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Coordination of inter-organizational projects within creative industries: A contextual perspective

'No project is an island' (Engwall, 2003)

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Abstract

Title:	Coordination of inter-organizational projects within creative industries: a contextual perspective	
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Background:	Inter-organizational projects have become common forms of organizing in various industries such as construction, advertising, music, film making etc. The unique structural nature of Inter- organizational projects coupled with the fact that they carried out through the participation of multiple organizations, raises issues of coordination. Particularly when it comes to creative industries, coordination is challenged by demand and transactional uncertainties. In order to understand how inter-organizational projects achieve coordination in such situations, it is important to study their interior processes putting in consideration their environmental context.	
Aim:	The aim of this research is to study how network embeddedness enhances coordination in inter-organizational projects within creative industries.	
Definitions:	Inter-organizational projects: are projects that are carried out through the collaboration of multiple legally independent organizations.	
	<u>Inter-organizational networks</u> : refer to sets of long-term ties among independent organizations that are engaged in continuous exchange relations.	
	Embeddedness: refers to the continuous interaction of individuals, organizations, projects etc. with their environmental context.	
	<u>Macrocultures</u> : refer to the shared beliefs, norms values rules and practices with in inter- organizational networks that guide members on their actions.	
Methodology:	A qualitative approach using a multiple comparative case study was conducted. Accordingly four projects chosen from creative industries were studied using both primary and secondary data.	
Completion &: Results	Macrocultures that are embedded inter-organizational networks facilitate coordination within inter-organizational projects. Further projects that differ in their constituents task nature, time duration and team composition relied on different types of embeddedness for coordination.	
Key words:	Inter-organizational Projects, Inter-organizational network context, Embeddedness, macrocultures, coordination, creative industries.	

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Table of contents

1. Intr	oduction	1
1.1.	Background and previous research	1
1.2.	Problem statement2	
1.3.	Purpose, scope and research questions	4
1.4.	Target groups	5
1.5.	Structure of the thesis	5
2 The	poretical Frame of References	6
2.1.	Inter-organizational projects: nature and characteristics	6
2.2.	Operating conditions of IOPs in creative industries	7
2.3.	Coordination in IOPs	9
2.4.	Dimensions of IOPS	
2.5.	Dimensions of Inter-organizational Projects	
2.5.3	1. Task	. 14
2.5.2	2. Time	. 17
2.5.3	- 3. Team	. 19
2.5.4	4. Embeddedness	. 21
2.6.	Multiple environmental contexts	.22
2.7.	The inter - organizational network context (ION)	23
2.7.2	1. Relational Embeddedness	. 24
2.7.2	2. Structural Embeddedness	. 24
2.7.3	3. Positional Embeddedness	. 25
2.8.	Macrocultures in Inter-organizational networks	.27
2.9.	Relating temporality with permanence	.28
2.10.	Summary of theoretical framework	.29
2.11.	Theoretical concept map	30
3 Mei	thodology	21
3 1	Research nhilosonhy	31
3.2	Research strategy	31
3.2.	Research Design	32
3.3.1	1. Unit of analysis	.32
3.3.3	2 Selection of cases	.32
3.3.3	3. Data collection	.34
3.4.	Data analysis	
3.5.	Validity and credibility	
3.6.	Limitations of the study	
Λ Γ		20
4. CM	The process of interviewing	20
4.1. 1 0	Droject one (Direto Week)	.59
4.2. 1 2	Project one Pildle Week	.40
4.5.	FIUJELL LWU Gagalili	.44

4.4.	Project three: 'Jazzy Kitchen'	49
4.5.	Project Four: 'Land of Oblivion'	55
4.6.	Summary	60
5. Ana	alysis	61
5.1.	Overview of the comparative case study	61
5.2.	Network embeddedness and coordination	63
5.2.	1. Role of social coordination mechanisms	
5.3.	Project constituents and Embeddedness	69
5.3.	1. Relational embeddedness	
5.3.	2. Structural embeddedness	71
5.3.	3. Positional embeddedness	72
6. Con	nclusions and discussion	74
6.1.	Answers to Research Questions	74
6.2.	Discussion	75
6.3.	Implications and further research perspectives	76
7. Ref	erences	77
7.1.	Primary sources (Interviews)	77
7.2.	Secondary soruces	77
7.3.	Internet sources	84
Append	lix: Interview questions	85

List of Tables

Table 1: Structure of the thesis	5
Table 2: Summary of extracted elements from the diamond model (Shenhar and Dvir, 2007)) 12
Table 3: Projects' profile	34
Table 4: Chosen IOP's variables for analysis	34
Table 5: Profiles of the respondents.	39
Table 6: Cases and their constituents.	60
Table 7: Relating embeddedness with coordination patterns	63

List of Figures

Figure 1: Typology of permanent/ temporary organizing	7
Figure 3: Dimensions of IOPs represented in the TTTE model	10
Figure 4: The NTCP model / The Diamond Model	11
Figure 5: Summary of dimensions of IOPs	13
Figure 6: Summary of the task dimension of creative IOPs	17
Figure 7: The time dimension of IOPs within creative industries	19
Figure 8: Relation between individuals and team	20
Figure 9: The team dimension of creative IOPs	20
Figure 10: Embedding projects in multiple systemic contexts	22
Figure 11: The dynamics of IONs	26
Figure 12: Theoretical concept map	
Figure 13: The components of data analysis: interactive model	
Figure 14: Project workflow of 'Pirate week'	40
Figure 15: Disney Channel Russia Logo. Global Brand localized for Russia	41
Figure 16: The shot from commercial of 'A.N.T. Farm', the Disney show	42
Figure 17: ION for 'Pirate week'	43
Figure 18: Project workflow of 'Gagarin'	45
Figure 19: The scene from musical 'Gagarin'	47
Figure 20: ION for 'Gagarin' project	
Figure 21: Project workflow of 'Jazzy Kitchen'	50
Figure 22: Episode from 'Jazzy Kitchen' concert	52
Figure 23: ION- for project 'Jazzy kitchen'	53
Figure 24: A stage designer adjusting the light for the concert	54
Figure 25: Project workflow for 'Land of Oblivion'	55
Figure 26: Michele Boganim (director) and Olga Kurylenko (leading actress)	56
Figure 27: ION for project 'Land of Oblivion'.	58

Acronyms

IONs:	Inter-organizational networks
IOPs :	Inter-organizational projects
NTCP model:	Novelty, Technology, Complexity, Pace model (a.k.a. the diamond model)
TTTE model:	Task, Time, Team and Embeddedness model

1. Introduction

The objective of the introductory chapter is to provide a background to our thesis. The chapter will commence by looking back at different researches regarding our topic, highlight problem areas and prevailing debates. The chapter further continues by defining the purpose, scope and research questions. Finally, a structure of the thesis will be presented.

1.1. Background and previous research

Project-based organizing has become a common tendency among contemporary organizations. They initiate projects to an increasing extent, not just for handling extraordinary undertakings, but also to carry out their ordinary operations (Engwall, 2003). Several reasons have been discussed for this shifting trend. Some include, flexible and adaptive and 'hyper efficient' ways of production, mitigation of long-term resource commitment, desire for innovative products and services (Bakker et al, 2011; Grabher, 2004a). This new trend has been referred to as 'the neo- industrial organizing' (Ekstedt et al, 1999, p. 31). It recognizes two factors responsible for the shift – the push factor and the pull factor. The former is attributed to the effects of communication and information technology, which change work structure and flexibility. The later relates to the diversified preferences of consumers' needs for customized products that in turn require firms to adopt market responsive organizational forms (Grabher, 2002a; Ekstedt et al., 1999). Söderlund (2011) sums up this rationale for the prevalence of project form organizations in three broad categories: realization of benefits of complementarities, to sort out the problem of cooperation and the problem of coordination. Sydow et al (2004) argued that projects can mitigate traditional barriers to organizational change and innovation. In this sense each project is presented as a temporary and relatively short-lived phenomenon. Hence organizations prefer initiating projects instead of establishing a new department or division because projects do not pose as much organizational resistance and costs (Williams, 2005).

Previous research has forwarded diversified contributions to the project management field and there exist a wide range of types and typologies of projects (Söderlund, 2011). Accordingly, the study of project management depends on the type of project under consideration. Adopting this logic of classification to limit the theoretical scope of this research, the main topic of this research revolves around one specific type of projects: inter- organizational projects (Hereafter IOPs). Inter-organizational projects represent time-limited interactions between independent firms that work together on shared activities towards a common goal (Jones and Lichtenstein, 2008). Dietrich et al

(2010) argued that, in many industries the ability to accomplish projects requires collaboration among multiple organizations. These include consulting and professional services, cultural industries, high-tech, and complex products and systems (Bakker et al, 2011; Jones and Lichtenstein, 2008; Sydow et al., 2004). Considering their increasing prevalence in a wide variety of industries, we see the need for putting attention to these distinct forms of organizations. The industrial context we are studying in this research focuses on creative industries.

Broadly speaking, creative industries can be defined as 'area of overlap between cultural and commercial activities' (Turok, 2003, p. 552). It represents an umbrella term, which includes 'all or some of the arts, media entertainment and associated branches of knowledge economies' (Bilton, 2007, p. XVI). These economic activities have substantial artistic and creative input, and they transmit meaning in commodity form (Galloway and Dunlop, 2007). Analyzing literature in that field, we can sum up several distinctive features of creative industries: first of all, they produce 'only ephemera and rhetoric' in contrast to real industrial sectors (Potts et al, 2008, p. 1). Bilton (2007) complemented that issue by the idea, that creativity should produce new, useful and valuable products. Secondly, according to notion of Howkins (2001) and Garnham (2005) intellectual property plays an important role on 'creative economy' as all activities are covered by it. Finally, it is important to mention the origin of creative industries is 'individual creativity, skill and talent' (O'Connor, 2007, p.42) Therefore, the value in these industries is generated by creation of new ideas and its application (Flew, 2004; Galloway and Dunlop, 2007; Boon et al, 2009). The paradox of interplay of creativity of individuals and business, calls for special flexible form of organizing that supports synthesis between art and commerce (Christopherson 2004). The 'economy of creativity' indicates that production in these sectors is realized through specific, 'temporary and project driven organizational modalities' (Bettiol and Sedita, 2011, p. 469). Moreover, most projects in creative industries are carried out in collaboration with autonomous parties resulting interdependencies between actors, activities and resources (Caves, 2000).

1.2. Problem statement

Inter-organizational projects represent suitable organizational forms for the production of creative products and services (Bilton 2007; Jones and Lichtenstein 2008). However, their very structural nature and environmental conditions raise coordination issues. First of all IOPs are characterized by the temporary participation of different parties, within a structure that dissolves once the project goals are met (Jones and Lichtenstein 2008). Secondly, IOPs in creative industries are subject to two

types of uncertainties: demand uncertainty and transactional uncertainty. Demand uncertainty is related to the volatile nature of demand that stems from rapid shift of consumer preferences (Jones et al., 1997). This is especially true for creative segments such as, film, music, fashion and design as it is difficult to predict consumer reaction in advance (Faulkner and Anderson, 1987; Jones et al, 1997; Mariotti and Cainarca, 1986). Transactional uncertainty comes from the collaborative nature of jointly producing goods and services. It relates to the challenge in aligning various participants' logics of action with regards to their contributions (Jones and Lichtenstein, 2008; Jones et al., 1998).

