. Bearing specific project in mind PBO is created by its initiators in order to be dissolved once project is completed. Accordingly we believe the
next factor that would contribute to project network mobilization is already existing established network of a project manager. Through his network he is able to bring people together to work over a new project and this network provides him resources for PBO creation. Moreover, senior project manager can provide assistance to junior project manager in mobilizing his network for a project. Analogically to mentor senior project manager can contribute his experience and his own network for launching a PBO. Finally, proficiency of people in project manager’s network would serve as a factor leading to easier project network mobilization for undertaking a project.

We believe four factors discovered in this research can be applied to general PBO concept and would help to better explain how project network is mobilized during the initiation stage of a project based organization. Project content, established network of project manager, senior project manager and proficiency of people in project manager’s network would facilitate network mobilization process for a PBO. However, this hypothesis requires further research and needs evidence to analyze whether it can be applied to different industries where project based organizations are used. We believe this direction of research would be particularly interesting in understanding the mechanisms that are used in order to activate project network in project based environment.
Chapter 6 Bibliography:

53. WORLEY T., (2005), Using constraint management to optimize motion picture production management. Project management journal, 36(4), 44-52.
Appendix: Interview Questions

Appendix A: Questions for the Film Commissioner and Commissioning Producer

1. Is he/she (the producer) solely responsible for hiring the crew and ensuring the successful initiation stage or is this responsibility shared with someone else? (if in special situations only then need to exemplify)?
2. How does SLFC work as a hub for networks for movie making? (To mention - staff, money, place)
3. On what basis they reject financing and assistance to a film? (it is regional by default)
4. What kind of events and activities would promote networking among producers and film makers?

Appendix B: Questions for the Producer and Production Assistant (1 Hour Interviews)

1. What is the standard procedure followed by a him/her (producer) in a project? (how the network is activated)
2. How the network is usually created? (how people get to know each other)
3. What is the duration of the initiation process of the film?
   - Under what circumstances would this duration be extended? (Is it related to people or some other factors)
4. Do you have any formal instructions or guidelines to start with the process of movie making?
   - If yes, how often do you follow it
   - If no, do they think there is a need to formalise the tacit knowledge.
5. Does a producer learn from other producers/directors before working on a different project (which involves new locations or subjects)?
   - If yes, how do they share the knowledge among each other?
6. What is the key factor that brings people together to work on a project: personal ties or attractiveness of the project?
7. Who are the key people for the project? Is the process of hiring them different from hiring other team members?
8. How long was the longest network of people followed by you in order to hire/acquire resources for your project?
9. A usual project would involve how many people you have never worked with before?
10. How would you prefer to work, with people you know or with people with past experience in similar projects?
    - If yes, why do they prefer to work with people they know?
    - Would they prefer to work with their family members?
11. Does a production company have an established set of staff, employees and equipment?
12. Is he/she (the producer) solely responsible for hiring the crew and ensuring the successful initiation stage or is this responsibility shared with someone else? (if in special situations only then need to exemplify)
Relations within the team:

13. Is the focus of the producer only on the output the project or is the producer also interested in the building long term relations with the project team?
14. How strong is the control of the producer on the working of the team members?
15. If there was a situation where people with conflicts were required to work together, how are such situations handled?
16. How often do you have to persuade people to work with you?
17. How does the producer initiate team building in the new project team?
   o Do they have any team building sessions or get together?

Specific situations:

18. How do you reach to other institutions for financing other than the standard like film institute, SLFC, etc?
19. Has there been any project in which you have taken some measures which were different from the usual process?
   o How does the producer build the network while working on a project which involves a completely new subject or location for him/her?
20. How do they confirm the competency of a recommendation? (for e.g. If someone suggests a person for a job, do they test him or do they believe on the word of mouth)
21. Are they open to new ideas or they tend to stick to their conventional forms of working?
22. Do they use internet portals for hiring crew? If yes for whom and in how many cases?
23. Are they comfortable with the formal mechanisms of networking? (film commissions)
   o If there is a fear that other will take up ownership over project?
24. What is the mode of communication preferred for activating the network?
25. Does the producer always use contracts with the project team members?
   o Is there any case where any exception is made, if yes specify.
26. Do you rely more on formal organizations or personal networking?
27. Do you use project networks as a source of information of what is happening in the industry?

Appendix C: Questions for the Producer (30 Min Interviews)

1. Do you have any formal instructions or guidelines to start with the process of movie making?
   o If yes, how often do you follow it
   o If no, do they think there is a need to formalise the tacit knowledge.
2. What is the key factor that brings people together to work on a project: personal ties or attractiveness of the project?
3. Does a producer learn from other producers/directors before working on a different project (which involves new locations or subjects)?
   o If yes, how do they share the knowledge among each other?
4. How would you prefer to work, with people you know or with people with past experience in similar projects?
   o If yes, why do they prefer to work with people they know?
   o Would they prefer to work with their family members?
5. Is the focus of the producer only on the output the project or is the producer also interested in the building long term relations with the project team?

6. Are they open to new ideas or they tend to stick to their conventional forms of working?

7. Are they comfortable with the formal mechanisms of networking? (film commissions)
   - If there is a fear that other will take up ownership over project?

8. Do you use project networks as a source of information of what is happening in the industry?

9. Has there been any project in which you have taken some measures which were different from the usual process?
   - How does the producer build the network while working on a project which involves a completely new subject or location for him/her?

10. How does the producer initiate team building in the new project team?
    - Do they have any team building sessions or get together?