In order to understand how IOPs achieve coordination under conditions discussed above, we will briefly describe two strands of research regarding the defining characteristics of projects. The first one involves literatures that emphasize the 'unique' nature of projects (e.g Goodman and Goodman, 1976) characterized by their 'one-off' and 'exceptional' qualities (Lindkvist et al, 1998; Gann and Salter, 2000). The second one is reflected particularly in the work of (Grabher, 2002 a, b, 2004 a, b; Engwall, 2003; Lundin and Söderholm, 1995) and revolves around the 'repeatable patterns of project activities' (Bakker et al, 2011, p.782). Here, researchers focused mainly on relating temporary aspects of projects with their history and environmental context that are relatively permanent (Engwall, 2003). According to Jones and Lichtenstein (2008) IOPs are temporary time-limited systems but also embedded in more permanent contexts. Referring to Manning (2008), projects are only to some extent unique and detached from their environment as they rely on routines, norms and practices that exist within their environmental contexts. These contexts both 'facilitate and constrain' activities inside projects (p, 30).

Supporting this view, Bakker et al (2011) proposed a four dimensional framework that helps to understand the link between temporary and permanent aspects of IOPs. This four dimensional framework for analyzing temporary organizations includes three constituents of project: time, task and team and a fourth dimension namely embeddedness. While the first three dimensions focus on the interior activities of projects, the fourth dimension represents the link between the interior constituents with their environmental context (Bakker et al., 2011; Manning, 2008).

According to Manning (2008), projects are embedded in multiple contexts that range from a single organizational unit to the wider society. However, he noted that, the impact of a given environmental context depends on the characteristics of the project under consideration. Our research will focus on one type of environmental contexts discussed by Manning (2008): inter-organizational network context. Network embeddedness in the case of IOPs refers to development of ties among project parties (individuals or organizations). These ties emerge from repeated collaborations within the network. Project researchers (e.g Manning and Sydow, 2011; Jones and Lichtenstein, 2008) describe network embeddedness as long-term organizational, relational and institutional ties that go beyond the duration of a single project. The interplay between project constituents and the network context has important implication for the project management process. For example Sydow et al (2004) studied the network context from the theoretical perspective of knowledge and learning. The relatively permanent nature of networks helps organizations to overcome 'organizational amnesia' and serve as repositories of knowledge and arenas for learning (Sydow et al, 2004). According to Söderlund (2000), networks that reside outside the temporary organizations provide informal mechanisms of coordination and control that involve, trust, loyalty and reciprocity. Jones and Lichtenstein (2008) have identified inter-organizational networks as facilitators of coordination in multi-firm projects.

Our research will investigate how network embeddedness facilitates coordination in IOPs within creative industries. We will consider the concept that projects are temporary systems but rely on more permanent forms coordination and control. The interaction is facilitated by the relations and ties been developed among project participants from repeated projects in a network (Sydow, 2006). Following this argument, we will further investigate how network embeddedness enhances or constrains coordination of creative IOPs.

1.3. Purpose, scope and research questions

The purpose of this research is to explore the relation between network embeddedness and its impact on coordination within IOPs. Accordingly we analyze how interior operations of IOPs depend on their wider network context in order to maintain coordination. Further, the research will discuss different types of network embeddedness based on the nature of the ties between the parties of IOPs within a network. The industrial context in the study focuses on creative industries as they represent relevant examples where IOPs operate under conditions of demand uncertainty and transactional uncertainty (Jones and Lichtenstein, 2008). Although it is not the purpose of this research to put forward a universal and directly testable framework, we intend to suggest some basic subsets of theories and concepts on IOPs. Thus our contribution is mainly to provide empirically grounded analysis based on existing theories. Accordingly, we draw concepts and ideas from different theories including project management, strategic alliances, embeddedness, network, coordination and structuration theories.

Hence we have developed our research questions in the following manner:

- 1. How does network embeddedness facilitate project coordination in IOPs under situations of demand uncertainty and transactional uncertainty?
- 2. How do the characteristics of different IOPs in terms of time duration, task nature and team composition, affect which types of network embeddedness projects rely on for coordination?

1.4. Target groups

This research primarily addresses practitioners, who are interested or directly involved in inter-organizational collaborations, particularly in creative industries. Furthermore, it provides important theoretical ideas for researchers who would like to develop on the concept of network embeddedness and its implications for coordination in interorganizational projects further.

Chapter one	Presents the general background and previous research on inter-			
	organizational projects within creative industries. The objective and scope			
	of the study and the research questions are presented.			
Chapter two	Provides the theoretical frame of references and covers theories and			
	models to understand inter-organizational projects, network			
	embeddedness and coordination.			
Chapter three	The methodology chapter provides the choice of research design , data			
	collection and analysis methods employed for the study.			
Chapter four	Empirical part presents the four projects that are used as our cases for this			
	research.			
Chapter five	Analysis chapter presents the results of our findings and generalizations			
	based on the frame of references. Theoretical gaps, with the potential for			
	further research are also presented			
Chapter six	Discussions and conclusions will be presented along with implications for			
	further research			

1.5. Structure of the thesis

Table 1: Structure of the thesis

2. Theoretical Frame of References

The objective of this chapter is to present theories in relation to coordination of IOPs within creative industries taking the environmental context into consideration. Accordingly, previous researches regarding Inter-organizational projects, their nature and structures and their environmental conditions will be presented. Finally, theories regarding the interaction of IOPs with their network context in terms of facilitating coordination will be discussed.

2.1. Inter-organizational projects: nature and characteristics

Inter-organizational projects represent multiple organizations brought together on a temporary basis to work on shared activity (Jones and Lichtenstein, 2008). Despite partnering firms in IOPs are legally autonomous, they are functionally interdependent for the period of their interactions (Bakker et al, 2011). DeFillippi and Arthur (1998) described them as single-project organizations dissolve after accomplishment of goals. Jones and Lichtenstein (2008) identified several essential characteristics of IOP ventures. First of all, inter-organizational projects coordinate activities only for the duration of the project and will be disposed of once their goals are met. Secondly, the nature of collaboration of such projects distinguishes them from other forms of alliances (e.g joint ventures), which are established on a relatively permanent basis. Third, inter-organizational projects lack traditional hierarchical structure between the collaborating actors and therefore require distinctive form of coordination and governance (ibid).

Aiming to identify characteristics of IOPs, we have adopted the framework proposed by Söderlund (2000) to analyze temporary and permanent organizations. Given their defining characteristics described above, IOPs exhibit the features of 'temporary organizing' represented in the lower right quadrant of Figure 1. From the participation dimension, project actors have limited prior experience of working together and with limited expectations of prolonged or subsequent interactions. IOPs also exhibit a temporary structure that disbands after completion of the project (Söderlund, 2000).



Figure 1: Typology of permanent/ temporary organizing (Söderlund, 2000, p.66)

2.2. Operating conditions of IOPs in creative industries

Inter-organizational projects require effective collaboration among partners to organize contributions of partners that are dispersed both technically and organizationally (Jones and Lichtenstein, 2008). Further, projects that cut across single organizational boundaries are subject to two main uncertainties: demand and transactional uncertainties (ibid)

Demand uncertainty according to Jones et al (1997) is concerned with inability of organizations to estimate future demand for products. Such uncertainty has several sources. The first one mentioned by Jones and Lichtenstein (2008) is related to unpredictable dynamics of customers' preferences, which is characterized by rapid changes in taste. Creative industries such as film, fashion and music are highly vulnerable for such uncertainty (Jones et al 1997). For instance, it is not clear what makes a movie a blockbuster in the eyes of the audience (p.919). Secondly, swift changes in knowledge or technology cause product life cycles become shorter as new technologies 'leapfrog' existing ones (Jones and Lichtenstein, 2008, p. 235). The third source of demand uncertainty discussed by Jones et al (1997) is in connection with seasonality that is common in industries such as fashion.

According to Jones and Lichtenstein (2008) firms operating under the pressure of demand uncertainty prefer flexible forms of organizational structures to cope with changes. In this sense, disaggregation into independent units as opposed to vertical integration renders such flexibility (Jones et al, 1997). Put differently, organizational structures need to be decoupled in order to respond to various environmental contingencies (Jones and Lichtenstein, 2008). This is additional explanation for IOPs' prevalence in creative industries with demand uncertainty such as media, music and live events (Windeler and Sydow 2001, DeFilllippi and Arthur, 1998, Lorenzen and Fredriksen, 2005).

Transactional uncertainty relates to the nature of exchange between different participant organizations (Jones and Lichtenstein, 2008). That is co-production of goods and services demands interdependence and interaction of participants. Particularly, when production requires specialized knowledge, there is call for inter-organizational collaboration. In creative industries e.g. film making various organizations that specialize in different areas come together for production (Bechky, 2006). In this sense, the more exchange relations between parties become specialized, the more the risk between exchanging parties (Jones et al, 1997). Such customized exchanges between organizations require an organizational structure that enhances collaboration of different parties to produce goods and services (ibid).

Uncertainty is embedded in creative industries mainly because of the nature of the product (Bilton, 2007). Turok (2003) underlined uncertainty of consumers' value, because products are unique. Creative industries interact with customers through communication of ideas, images and experiences (Flew, 2004, Galloway and Dunlop, 2007, Boon et al, 2009, Bilton, 2007). It means that 'economic value of these goods is dependent on subjective interpretation of meaning' (Bilton, 2007, p. xvii). As the consequence one can state unpredictable and asymmetric relation between supply and demand sides of creative industries (ibid). We understand these considerations as illustration of high degree of demand uncertainty in this segment. Caves (2000) defined it as 'nobody knows principle', meaning that creative produces lack possibility to anticipate reaction of customers. Bilton (2007) expressed the same idea accordingly - 'any producer knows that there is no correlation between inputs and outputs in the creative industries' (p. xvii).

On the other hand, demand uncertainty lead is connected with transactional uncertainty. To what extent can one plan project actions without knowing requirements for product, apart from defined need to be distinctive? Moreover, uniqueness of the product requires 'very diverse and specialized skills and knowledge to be brought together temporarily' (Turok, 2003). Thus we can state embodiment of transactional uncertainty as well: on the one hand, the way to produce the creative good is not defined, on the other hand temporality of creative IOPs requires time for parties to create effective coordination and increased efficiency of collaboration (Bilton, 2007).

To sum up, demand uncertainty requires disaggregation to enable flexibility and uniqueness in products. At the same time transactional uncertainty calls for the effective collaboration among various specialized contributions from different actors (Jones et al., 1997; Jones and Lichtenstein, 2008).

2.3. Coordination in IOPs

Grant (2010) defined coordination as harmonizing of different specialized contributions of participants to accomplish a common task. Accordingly coordination can be achieved via three mechanisms. First of all he identified general rules and specific directives that provide individuals with the range of duties expected from them. Secondly, where activities are recurrent, coordination could be embedded in routines and thus institutionalized. Finally Grant (2010) pointed out the importance of mutual adjustment that especially suited to 'novel tasks where routinization is not feasible' (p. 183). The importance of these coordination mechanisms depends on the type of activity and the nature of the interdependence required from the individuals involved. According to Grant (2010) simple rules can be applied for standardized activities while routines are essential in cases where there is high interdependence between individuals. Mutual adjustment is a suitable coordination mechanism when individuals are well informed about the actions of one another. In terms of project-based organizing, Grant (2010) also noted that unique nature of projects possesses the need to support closely interacting team with mutual adjustment, rules and routines.

Researchers (e.g Bechky, 2006; Jones and Lichtenstein, 2008; Meyerson et al., 1996) questioned whether the above mechanisms could apply for temporary groups in IOPs. They argue that, where organizational structures are ephemeral, flexible and discontinuous, it would not be possible to coordinate through mechanisms that take long period to emerge. Meyerson et al (1996) proposed 'swift trust' as coordination mechanism in transient groups to make up for the time limitations encountered by temporary organizations. Jones and Lichtenstein (2008) on the other hand challenged the notion of 'swift trust' arguing that there are pre requisite factors in the external environment that are that trigger kind of trust. Bechky (2006) pointed out that informal coordination mechanisms such as reciprocity, trust, reputation and socialization in contrast to formal hierarchies serve as coordination mechanisms in IOPs.

In order to understand how IOPs achieve coordination we believe the importance of taking a closer look at researches that studied IOPs from different dimensions; from their interior constituents and processes to their environmental contexts that impacts them (e.g. Bakker et al., 2011; Manning, 2008; Windeler and Sydow, 2001). This approach is important to investigate the sources and consequences of coordination mechanisms employed in IOPs.

9

2.4. Dimensions of IOPS

Lundin and Söderholm (1995) discussed four interrelated elements of temporary organizations namely task, time, team and transition as dimensions of projects. While task signifies 'raison d'être' of the temporary organization, time represents the temporal nature of projects, (p.438). Team refers to the allocation of human resources for the execution of tasks within the lifespan of the projects. The transition dimension is concerned with the change brought about due to the accomplishment of the project; as the consequence of the project, something has to be transformed into another (Lundin and Söderholm, 1995).

In relation to IOPs Bakker et al (2011) developed a 'four-fold taxonomy' (Figure 2) of temporary organizations. This model included the first three elements discussed by Lundin and Söderholm (1995) but replaced the fourth element by 'embeddedness'¹ instead of transition. Manning (2008) also discussed these four dimensions of projects. Accordingly, he referred the first three elements task, time and team as 'constituents of projects' that define their structural properties. He discussed the interrelated nature of the project constituents in such a way that tasks are accomplished under time constraint given a team structure (p.35). The fourth dimension, embeddedness refers to the interaction of the three project constituents with their environmental contexts (Bakker et al, 2011; Manning, 2008). Time, task and team elements need to be 'recognized, authorized and legitimized in accordance with the rules and resources of their systemic context' (Manning, 2008, p.35).



Figure 2: Dimensions of IOPs represented in the TTTE model (Bakker et al, 2011, p.785)

¹A detailed literature review on the concept of embeddedness will be provided in the later sections of this chapter.

The above framework provides the theoretical foundation for the current research paper. However, we have complemented it with additional concepts from the diamond model of Shenhar and Dvir (2007) to understand better particularly the task and time dimensions.

The Diamond framework was developed by Shenhar and Dvir (2007) with the aim of creating a customized project management tool for different ventures. The initial purpose towards that concept was adaptation of managerial techniques in accordance with the specific project features. Shenhar and Dvir (2007) argued that there are no universal project management tools and adaptive project management is more suitable for complex ventures facing uncertainties and interdependency with external environment. Overall, the scholars saw the need to classify projects according to various dimensions. Hence they suggested the model enabling to dissect any project through four variables: novelty, technology, complexity and project pace (Figure 3).



Figure 3: The NTCP model / The Diamond Model (Shenhar and Dvir, 2007, p.47)

Novelty explains how original the end product of the project is to customers. This factor is influenced by the process of defining requirements for the project task in terms of 'how easy it is to know what to do or what to build' (Shenhar and Dvir, 2007, p. 63). Complexity dimension according to Shenhar and Dvir (2007) is understood as

system scope that affects organization and formality of project management. They define product complexity in terms of the number and diversity of components that make up the project and relationship among them. The next angle is pace and the key issue that needs to be addressed is how critical time is for the project success. The last component of the model refers to technology as a major source of task uncertainty. Technological uncertainty influences design and testing processes, particularly the timing of design freeze (Shenhar and Dvir, 2007). Each dimension includes several levels along the angle to identify the type of the project management is dealing with.

Considering that NTCP model was created especially for diagnostic purpose, we will adapt it as complementary to the TTTE model of Bakker et al (2011). Therefore, assuming creative industries context of this research paper, we exclude technological aspect from NTCP model for two reasons. Firstly, we see unpredictability of customers' choice and its consequences as more important factors for products that involve creativity: demand uncertainty is a pertinent problem for projects in creative industries (Bilton, 2007). The second reason is time constrains for our studies. However, we suppose that observation of interplay between creativity and technology could be a perspective for future research.

So, the first step of NTCP's adaptation to this research is elimination technological dimension and transferring the original framework into NCP model with novelty, complexity and pace dimensions. The classification is presented in Table 2 below. Secondly, we extracted variables from the NTCP model aiming to complement the task and time dimensions of the TTTE model.

Novelty	Complexity	Расе
 Derivative Projects are extensions of existing products 	 Assembly projects deliver a stand-alone product or single function 	Fast/competitive projects - aim to address market opportunities fast
 Platform Projects replace previous products (e.g. new) 	System projects - Involve a complex collection of interactive	Time-critical projects - must be completed to a specific date
car model)	elements or sub-systems to meet specific needs.	

Table 2: Summary of extracted elements from the diamond model (Shenhar and Dvir,2007)

To complement the time dimension of the TTTE model, we have adopted one aspect from the pace dimension of the NTCP model. Hence we have chosen time-critical and fast/competitive projects leaving aside the rest (Regular and Blitz projects) as they have little in common with projects in creative industries. That is blitz projects are associated with responding to crises situations (Shenhar and Dvir, 2007). Regular projects are also not typical with creative industries that are organized via principle of 'time flies' (Caves, 2000). (See Table 2)

To complement the task dimension of the TTTE model, we have adopted two dimensions from the NTCP model – Complexity and Novelty. Complexity angle will be represented in the task's constituent in two forms: assembly and system tasks. Referring to Shenhar and Dvir (2007), array projects are large and widespread collection of systems such as city or National air traffic control. That is why we found array projects not typical for our study. Regarding novelty we took two options from NTCP model: derivative and platforms products, leaving aside breakthrough projects as they represent exceptional cases in creative industries. (See table 2)

Accordingly, we have synthesized the TTTE model with the dimensions extracted from NTCP framework to enable ourselves perform an integrated study on IOPs particularly in creative industries (see Figure 4).





2.5. Dimensions of Inter-organizational Projects

2.5.1. Task

The first dimension task represents 'raison d'être' for initiating projects (Lundin and Söderholm, 1995, p.441). That is, the drive to initiate a project is motivated by a task that needs to be accomplished. Task represents guidance as to how project activities should proceed towards the achievement of the goals (Manning, 2008). Previous research on this dimension focused primarily on the types and characteristics of tasks that are performed within IOPs (Bakker et al, 2011). Researchers such as Bechky (2006) raised issues in relation to how temporary organizations execute tasks effectively and efficiently. When it comes to coordination of IOPs in creative industries, studying this aspect is crucial (Bakker et al, 2011). First of all task is the foundation and base of harmonizing activities and secondly within creative industries tasks are rather vague as they involve subjective judgments (Bilton, 2007). Accordingly, we revised literature on the task dimension based on the three variables: uniqueness, novelty and complexity.

a. <u>Uniqueness</u>

Tasks in projects have been traditionally viewed as unique and 'one-off' (e.g Goodman and Goodman, 1976). However, emergent theories have questioned whether project tasks are entirely unique or entail a repetitive element within them (Bakker, 2010: Brady and Davies, 2004). A parallel understanding was also found in the work of Lundin and Söderholm (1995). The scholars have distinguished between two types of tasks in temporary organizations: unique and repetitive tasks. The idea of viewing task within terms of uniqueness and repetitiveness was noted as important issue by Brady and Davies (2004) and further developed by Bakker et al (2011). The fact that task is unique or repetitive, determines the actions of project members in terms of how and why they perform activities (Lundin and Söderholm, 1995). Unique tasks entail goals that are 'abstract and visionary' while repetitive tasks contain goals that are more 'immediate and specific' (p.441).

A unique task addresses a single specific situation that will not happen again (Lundin and Söderholm, 1995). In this case, there is little opportunity for routines, trust, learning and knowledge to develop and hence coordination will be challenged (Bakker et al, 2011, Meyerson et al., 1996). Furthermore, when IOPs involve a unique task, there is no immediate knowledge by team members as to how to accomplish it (Lundin and Söderholm, 1995). This is particularly true in creative industries, when projects get initiated with a concept or idea – sometimes 'vague and even bad' (Massimo et al, 2011, p. 432). Repetitive tasks on the other hand are devoted to recurrent situations that will occur again in the future. That is, the project members are aware of what to do, why and who is in charge of doing the task (Lundin and Söderholm, 1995). Further, repetitive tasks allow members gain similar experiences and mutual understandings of situations (ibid). Hence, this opens doors for developing routines, understandings and explicit knowledge that helps achieve coordination in an optimal way (Brady and Davies, 2004).

b. <u>Novelty</u>

Shenhar and Dvir (2007) discussed the issue of project task from perspective of product novelty. Product novelty indicates the level of external uncertainty and customers' reaction to the product. Furthermore, novelty is related to uncertainty regarding the project goal and the issue of 'how well the end result can be defined' (p.63). While uniqueness of the task is a representation of transaction uncertainty, novelty is more related to demand uncertainty (Jones and Lichtenstein, 2008).

Residents of creative industries work with 'symbolic goods', in the sense that value is crated and consumed through ideas, images, emotions and experience (Bilton, 2007). Caves (2000) also noted that uncertainty comes from unpredictability of consumers' reaction on product. Overall, the value of creative products is subjective and hence, uncertain (Turok, 2003, Galloway and Dunlop, 2007). Moreover, in creative industries, where value is generated through meanings (Bilton, 2007), task can possibly change during the project time. One main reason mentioned is to accommodate dynamic nature of meanings associated with the product (McCracken, 1986, Ravasi and Rindova, 2004).

Lorenzen and Fredriksen (2005) in their analysis of entertainment industries argued that production process pursues creation of new and original products. Originality of the product could be related to high degree of novelty in the sense that it should contain a distinctive element (ibid). The scholars used the term product experimentation, to describe high uncertainty in demand within fashion, film or music industries.

We have adopted two variables of novelty from NTCP model: derivative tasks and platform tasks. The way to distinguish between them lies on the degree to which the task requirements can be defined. Platform creative products are supposed to change the format (Shenhar and Dvir, 2007). The scholars mentioned 'Toy Story' as an example. It is the first full-length computer-animated film created in collaboration between Disney and Pixar. When it comes to derivative product, these scholars

defined them as extension of existing products. An example of derivative projects with in creative industries could be classical music, where interpretation of music piece can be understood as 'product extension'.

To sum up, it is important to distinguish between task uniqueness and task novelty variables. Jones and Lichtenstein (2008) relate uniqueness to the issue of transactional uncertainty where it is mainly concerned with the inputs that go into the product. In other words, a given task could be unique for the project but might lack novelty from the perspective of consumers. That is, task uniqueness is connected to the question how actions should be organized, while novelty dimension assumes the nature of the product aimed to be delivered (Shenhar and Dvir, 2007).

c. Complexity

Shenhar and Dvir (2007) stressed the importance to distinguish between complexity and product uncertainty. The scholars discussed that complexity is a combination of the project size and variety of systemic elements (p. 102). From NTCP model we have adopted 2 aspects of complexity; assembly and system projects.

Assembly projects, according to Shenhar and Dvir (2007) deal with a single component or function and usually performed by a small team with common specialization. For example we can refer to music recording that was named by Caves (2000) as 'simple good'. System projects by definition are more complex and include more components and sub-systems to be integrated in the product. To illustrate this type of projects in creative industries, Shenhar and Dvir (2007) mentioned Toy Story as an example. Caves (2000) named theater performance as complex project, where diverse crew of talents unifies the vision of the tone, style and rhythm of production.

To sum up the theoretical presuppositions, tasks in creative industries could be unique and repetitive (Brady and Davies, 2004). Apart from uniqueness, IOPs in creative industries contain different degree of task novelty (Shenhar and Dvir (2007). Tasks also differ based on the level of complexity: assembly and system level (Shenhar and Dvir, 2007). Extreme levels, such as unique, platform and system, tasks bulk coordination process, because such combination entails both types of uncertainties: demand and transactional (Jones and Lichtenstein, 2008).



Figure 5: Summary of the task dimension of creative IOPs

2.5.2. Time

Time dimension relate to the temporal nature of inter-organizational projects that distinguishes them from permanent organizations (Bakker et al, 2011; Lundin and Söderholm, 1995). That is termination of IOPs predetermined at the beginning of the venture (Jones and Lichtenstein, 2008). Projects by definition are time-limited temporary organizations (Grabher, 2004) and/or have short duration and dissolve once the pre-specified objectives are met (Lanzara, 1983). When it comes to inter-organizational projects, the relation between the firms ends as well (Jones and Lichtenstein, 2008)

One important aspect of time for coordination within IOPs is duration (Bakker et al., 2011; Jones and Lichtenstein, 2008). The significance of duration is explained by Bakker et al (2011) in the following manner. When duration of IOPs is short, it is almost impossible to develop personal relations within the short-time collaboration, as well as shared knowledge base and regular trust. Trust and mutual adjustment are the time-demanding issues. In contrast, project ventures of relatively longer duration often develop processes and characteristics similar to enduring organizations (Sydow et al., 2004).

Collins (2010) associated project style in creative industries with a 'quick turnaround of projects' (p. 14). Duration of project in creative industries can vary from couple days (production of music video) to several weeks and years (e.g film production). Moreover, Massimo et al (2011) suggested that in particular contexts projects could be

analyzed as events. Considering duration's diversity of IOPs within creative industries, we have chosen two general types of projects: short-term and long-term.²

Shenhar and Dvir (2007) analyzed time dimension from the consequences of missing deadlines. As it was mentioned earlier, we have selected two types of projects according to that logic: fast/competitive and time-critical. Time-critical projects by definition are dependent on time as critical factor, in other words, 'any delay means project failure' (Shenhar and Dvir, 2007, p. 127).

An example of the role of time in projects can be found in Caves (2000).For instance concert organizing, is a time critical project as the event must be delivered at a particular time. In general, projects which are supposed to deliver result 'field configuring events such as conferences, trade-shows, or award ceremonies' are time-critical (Jones and Lichtenstein, 2008, p. 237). The deadlines are set and fixed by external environment and cannot be moved (Shenhar and Dvir, 2007)

Within fast/competitive project time is important factor for business competitiveness, but missing deadlines is not so fatal (Shenhar and Dvir, 2007). In other words, the project team at least has the possibility to change deadline. We can recall to some movie projects, for example Tim Burton planned to release his artwork 'Alice in Wonderland' in 2009, but had to move the premier to March 2010 as the production faced the delay (Wikipedia).

In general, the pace might appear either as weak constrain (fast/competitive) or as strong constrain (time-critical) (Shenhar and Dvir, 2007). The latter is associated with violent creative production, particularly when it comes to short-term projects. In this case tight coordination is required while maintaining flexibility at the same time (Caves, 2000). For example, directors traditionally shoot scenes of a film out of sequence in order to group together particular sets, location or actors (ibid). IOPs of longer duration on the other hand tend to develop internal routines and procedures in order to facilitate coordination (Jones and Lichtenstein, 2008).

² In this research, project that last longer than one year are considered as long-term while those that last less than a year are considered short-term projects.





2.5.3. Team

The third dimension includes team perspective and describes participants of a project (Goodman and Goodman, 1976). Teams represent a group of interdependent people joined together on a temporary basis (Lundin and Söderholm 1995; Manning, 2008; Bechky, 2006). In inter-organizational setting, team members involve organizations represented by their employees (Bakker et al, 2011). In some IOPs within creative industries (e.g film production or architecture), teams also include self-employed freelancers brought together on a project venture (Jones and Lichtenstein, 2008). IOP teams are mainly characterized by their temporary participation, by their ability and experience to accomplish a specific task (Bechky, 2006). Further, as the teams are temporarily engaged in the project, they have another organization or 'homes' to which they permanently belong to (Lundin and Söderholm, 1995, p. 442). When it comes to projects within creative industries, Caves (2000) described usual team as 'motley crew', meaning that the production process requires integration of different talents and knowledge. Bilton (2007) also highlighted the importance of the teamwork, even considering the creative individual as primary source of inspiration. He stated that the creative process is often characterized by high intensity, high pressure and temporality.

Lundin and Söderholm (1995) highlighted one implication derived from temporary feature of teams. This issue is concerned the relation between the individual members and the team. As team members are brought together based on specific task, there exists expectations within the group that each individual is capable of performing their assigned tasks. These in turn set the 'rules of the game', which provides for communication and commitment in the team (p. 442) (Figure 7). As per Jones and Lichtenstein (2008), IOPs are characterized by the interdependency of multiple parties to achieve the goals of the project. However, limited duration brings about situations where team members do not have the time establish regular forms of trust and confidence building towards one another: they rely on swift trust for coordination

(Meyerson et al, 1996). However, Jones and Lichtenstein, (2008) argued that such trust rather evolves from previous patterns of interactions of organizations in a market or field. That helps to maintain coordination via shared understanding between team members even if they did not have the chance to engage in the same project before (p. 249). Manning (2008) also stated that members align their actions within the team according to previous patters.



Figure 7: Relation between individuals and team. (Lundin and Söderholm, 1995, p.443)

Team size is another variable for team dimension that was discussed by Bakker et al (2010). Accordingly, the researchers define size in terms of the number of participating organizations. While the scholars distinguished between dyadic project ventures and multi-party systems, the impact in coordination was not presented very clearly. Therefore, in the current research we will assume one variable for the team dimension - existence of previous professional interactions.



Figure 8:The team dimension of creative IOPs

2.5.4. Embeddedness

The fourth dimension of IOPs - embeddedness gives emphasis on the contextual perspective of projects (Bakker et al, 2011). This consideration recognizes projects not as 'stand-alone systems' but as rather linked to their 'enduring environment' that affects their functioning (Grabher, 2002a. p 210). Before discussing literature on project embeddedness, we will put forward previous research on its origin and application in the project management field.

The concept of embeddedness is a theoretical construct that has gained the attention of various scholars in the project management field. Mark Granovetter, a sociologist used the term to indicate that economic action of firms is affected by the relation of the actors and on how these relations are structured (Granovetter, 1985). Other scholars such as Uzzi (1996) extended this view indicating that organizational structures, processes and routines are embedded in a wider social context. As such, the concept embeddedness provides insights on how social relations among firms influence their strategic decisions about creating interactions with one another (Uzzi, 1996).

Generally speaking, the idea of embeddedness is the broad concept and has been utilized to explain economic behavior of organizations in different settings. For instance, some scholars elaborated the initial conceptions of Granovetter by introducing different types of embeddedness, such as cognitive, structural, cultural, and political embeddedness (Zukin & DiMaggio, 1990).

In the project management field, a number of scholars adopted the concept to explain the relation between interior project processes and its environmental context (e.g Engwall, 2003; Manning, 2008; Grabher, 2002a; Bakker et al., 2011). That is, in contrast to traditional understanding (e.g Goodman and Goodman, 1976) of projects as isolated closed systems, the concept of embeddedness considers them as being intertwined with the external influencing factors (Engwall, 2003). The last argument is also in line with the view that project activities entail within them routine and permanent elements (Bakker et al., 2011; Jones and Lichtenstein, 2008; Engwall, 2003; Lundin and Söderholm, 1995). In essence, task, team and time jointly represent temporary aspect of projects, and embeddedness relates projects with their environmental context which is relatively permanent (Manning, 2008). Particularly, for inter-organizational projects, embeddedness provides important perspective in terms of facilitating coordination (Jones and Lichtenstein, 2008)

2.6. Multiple environmental contexts

When discussing embeddedness of projects in a permanent and enduring context, various scholars analyzed it at multiple levels. Bakker (2010) broadly distinguished between the firm level and the wider social context. At the firm level, projects usually rely on organizations that initiate them (p.480). A significant amount of previous research focused on the study of the relationship and interdependencies between temporary and permanent organizations (firms) (e.g Prencipe and Tell, 2001; Hobday, 2000). The wider social context has recently gained attention, (Bakker, 2010) and has been addressed in literature differently by various authors. For example Grabher (2002 a) discussed about localities or clusters and 'latent networks'. Windeler and Sydow, (2001) specifically studied project networks as the environmental contexts. In addition Manning (2008) and Sydow et al (2004) identified multiple levels of contexts in which projects are embedded. Manning (2008) has proposed a model that describes the social contexts in which projects are embedded at three distinct levels (See figure 9). The model includes organizations, inter-organizational networks and organizational fields. He also pointed out that projects could be embedded in other contexts such as long-term customer relationships and multilateral network structures, which are also considered important contexts for project organizing (Manning, 2008).





Manning (2008) noted that all the systemic contexts relate to projects as they 'facilitate and constrain project organizing' (p.31). However, the way of interactions between projects and context depends according to the manner project actors refer to them as 'structural conditions' of activities (p.32). This in turn depends on the type of project – whether it is a single organization project or a multiple one (Manning, 2008). The focus of this research lies at the level of the inter-organizational network context (ION).

2.7. The inter - organizational network context (ION)

IONs can be defined as sets of long-term relationships among independent actors that are engaged in continuous exchange relations, common or complementary goals (Manning, 2008; Powell, 1990; Williams, 2005). Such relations between actors go beyond dyads as there are multiple organizations connected through both direct and indirect linkages (Jones et al, 1997). This exchange presents a unique form of interactions that is distinct from both hierarchies and markets (Uzzi, 1996; Jones et al, 1997). That is, the relation between actors is non-hierarchical and they lack legitimate organizational authority to govern them (Provan et al, 2007). Further, although there might exist legally binding contractual relationships between firms, network relations are distinct from market contracts as the relationship is primarily based on social contracts (Jones et al., 1997).

In the project management field, different researchers studied the ION context of projects from various theoretical perspectives. For instance Sydow et al (2004), considered networks as permanent repositories of knowledge that help overcome 'organizational amnesia' in project based organizations. Gulati and Garguilo (1999) recognized networks as repositories of trustworthy and timely information for actors who want to create collaboration/alliances. Networks have also been studied from the perspective of coordination. As reflected in the work of (e.g Jones and Lichtenstein, 2008; Jones et al., 1997; Bechky 2006), networks provide for social mechanisms that facilitate coordination between actors in conditions of uncertainty.

We recognize the ION context as an interesting phenomenon due to the unique structural properties and relationships among the various actors of the project (Jones et al., 1997). With this regard three sources of network embeddedness that differ based on the type of inter-organizational ties are discussed below; relational embeddedness, Structural embeddedness and positional embeddedness (Gulati and Garguilo 1999; Polidoro et al, 2011).

2.7.1. Relational Embeddedness

According to Granovetter (1992) relational embeddedness explains how direct ties between organizations impact their actions. That is, historical interactions of partners directly influence their future decisions to collaborate. Recurrent interactions become sources of familiarity, as organizations know each other goals, behaviors and needs (Jones and Lichtenstein, 2008). Put differently, relational embeddedness is based on the quality and strength of direct ties between organizations and serves as a source of 'fine grained' information about project participants (Gulati and Gargiulo, 1999).

Within the context of IOPs, relational embeddedness develops between project participants in two ways: firstly via repeated direct collaborations in multiple projects and secondly from continued interaction within single long-term projects (Jones and Lichtenstein, 2008). Direct recurrent interactions open the doors for information and knowledge sharing, communication flows and trust development between parties (Uzzi 1997; Jones and Lichtenstein, 2008). In other words, they provide channels for parties to learn about one other competences and reliability, which lay foundations for future interactions (Jones and Lichtenstein, 2008). As a result, transactional uncertainty can be reduced because historical collaborations serve as sources of information and shared understandings that facilitate coordination (Kenis and Oerlemans, 2008; Gulati and Gargiulo, 1999)

2.7.2. Structural Embeddedness

Structural embeddedness indicates how important the architecture of network relations is for behavior of organizations (Jones et al, 1997). Kenis and Oerlemans (2008) argued that structural embeddedness represents indirect ties between parties as the link occurs through a mutual third party. In contrast to relational embeddedness, which illustrates a dyadic relation, structural embeddedness represents a triad one. Accordingly communication is facilitated through indirect channels (Gulati and Gargiulo, 1999). Therefore, the depth of structural embeddedness in network depends on two factors. The first is the number of participants in interaction, and the second is concerned with the likelihood of each participant to spread information about previous interactions (Jones et al, 1997).

With regards to IOPs, structural embeddedness occurs due to continuous projects that are initiated and completed in a whole network (Manning, 2008). Participants move along projects and interact with many other actors increasing the spread of information (Jones and Lichtenstein, 2008). Such repeated collaboration facilitates the development of a dense network where continuous, but weak ties become prevalent (Jones et al., 1997). According to Jones and Lichtenstein (2008) dense network reduces transactional uncertainty and enhances coordination in two ways. First, it facilitates efficient and rich flow of information that helps parties to choose appropriate partners (Sydow, 2006). Secondly, repeated interactions in a network bring about 'normative, symbolic and cultural structures' that shape behavior of organizations (Granovetter, 1992, p.35). That is, development of common values, norms and cultures creates 'convergence of expectations' on the way parties behave and create shared understandings and rules for collaboration among themselves, which in turn facilitates coordination (Jones et al., 1997, p. 930).

2.7.3. Positional Embeddedness

Positional embeddedness refers to the degree to which organizations occupy a 'central position in a network structure' and how it affects their behaviors (Polidoro et al., 2011, p.205). Whether an organization occupies a central or peripheral position in a network is a function of the number direct ties it has with other organizations (Provan et al., 2007). As per Gulati and Gargiulo (1999) this essentially goes beyond the single dyadic tie presented in relational embeddedness and the indirect ties of structural embeddedness. The consequence is that positional embeddedness presents centrally positioned organizations with two advantages; the 'informational benefits' and 'reputational benefits' (Polidoro et al., 2011, p. 204). Informational benefit is in relation to actors' ability to obtain 'fine-grained' information about potential pool of partners for collaboration (Gulati and Gargiulo, 1999, p. 1448). Centrality affords organizations a larger web through with they can access information regarding potential partners, hence reducing the level transactional uncertainties (ibid). Reputational benefit on the other hand accrues due to organizations' 'roles' and 'statuses' in a network that in turn make them appear attractive to others for collaboration (Gulati and Gargiulo, 1999, p. 1448). In this case, the ideas 'role' is defined by sets of duties, norms and expected behaviors, while 'status' denotes the expected characteristics of partners in connection with a given role (Gulati and Gargiulo, 1999; Bechky, 2006). Centrally positioned firms are assumed to be capable and reliable than firms than firms that are on the side-line (Powell et al., 1996).

When it comes to IOPs, Jones and Lichtenstein (2008) developed their analysis around the impact of relational and structural embeddedness on project coordination. However, in the work of Bechky (2006), we observed the influence of positional embeddedness on project coordination through 'role-based approach to coordination' for temporary organizations, taking film projects as a case in point. Moreover, the scholar proposed a coordination mechanism represented the interplay between 'role structure' and 'role enactment'. Network actors could build role expectations assuming positions project participants occupy in context structure. In this sense, parties behave in certain predictable way with regard to preexisting expectations relevant for their status (ibid). However, in order to maintain coordination, the role structure needs to be complemented with 'role enactment' (Bechky 2006; p.14). Put differently, due to their roles and status in the network, organizations are expected to show predictable patterns of behaviors (Polidoro et al., 2011). Hence, there exist expectations among network members towards one another. During interactions in the project, the roles enacted by participants may or may not be the same as expected (Bechky, 2006). This is because role structures only provide guidance for role enactment. In this sense, role enactment is not the exact replication of the expectation inflicted through role structure (ibid). Accordingly every time a project is initiated and roles become enacted, they re create the role structure which will in turn be used as a guidance for subsequent projects (Sydow, 2006). In this sense, positional embeddedness facilitates coordination through the continuous interaction between role structure and role enactment (Bechky, 2006).



Figure 10: The dynamics of IONs (adopted from Gulati and Garguilo, 1999)

To sum up, the more IOPs get initiated in a network, the more ties that will be created among organizations. Hence, the network will become denser through the creation of direct and indirect ties via relational, structural and positional embeddedness (Gulati and Garguilo, 1999). Therefore, repeated projects between parties lead to the creation of 'project ecology' where understandings become widely shared across project participants (Grabher, 2002b, p. 246). In this sense, IONs can be considered as repositories of information that guide the actions of IOP participants. Within the project ecology, the ION context provides values and norms that organizations share and refer to when interacting in projects (Jones and Lichtenstein, 2008). As a result, despite the temporality of IOPs, continuity is maintained across different projects through the ION context that in turn enhances coordination within temporary systems (Bechky, 2006; Jones and Lichtenstein, 2008; Manning, 2008; Sydow, 2006). The shared rules, values, norms, beliefs and understandings in networks are collectively known as 'macrocultures' (Jones et al, 1997; Jones and Lichtenstein, 2008) and considered by researches as indirect tools for project coordination. This theoretical concept will be discussed in detail in the section below.

2.8. Macrocultures in Inter-organizational networks

Macrocultures are defined like 'idiosyncratic organization related beliefs that are shared across organizations' (Abrahamson & Fombrun, 1994, p. 729). In other words, they represent mutual values, norms and rules specific to a given network that help guide the actions of independent organizations in terms of generating common behavioral patterns (Jones and Lichtenstein, 2008). Macrocultures contain outlines, and acceptable ways of doing things those participant members are aware of and refer to during interaction (Jones et al., 1997). Such 'homogeneity of beliefs' encourage organizations to have common interpretations of their wider context (Abrahamson & Fombrun, 1994, p. 729). Within IONs, direct and indirect ties from recurrent interactions in projects induce the creation of macrocultures (Abrahamson & Fombrun, 1994). That is, the denser the network structure, the more information and mutual understandings get diffused among participant organizations; creating a convergence of beliefs among organizations (Jones and Lichtenstein, 2008).

Jones et al (1997) discussed three ways in which macrocultures facilitate coordination. Firstly, they create common expectations among members about one another. Further, institutionalized understandings that have emerged out of recurrent interactions facilitate 'trust' with one another (Jones and Lichtenstein, 2008). In this sense, mutual adjustment can happen even in situations where project members do not have prior experience of working together in a project. Secondly, macrocultures provide for common language between actors that have evolved from practices in previous projects in the network (Jones et al., 1997). That is, every time a project is initiated between multiple parties in a given network, actors refer to existing practices and 'routines' that have already developed from previous interactions in a network (Manning, 2008). Such shared language between actors 'summarize complex routines' that are 'tacitly understood' among project partners (Jones et al, 1997, p.930). Finally, as IOPs by their nature are entailing a unique element and operate under uncertain environmental conditions Jones and Lichtenstein (2008), 'tacitly understood rules' will be applied in cases of unspecified contingencies (Jones et al, 1997, p.930).

According to Jones and Lichtenstein (2008) these three mechanisms explain the origin of 'swift trust' discussed by Meyerson et al (1996). That is, trust within temporary groups does not emerge out of nowhere but rather is triggered by shared rules, values and understandings that prevail in macrocultures. In this sense, the coordination mechanisms proposed by Grant (2010) still apply for IOPs but are induced via the context. Therefore, coordination mechanisms are rooted in macrocultures, which in turn are embedded on a higher level of context - IONs context (Jones and Lichtenstein, 2008). That is, via social embeddedness, IOPs obtain access to macrocultures, which provide for shared understandings, values, norms, practices and tacit rules from which project participants refer to when coordinating their contributions. This in turn allows the enhancement of the three coordination mechanisms discussed by Grant (2010).

2.9. Relating temporality with permanence

Recognizing network embeddedness is realistic approach for coordination that relates the constituents of projects, which are relatively temporary to their permanent context (Sydow, 2006). However, we see the importance of conceptualizing the type of relationship that exists between IONs and their context. Sydow (2006), Manning, (2008), and Bechky (2006) draw from the theory of Structuration to define the nature of this relationship.

Structuration theory is a social theory proposed by Anthony Giddens to explain the interplay between social structure and actions of individuals. That is social structure which is characterized by sets of symbolic and normative rules within the society are enacted through the actions of individuals Giddens (1984). Hence they provide frame of references for actors, but at the same time, they get recreated when individuals apply existing practices (ibid).

Adopting the theory of structuration, Manning (2008) argued that network embeddedness is not a structural condition that should be taken for granted to coordinate projects. Although it enhances coordination, the fact that projects are to some extent unique in terms of task, time and team dimension, calls for unique ways of accomplishing goals. Therefore, projects to some degree 'detach' from the norms, routines, practices and values provided by the network (p.32). In this sense, the internal 'micro' processes within projects are equally important as the macrocultures for the emergence of shared network, rules norms and practices (Sydow, 2006, p. 253). Within creative industries Manning (2008) argued that initiation of new projects in a network opens doors for creative enactment of the existing practices. However, routines will not exactly be duplicated but rather get recreated through enactment (Beckhy, 2006). Therefore, network structures and macrocultures are the result of creation and recreation from the interplay between project constituents and the network context (Sydow, 2006).

2.10. Summary of theoretical framework

Projects that cut across the boundaries of a single firm require distinctive ways for coordination as opposed to those in-house projects or permanent organizations. Coordination mechanisms should consider the intertwined nature between the interior processes of IOPs with their environmental context. The term embeddedness has been employed to describe such relationship. Network embeddedness has been found important for two main reasons. First studying the constituents of projects in terms of their task features, time duration and team composition, sheds light on what actually goes in projects. Secondly studying the social context in which projects are embedded assists how the sources of coordination mechanisms are employed. Despite projects can be embedded in a diversity of contexts, we have chosen the inter-organizational network context as a focal point. To understand what really goes inside projects literatures have stressed the importance of considering the environmental context. However researchers have noted the relationship between the temporary and permanent context is in such a way that context gets produced and re produced when network practices are enacted with some degree of variation from the previous practice. In essence as Sydow (2006) noted it, embeddedness enables projects exploit benefits both from temporality (from constituents) and continuity through their context. Such continuity in turn facilitates coordination with in IOPs.
2.11. Theoretical concept map





3. Methodology

Through the guidance of the frame of references and theoretical concept map, this chapter will discuss the choice of research philosophy, the research strategy and research design. Further, we present data collection and analysis methods employed. Finally we present our views on credibility and general limitations of the study.

3.1. Research philosophy

In this research we see the importance of defining choice of paradigm in order to explain how we conducted our study. In the academic context the term paradigm refers to the philosophical guidance for scientific practices (Hussey & Hussey, 1997). Accordingly, Hussey & Hussey (1997) distinguished between two main research paradigms: positivistic and phenomenological. The positivistic paradigm holds the logic that social reality is independent on the personal experience of the researcher. It characterized by the concern of hypothesis testing, tendency to use large samples, to produce quantitative data which is precise and specific. On the contrary the phenomenological paradigm is concerned with understanding reality from the researcher's perspective. In this sense it is difficult to study the social reality independently from the subjective state of the researcher (Hussey & Hussey, 1997). Hence, this paradigm tends to produce qualitative data by using small samples. In addition Blumberg et al (2005) discussed a third paradigm 'realism philosophy' that attempts to strike a balance between the objectivity and interpretivism. While this philosophy accepts the independent existence of reality and human beliefs, it also argues that understanding of reality is subject to human interpretation (p.501). The same logic holds is true for this research as it involves a combination of objective presentation of theories with our subjective analysis and interpretation of empirical data.

3.2. Research strategy

Research strategy presents the general orientation adopted to conduct a research (Bryman and Bell, 2007). We have employed qualitative research strategy. The main reason lies in our intention to answer the research questions through descriptive and explanatory responses (Hussey & Hussey, 1997). It is descriptive in the sense that we illustrate how IOPs use networks to maintain coordination and thus find the answer to the first research question. For the second research question, we attempt to explain the differences that prevail in the projects in the way they rely on different types of network embeddedness. The explanation is facilitated through identification of variations in task nature, time duration and team composition and the types of

network embeddedness. Therefore, a qualitative strategy supports our chosen research as it is guided by description and explanation rather than quantification (Bryman and Bell, 2007).

3.3. Research Design

The purpose of this research is to provide empirical support for theoretical constructs we have aggregated in the frame of references. Data collection is therefore guided by existing theories on IOPs and network embeddedness. At the same time, we would like to elicit the theoretical knowledge from the analysis and elaborate existing theories. Hence we have chosen not follow strictly inductive or deductive reasoning. Accordingly we adopt iterative research approach, meaning that our study involves the weaving back and forth between data and theory (Bryman and Bell, 2007).

In order to address the issues raised in the research question, we employed a comparative case study design. When comparative case study is used for conducting a qualitative research, it takes the form of multiple case study, where a number of cases are examined and compared using commonly chosen variables (Bryman and Bell, 2007). Cases in this research are represented by IOPs. The use of multiple cases in contrast to a single case study allowed us to attain some degree of generalizability of research findings (ibid). Accordingly a comparative study using multiple cases enabled us to focus on each individual case; to study similarities and differences in the way IOPs interact with their social context.

3.3.1. Unit of analysis

In this research unit of analysis are IOPs, where the participants are organizations and/or individuals (e.g freelancers or contracted part-time workers). We study such projects to identify commonalities and differences in the way IOPs interact with their enduring environment. Further we investigate the relation between project constituents and coordination mechanisms. Choosing project itself, rather the organizations or networks, as a unit of analysis helped us to investigate how the characteristics and processes within IOPs are related to the mode of interaction with their context. Our focus is directed to projects in creative industries where products and services are most valued for their symbolic and aesthetic attributes (DeFillippi et al, 2007).

3.3.2. Selection of cases

When selecting cases for this comparative study, the population of our focus was projects in creative industries. In doing so, we have put two important considerations

in mind. First, cases need to be selected based on their diversity and potential contribution to the research objectives (Yin, 1994). Secondly, it was important to ensure that the projects do not vary dramatically in their underlying characteristics. Hence the projects need to be similar in some aspects in order to conduct a meaningful comparison (Miles and Huberman, 1994). In order to ensure both criteria are fulfilled, a theory based sampling technique is adopted. That is, selection of cases was based on their similarities and differences which guided by our research questions and theoretical frame of reference. In essence the cases illustrate the theoretical constructs covered in chapter two. According to Yin (1994) selection of cases should be based on their diversity and potential to contribute to the research objectives than by the concern for randomness.

Overall, the chosen projects represent cultural industries and dealing with ephemeris products: theater performance, concert organizing, film production and TV segment.

As these projects were extracted from different creative segments, we held the assumption that differences in the nature of products is connected with differences task, time duration and team composition. Apart from that we generated the list of requirements for the samples to be chosen for the current research.

- Each project should be inter-organizational. That is projects are executed by more than two participant organizations.
- There is one party responsible for initiating, coordinating and controlling the project activities.
- All projects have delivered creative element (e.g film, set of commercials, theatrical performance, concert)
- All the projects were completed at the moment the research has been conducted.

Despite the spotted commonalities, chosen projects entail differences. We have identified those on the stage of pre-study aiming to find out the relevance of cases for the current research. These distinctions allow us to conduct a comparative case study. Overall, projects differ in time duration, task nature and team composition (see tables 3 and 4 below).

Project title	Location	Туре	Coordinator	Duration
'Land of oblivion'	France/ Ukraine	A French – German- Ukraine Polish co-production film	Les films du Poisson- Production company	4 years
'Pirate week'	Russia	Production of promo commercial	Disney Channel Russia	1 week
'Gagarin'	Russia	Creation of performance in St. Petersburg State Musical Theater	St. Petersburg State Musical Theater	2 months
'Jazzy kitchen'	Russia	Series of concerts	Art Pro	1 year

Table 3: Projects' profile

Task	Time	Team
Uniqueness	Duration	Interaction
Novelty	Pace	
Complexity		

Table 4: Chosen IOP's variables for analysis

Among expected differences we noted among variables time duration, team composition and task's characteristics related to different creative results. In our opinion, distinctions between these variables will affect the choice of coordination methods. This assumption is based on theory identifying them as temporary aspects of IOPs. Having this variation we can make an attempt to see relations between project nature and type of embeddedness the project addressed within it. The three variables are driven from theory.

3.3.3. Data collection

Following the principles of qualitative studies, we have combined different data collection methods, including interviews, formal and informal meetings with respondents (Eisenhardt, 1989). Secondary data collection adopted to support the primary data. Mainly it has been obtained from internal sources (e.g organizations' web pages). However, due to the nature of project in creative industries, with general lack of formalities and documented regulation, primary source of information is from in-depth interviews with individual project participants. The advantage of in-depth

interviewing is the possibility of obtaining more accurate and clear picture from the interviewees' point of view (Ghauri & Gronhaug, 2005).

As per Fitzgerald and Dopson (2009), interview questions can differ based on their degree of structure – structured, semi-structured and unstructured. Structured interviews will produce more standardized data which is relatively shorter and focused. On the contrary, unstructured interviews take the form of 'gently guided conversation' (p. 478). For this research though, we have conducted semi-structured interviews to create a balance between standardized data to maintain focus and depth to obtain detailed information. Since the issues rose in our research involve theoretical terms (e.g network embeddedness, macrocultures), we have designed the interview questions in a way that pursues clarity. Questions are enclosed in the appendix. the logic of the interviews was in such a way that unrestricted questions were asked first followed by more specific questions. In this sense, respondents were first asked to answer general questions about their organizations before more detailed questions about the projects appeared. This is called 'funnel sequencing' (Blumberg et al, 2005).

At the same time, on pre-study stage we have found that internal slang was quite common for project in creative industries. For example, sometimes projects had specific titles for project roles - e.g. Head of creative. Moreover, the term 'project manager' was not spread, while the function of project management was performed by director or producer. However, the difference in naming we understand as logical distinctions between general theory and certain practical case. That was the reason for researchers to go deep the projects' context to be able to know better industrial context and project's network.

After designing interview questions, we selected organizational actors for each project who can serve as sources of empirical data. As our study addresses issues of coordination, interviewees were chosen from the organization that was in charge of initiating and coordinating project activities. Since all the projects were interorganizational, we admit the need for interviewing actors from different participant organizations. However, due to time constraints, we find it practical to interview actors from a single organization for each project.

Following the selection of the organizations, we chose the individual persons to represent the participant organizations. In this sense, the objective was to select the individual who can provide us with accurate and wide range information that allows to answer the research questions.

All the interviews were conducted on a face-to face individual basis. This according to Fitzgerald and Dopson (2009) is the most appropriate medium for generating in depth data and develops a degree of understanding and connection with the respondent as they create 'a safe environment' for the interview. Hence four interviews with an average length of 1 ½ - 2 hours have been conducted with the four project participants. Due to location differences and time constraints, interviews are conducted virtually through Skype. All the interviews have been recorded, transcribed and documented to increase the reliability of data collected. In order to clarify points that seemed vague, respondents were interviewed again on different occasions. Further transcribed interviews have been sent to interviewes to confirm if information obtained is correct.

3.4. Data analysis

The process of data analysis in this research is consistent with Miles and Huberman (1994), who divide the process in three overlapping stages: data reduction, data display, and conclusion drawing. Cross-case comparative study requires analysis that moves back and forth between theory, raw data and the various ways to categorize and summarize it (ibid). We present this logic on Figure 12.



Figure 12: The components of data analysis: interactive model (Miles and Huberman, 1994)

First, we reduced data to focus on the information relevant for this research. Accordingly, we categorized projects based on their constituents: task nature, time dimension and team composition. We have applied our frame of references as guidance for selection of variables that are used for classification, categorization and comparison of the results. The main data display methods employed includes tables, networks, diagrams and direct quotations. We use network³ frames to visualize interactions between participating organizations of IOPs (Miles and Huberman, 1994). Further, tables are used to summarize and condense information in more meaningful and comparable form. For example we have used tables to show commonalities between samples. Direct quotations from interviews were used to supplement our empirical data and give life for presentation of our findings.

Drawing conclusions is concerned with finding regularities, patters and causal relationships are drawn from empirical findings (Miles and Huberman (1994). In this regard, the process we followed was an iterative one where we had to refer back to our interviewees, reexamine empirical findings to verify and make comparisons with existing theories.

3.5. Validity and credibility

According to Bryman and Bell (2007), validity refers to the truthfulness of the research outcomes. In order to secure validity we have sent the respondents the results from interview to verify the understanding. Even more, the final report will be sent for every participant as well.

Credibility derives from accuracy of research design according to Brayman and Bell (2007). We assume this consideration when we have structured and conducted our study aiming to present theoretical concepts and empirical data in details after considering external feedback from the supervisor, peer students and respondents.

3.6. Limitations of the study

One limitation in this research is regarding selection interviewees. We admit the need for interview with more project participants in a project to obtain better insight of the phenomenon. However, limited access to other participant organizations and time constraints did not allow us to do so. But, this limitation has been to some degree alleviated by the fact that the selected interviewees work in the organization that was in charge of coordination. Hence we have been able to obtain a clear picture how projects were coordinated.

Secondly our research covers issues of coordination within multi-party projects. As a result other data collection methods such as observation techniques would have rendered better insight (e.g observation on the film sets, events, and concerts).

³ In this case networks mean visual frameworks

However, given the time and budget constraints, we made decision to concentrate on completed projects rather than conducting observations in ongoing ones. Moreover, analyzing accomplished projects affords to discuss with respondents their experience and implemented techniques for coordination.

4. Empirical data

This chapter presents empirical data regarding the four chosen projects from creative industries. The findings are put in sequential order from the most short-term project to the longest one. Each case contains project background, interviewee's brief profile, description of project constituents (task, team, and time) the conditions for project operations and important issues for maintaining coordination.

4.1. The process of interviewing

In terms of interviewing process, we started each interview with describing the purpose, duration and the procedure. Moreover, each interviewee was asked for permission to use the data and we have received their consensus. However, for information security reason, the data on collaborating project partners is presented anonymously, without the real names.

Following the selection of the organizations, we chose the individual persons that represent the participant organizations. In this sense, the objective was to select the individual who can provide us with accurate and wide range information that allows us to answer the research questions. Accordingly we have presented the profiles of the individuals in table 5 below.

Project	Name of	Organization	Position	Educational	Working
	interviewee			background	Experience
'Land of	Alexandre	Les films du	Production	Business	1 year
oblivion	Moussa	Poisson	assistant	Administration	
				(International	
				Management)	
'Pirate week'	Arina Zhook	Disney	Coordination	Business	5 years
		Channel Russia	manager in	Administration	
			On-air promo	(Creative	
			Department	producing)	
'Gagarin'	Ilya	St. Petersburg	Director,	Theater Arts	7 years
	Moschitsky	Musical	Script-writer		
		Theater			
		(Music Hall)			
'Jazzy kitchen'	Alina			Business	3 years
	Rostotskaya	Art Pro	Producer	Administration	
				(Creative	
				producing)	
				Music Arts	

 Table 5: Profiles of the respondents.

The respondents have different education background: two persons have business and production as major, one person has both art and business degrees and one respondent graduated from pure art field. This notion is important for conducting the interviews, because our study originates in the project management area and utilize the relevant theoretical terminologies. Accordingly, we suppose that background in management for three respondents provides common ground for understanding our question. When it comes to the case of non-business interviewee, we spent more time to explain our aims and establish mutual understanding. Difference in the education we see as source of new information and possibility to observe another perspective.

4.2. Project one 'Pirate Week'

4.2.1. Project overview

The first case comes from TV and Broadcasting industry: production of promo commercials for Disney Channel Russia. The project was initiated by one of company's department namely On-air Promo, which main function is to produce commercials on a weekly basis depending on the theme of that period. For example, a program scope can be devoted to the Christmas or Halloween where various shows, series and movies in relation to these holidays will be aired. The case we are presenting was devoted to the week named 'Pirate week' with the focus on shows and programs devoted to concept of pirates, hidden treasures and sea battles. The promo commercials in the 'Pirate week' were presented during the 15th week of the year 2011. In order to attract audience, the On-air promo was assigned to deliver set of promo videos. The set included 15 short video commercials of 10-15 seconds duration each. The process is illustrated on the Figure 13.





The project was executed with collaboration of four parties with Disney Channel Russia in charge of initiation and coordination. Hence, concept creation, script writing and release of the commercials were carried out by On-air promo while production was partly outsourced to external organization. Apart from permanent employees, On-air Promo team invited three self-employed individuals from the network: a voice actor and two sound engineers. The responsibility of voice actors is to lend their voice for the commercial covers. This person is supposed to be talented in terms of producing multiple tones of voices. The sound engineers were in charge of the audio production in terms of integrating the audio to the digital complement. The role of partner production company was to assemble several videos from the whole set. However, the final digital editing was under On-air promo responsibility.

The project team included promo producer, project coordinator, picture editors, sound engineers and voice actors. Among technical specialists some were represented by outsourcing partner, while promo producer and project coordinator were employed by Disney Channel Russia. The final outcome was delivered and approved by art director of the company namely Head of Creative, thus the project ended with positive result.

4.2.2. Company profile

Disney Channel Russia is the TV channel that is owned by The Walt Disney Company and began its operation in Russia in 2010. The channel broadcasts different programs including animated series, live action, short series and full length Disney movies (<u>http://www.disney.ru/about/russia.jsp</u>).



Figure 14: Disney Channel Russia Logo. Global Brand localized for Russia.

The core audiences originally were children and teenagers, however recently the company switched its position to 'Family channel'. The management pays lot of attention for customization and promotion of Disney products, shows or movies. Videos aired through this channel are supposed to be adapted for Russian audience. On-air promo department is responsible for production of commercial videos for media products and cooperation with PR department aiming to sustain and promote the brand of Channel.

4.2.3 Interviewee profile

Arina Zhook, the project coordinator in Disney Channel Russia. Arina graduated from Russian State University of Cinematography with major in business administration and creative producing. Arina has 5 years of experience in commercial and TV production.

4.2.4 Task dimension

The 'Pirate week' is one among a series of weekly promo commercial projects executed by Disney. While the theme for every week varies, the process of commercial production and the phases remain the same as projects in previous weeks. Analyzing task from the point of uniqueness and repetitiveness, we can state that task was repetitive, because the actions required for production had been already established and partly routinized from previous projects.

'Probably, it sounds paradoxically, but the best way to describe the working process is creative routine. It involves a very fast flow of actions, people are aware of their responsibilities. We have all materials needed to create a video.' (Arina Zhook)

From the dimension of novelty, the project represents a derivative task as it is extension of Disney products (e.g. series or movies). At the same time, derivative task set contains distinctive element depending on the theme of the week. Moreover, the core expectation from commercial is to attract the audience. In that sense, even 10-15 second duration videos are supposed to be interesting and eye-catching (Figure 15).



Figure 15: The shot from commercial of 'A.N.T. Farm', the Disney show

Discussing complexity in the interview with Arina the task can be characterized as assembly level. In general, the process of commercial creation signifies the process of video compilation. The team received materials from other departments and assembled them in accordance to commercial script.

4.2.5. Team dimension

The project was executed with collaboration of four parties. The team consisted of Disney Channel Russia (represented by employees from On-air promo department), the voice actor, two sound engineers and the production company. On-air promo was in charge of initiation and coordination. There were four employees from On-air promo: promo producer, project coordinator, picture editor and Head of Creative. The voice actor, sound engineers and the production company participated in the project activities on a contract basis. When it comes to outsourced partner, three employees represented it: picture editor, sound engineer and broadcaster. All in all, there were 10 persons involved. The inter-organizational ties are displayed in the Figure 16 below.



Figure 16: ION for 'Pirate week'

According to the interviewee, it was a common practice of TV and broadcasting industry to outsource some functions that are not core. Contracted parties however were not new to one another. Due to the recurrent nature of the promo commercial projects in Disney, these parties were invited to work with Disney in several instances in previous projects. Therefore we have observed prior ties that have developed from working in projects.

4.2.6. Time

The duration of the period was one week. The pace of the project is time-critical, because the deadline for 'Pirate week' was fixed according to the weekly schedule.

'The team is always under pressure of time. The deadline cannot be changed. It means for us the fact that we do not have any room for mistake.' (Arina Zhook)

4.2.7. Conditions of operations

Coordination difficulties in case of promo commercial production were related to the time pressure and project pace. Apart from work overload, project team members were limited with possibility to change and improve the video in case it did not satisfy the requirements of art director. The time constraint also shortened the horizon for planning. Arina explained that such a short-time perspective bounded the possibility to make a maneuver for experimentation.

Apart from time, the project was constrained by resource limitations in terms of both budget and team size. As mentioned above, production of the promo commercial is a cyclic process. But the team had to come up with new ideas and ways of promotion that can best reflect the theme 'Pirate week'. According to our interviewee, being locked in routinized and very fast process team members did not have time to learn new techniques, but still were demanded to be creative.

Further, the video had to match the vision of the Head of Creative. Hence it was subject to being rejected if it did not satisfy the expectations from the Channel management. Moreover, even after being accepted by internal customers, there were uncertainties on the reactions from the audience.

In the project 'Pirate week', communication played important role for coordination. It allowed team members to be fast and responsive. According to Arina's notion, meeting the deadline was the core purpose for initiating interactions with network partners. That is why the production company and contracted individuals were selected based on previous interactions in previous projects. Therefore, project coordinator knew which company or specialist to contract for delivering 'Pirate week' commercial set. Apart from previous interactions, personal reputation of team members was put into consideration during selection. Therefore having the right partners facilitated communication and mutual adjustment, because team members have already gained familiarity from previous projects.

4.3. Project two 'Gagarin'

4.3.1. Project overview

The second sample for our studies came from the performing arts, particular from musical theater segment. The project delivered new musical for St. Petersburg State Musical Theater Music Hall (Russia). The concept of the performance was related to celebration of the International Day of Human Space Flight⁴ in the honor of Yuri

⁴ Also known as Yuri's Night

Gagarin, the first human to reach the cosmic space. The premier of the musical named 'Gagarin' was appointed on April 12th 2011.

The management of theater intended to set a musical performance that would match the concept of 'family entertainment', meaning that the audience is represented by children, teenagers and adults. This idea firstly was introduced and spread all over the world by Disney Company. Among examples one can refer to musicals 'Aida', 'Aladdin', 'Beauty and the Beast', 'Tarzan' and etc. The authors of 'Gagarin' considered that global trend in the art performance segment. Following this genre frame, the creative team that was responsible for production process defined the musical as family performance from the very beginning. In order to attract young audience, creative crew decided to add visualization to the set design. On the other hand, image multiplication was relevant to reflect the idea of space and technological inventions. To match the adult spectators, the creators added political jokes and references to some historical figures in the script. The implementation of the concept required use of rather advanced technologies that had been never used before. That issue associated with risks, particularly within the given time frame, however the management team followed the chosen strategy.

The product owner was the theater, while the production team was gathered on collaborated manner. Apart from theater permanent employees, there were two organizations and contracted individual. The project flow aiming to create the performance is presented below:



Figure 17: Project workflow of 'Gagarin'

In general, the performance project success depends on four key figures. Firstly, it is the director, who acts as project manager. The director is responsible for creating the concept, coordination of activities of the team, staging in general and the final result. The second figure is a script writer, who is supposed to deliver the plot. Thirdly, it is art director, whose responsibility is to produce visual look of performance and the fourth role is composer, who writes musical themes. According to tradition of the performing arts industry, directors have their own contact base. Sometimes, specialists might be dispersed and involved in different projects, however in case of new project the director initiates creative production with gathering the team. The project team met the deadline and the premier was accomplished successfully. Then the creative team disposed and specialists turned to another projects. We are not including the implementation of the product, because it does not contain creative process. The performing is supposed to be pure replication with fixed actions and roles.

4.3.2. Company profile

St. Petersburg Musical Theater (Music Hall) was founded at the beginning of 20th century in St. Petersburg, Russia. The concept behind the venture differed to classical theaters and was oriented on entertainment genre. Within years the theater experienced different transformations, the musical traditions remained. Nowadays the Music Hall launches its own performances and also hosts guest performances.

The musical 'Gagarin' still stands in the theater's repertoire. Moreover, it received recognition from art community, being nominated and awarded fourfold by Russian Art Union, the biggest theater association in country.

4.3.3. Interviewee profile

Ilya Moschitsky, the theater director and leader of creative team. He graduated from St. Petersburg State Academy of Theater Arts and got up on the stage more than 15 performances and shows. His major field of competence is musical performance. Being in charge of production and coordination processes, Iliya had responsibilities of the project manager.

4.3.4. Task

The project goal was to deliver the musical performance that we consider as unique task. As the task was single, the creative crew was dispersed after the musical was delivered. Moreover, there were no pre-established actions, because the current trend in staging assumed mixed approach close to experimentation with proceeding tasks.

Assuming the degree of novelty, we classify the current project as platform. The new musical is supposed to replace the old one in the theater repertoire. Moreover, the final requirements were changed during the project execution. That feature is quite typical for platform projects. For example, the performance originally included more comprehensive animation that remained in more simplified manner in the final version.

Overall, demand uncertainty is traditionally the source of project challenges in terms of defining the requirements. Ilya stressed subjective nature of creative production process. As result, the team might come up with certain vision of the musical; however the moment of truth happens when the audience gets the experience of seeing the play. Their estimation of creative product depends not on the way the performance was made, but on the way expectations are matching with exact musical.

"...it is impossible to know for sure how the final product will look like. As long as the audience will see the performance, we do not know the real impact from our work. Before the premier we are organizing pre-release run, when we invite our kith and kin "to test" the performance, even though we can only guess how spectators will perceive our idea. We are dealing with the most subjective business area ever.' (Ilya Moschitsky)



Figure 18: The scene from musical 'Gagarin'

At the same time, there was one general expectation from the creative product. The product was supposed to be original. Plagiarism is forbidden because of the industry regulation and also is not accepted by professional ethic.

From the point of view of complexity it is possible to observe this project is more systemic, because staging required integration of visualization component in the performances. Moreover, according to the respondent, musical as genre itself is a synthetic kind of art, supposing to combine drama, music, dance, songs and image reproduction. The same definition we found in the work of Caves (2000), who also referred theater performance to rather complex task.

4.3.5. Team

Project team included 4 parties: the theater, the TV and broadcasting company, the music recording company and contracted specialist. The theater was represented by internal stakeholders: administration of the theater, who owns the final product,

creative team responsible for delivering the musical and the crew, performing it within the season. Among the crew are actors, dancers, sound and visual engineers and other specialists, involving in the implementation. Creative team of 'Gagarin' included 7 roles: director, script writer, composer, lyricist (a person who writes the lyrics of the songs), art director, choreographer and leading cartoonist.



Figure 19: ION for 'Gagarin' project

Visualization and sound making were accomplished with contribution of two organizations. The animation was done by TV and Broadcasting company. The music was written by specialists from Ukrainian music record company in collaboration with contracted lyricist. According to notion of interviewee, the only way to overcome uncertainty of task dimension was to rely on the competence of the team and creative synergy of team-members. The director had previous working experience with every participant. Moreover, lyricist and musicians from Ukrainian company took part in other projects before. The ties frame is represented in the Figure 19.

4.3.6. Time dimension

The date of premier was set and fixed according to 50-th anniversary of the first space flight in the 2011. That is why this project was time-critical. The creative team was strictly framed by duration. It took only 2 months to complete the task. According to Iliya's experience that was enormously fast production process.

4.3.7. Conditions of operations

The respondent pointed out that budget limits and time pressure caused major coordination problems. The financial resources bounded the possibility to realize the initial idea and forced to avoid expensive solutions, while time limits induced the creative team to sustain the speed. That is why the director had to simplify animation component in order to meet the deadline.

Another source of coordination problems was ambiguity of requirements. It resulted in the time delay, because some elements did not fit the stage system and remodeling was also time-costly.

The coordination was maintained by regular interactions between the creative crew. Iliya emphasized the importance of commitment more than traditional planning tools, for example as production plans. The interviewee estimated reputation, trust and reciprocity as crucial factors for coordination activities. Because the creative process required integration of different tools of artistic expression, the director put a certain attention to team composition. Ilya named 'creative compatibility' as the core requirement for all participants to be chosen. They should share common values and mindset to be able to co-create. In that sense, inter-personal conflicts would affect the fluidity of the project. In the case of 'Gagarin', the creative process was additionally challenged by the time constrains, that is why the members for 'Gagarin' had been selected through previous interactions. Team members managed to proceed fast and meet deadline because of having previous common experience, shared values and mutual adjustment.

4.4. Project three: 'Jazzy Kitchen'

4.4.1. Project overview

Jazzy Kitchen was the project launched in Moscow (Russia) by a creative association called Art Pro. The idea was to organize serial concerts where the audience apart from enjoying jazz and unique art music, but also interact with musicians as well as special guests, for example, photographers, journalists, designers and other creative individuals and bands.

The project was not aim to be commercial; instead the management of Art Pro intended to make jazz music more accessible for people, especially for the young audience. Normally, entrance tickets in the Moscow jazz clubs are rather expensive high due to elite reputation of the genre itself. In contrast to average price 25-50\$, the price for the concerts launched by Jazzy Kitchen was only 12\$. Moreover, the entrance

was free for the youth younger 16 years old.

'We want to change stereotype about jazz music as elite, odd and beyond one's reach. In our concerts everybody can ask musicians any question they would like to or just share impressions and ideas during interactive sessions. This dialogue between the Authors and their Audience make the concerts really distinctive and bring new opportunities' (Art Pro Vision)

Organizing of each concert consisted of several steps, including choosing the concept of performance, synchronizing the schedule of musical bands and singers, renting the proper hall and organizing promotion of the event. Each event included around 1/2 hour exhibition, when the audience gathered in the hall. The concerts lasted 1 hour and the interactive session took around 1 hour also. This concept was entirely new for the Moscow music entertainment segment and attracted attention from the creative network. The project flow for one event is presented on the Figure 20 below. During period 2010-2011 Art Pro launched 10 concerts under Jazzy Kitchen brand and 3 of them were sell-outs. The latter happened when Jazzy Kitchen gathered more than 100 persons. Normally the audience consisted of 80-90 spectators.



Figure 20: Project workflow of 'Jazzy Kitchen'

4.4.2. Company profile

Art Pro is an instance of pure disposable organization, because it was created for particular purpose to launch the concerts and then disappeared. All in all, it existed one year. Art Pro appeared in the form of creative association, involved a producer, several musicians and graphical designers. Apart from permanent members of Art Pro, different musical bands, space designers, sound engineers and photographers were invited in the creative crew to support the concerts.

As soon as the last concert on 2011 was performed, the association was disposed. The participants assume the possibility to launch 'Jazzy Kitchen' brand again, but with commercial purpose as well. As long as the financial support is not found, the Art Pro is 'frozen', as the interviewee defined it.

4.4.3. Interviewee's profile

Alina Rostotskaya, the project producer. Alina started her creative career on media production field, had been graduated from Russian University of Theater Arts. Moreover, she also has the degree from State Musical College with a major in the music art. Now she is mainly involved in musical activities as singer and musician within own band.

4.4.4. Task

Overall, the goal of the project was to deliver new format of concert experience to audience. According to iterations, there were 10 tasks within the project, each of them take the form of event. Task nature of 'Jazzy Kitchen' could be characterized as repetitive, because the coordinating team remained during the year developing and transferring practices of concert organizing from one event to another.

Task in terms of novelty dimension had mixed nature. The reason is that the product was the stage of project workflow (see Figure 20) and that product had to be distinctive in terms of sound. In order to sustain the interest from the audience, the producing team decided to alter vocal concerts with instrumental ones.

'We aimed to create a special place with amicable and relaxed spirit. That provided a possibility to reduce the distance between musicians and the audience (Alina Rostotskaya)

However, our main intention is to understand the features of project task. Assuming that requirements for each concert were defined rather clear in terms of concept, we would estimate tasks as derivative. Apart from this, each event extended the brand 'Jazzy Kitchen', created by Art Pro.

The complexity dimension of tasks was on assembly level. Each concert required to integrate sound, light and creativity of musical band, however there was no complex sub-systems behind the scene.



Figure 21: Episode from 'Jazzy Kitchen' concert. Source: <u>https://www.facebook.com/groups/jazzykitcen/</u>.

4.4.5. Team

The project team consisted of 10 permanent participants from Art Pro and 15-17 volunteers who joined the team after several concerts. Apart from that, we should also take into account musicians, technical specialists and photographers. Photographers took part and did shooting of the concert and further promotion, while some famous artists presented their own artwork the audience enjoyed before the concert. All in all, one concert evolved interaction of more than 40 persons at once. Moreover, the composition changed for every concert. In that sense, 'Jazzy Kitchen' was more relying of mixed ties. See the Figure 22 below.

According to Alina, selection of participants was done mainly through personal interactions. All permanent participants have known each other before, for example some of them were friends, some of them were studying together. However, when it came to musical bands to be selected, the reputation mattered as crucial factor. The aim was to promote the new project, thus participation of famous jazz stars attracted attention from the network and the audience. To sum up, Art Pro as the organization unit was based on personal and informal relations.



Figure 22: ION- for project 'Jazzy kitchen'

4.4.6. Time dimension

'Jazzy Kitchen' was a long-term project, as it existed one year. Time pressure was highlighted by the respondent as challenging issue. Each event was announced and performed at exact day. Moreover, preparation for each concert was limited by the time of renting. Because of that we classify this project as time-critical.

The team had normally 3 hours for rather time-consuming preparation activities. The team was supposed to do stage design, making snacks for the audience, exhibition organizing and sound check. As soon as the concert was accomplished, organizers had to do de-installation work.

4.4.7. Conditions of operation

The respondent pointed out budget limits and time pressure as main source of coordination process, however according to her notion 'Jazzy Kitchen' team did not face major coordination problems, apart from some unexpected delay of equipment because of the traffic jam or minor problems with a hall. Apart from that, each concert was a live music event. It was something producer could not control. The interviewee expressed the following idea:

'Acting as producer and inviting a musician to perform for our project it was almost similar to buying a pig in a poke. Because this is a live session. It is always unpredictable. Even though I had to sell it' (Alina Rostotskaya) Alina understood inspiration and unconventional performance as essential feature of the project impact. The respondent emphasized importance of being creative and thinking outside the box. Professional reputation of musicians was the issue Art Pro relied on responding this uncertainty.



Figure 23: A stage designer adjusting the light for the concert. Source: <u>https://www.facebook.com/groups/jazzykitcen/</u>

Coordination process was facilitated, first of all, by personal interaction and communication. Alina stressed that 'Jazzy Kitchen' being non-commercial project was launched with a strong support from her friends, colleagues and ex-fellow students. According to Alina, music stars took part in the concerts of Jazzy Kitchen without a regard for moderate financial contribution because of personal relations. When something unexpected happened, all team members gathered together and brainstormed. The respondent stated personal interactions as one of the vital factors to sustain coordination activities. In case of 'Jazzy Kitchen', it was also important to use connections though the network in order to promote event or receive resources (e.g. equipment).

Social networks, for example as Facebook and Vkontakte (Russian analogue of Facebook) provided the platform for interaction between organizers and participants, including audience. Creative team also used different social media tools for promotion and communication.

4.5. Project Four: 'Land of Oblivion'

4.5.1. Project overview

'Land of Oblivion' (original title is 'La Terre Outragee') by Michale Boganim is a French-German-Polish-Ukrainian co-production film with stars Olga Kurylenko and Andrzej Chyra in the leading roles. The plot of the movie describes the story of a young bride, who lost her husband due to the explosion of the Chernobyl nuclear plant in 1986. The movie was shot entirely in an exclusive zone, close to Ukrainian nuclear power plant. The movie has already had the honor of being invited to several international festivals, including one in Toronto and in Venice Festival during the prestigious International Film Critic's Week (<u>http://www.filmneweurope.com/</u>).

The film was released in France after 4 years of making. The project flow of film shooting can be presented in a following way: it took around 2 years for script writing, 1 year for accumulation resources required for production and 1 year for production and post-production stages. Post-production normally includes visual and sound editing that ends with final compilation of the product. Distribution has been started in 2012. In the current research we exclude the process of release as it is not connected with creative production. The steps of the project flow are presented on the Figure 24 below.



Figure 24: Project workflow for 'Land of Oblivion'

The film project united 8 companies from France, Germany, Poland and Ukraine. Among organizations involved in the process there were Les Films du Poisson (production company), Vandertastic Films (co-production), Apple Film Productions (coproduction), Arte FranceCinéma (co-production), Grading Dimension Pictures (sponsoring), Belka Films (sponsoring) and Belka Limited (executive production). Les Films du Poisson took all aspect of coordination activities under its responsibilities. The director Michale Boganim was the one who wrote the script following the inspiration that came after her trip to Ukraine.

During the shooting period there were four core figures for the project. Firstly, there was the director who is responsible for production stage and artistic choice. By artistic choice we mean the art form of idea realization. The second one was the director of

photography, who created the visual dimension of the movie. The third specialist was the sound director or chief of sound involved in audio production. The fourth important role was chief of settings, who was in charge of selecting the places for shooting. Successful project required smooth collaboration between these four specialists.



Figure 25: Michele Boganim (director) and Olga Kurylenko (leading actress) on the International Festival in Marrakesh. Source: <u>http://www.zimbio.com/</u>

4.5.2. Company profile

Les Films du Poisson was founded in 1994. The company is engaged in the production of feature films, short films, documentaries and TV series. Les Films du Poisson has produced more than hundred movies so far. In 1996 it won the award of 'The best young producer' by the Hachette Foundation. Currently the company has four feature films in production and one film in production.

As it was already noted, the production company Les Films du Poisson was in charge of coordination of the project. According to the information obtained from our interview, the company was responsible for bringing together different assets required for film production including, the script, sets, cameras, lighting, stunt and etc. In that sense, the producing party provided the director with all resources required for the shooting of the movie.

4.5.3. Interviewee's profile

Alexandre Moussa is a production Assistant in Les Films du Poisson. Alexandre graduated from EMLYON Business School (France) in 2011 and started his career as intern in Les Films du Poisson. Alexandre contributed in production of 4 film projects so far. On case of 'Land of Oblivion' he represented producing party.

4.5.4. Task

The film making process consists of several stages, developing from the concept to the creative product. Within these steps tasks and sub tasks differ in the artistic choice, variety of technologies and cinematic techniques adopted for each project. Accordingly the nature of task in the movie 'Land of Oblivion' is characterized by the unique nature.

In terms of novelty, task we classify as platform, because of vague requirements for the final product. So novelty aspect is connected with the content of the movie:

'As a producer you want to make a movie that does not look ridicules to other people. There has to be something special or unique about each project in the cinematographic value, artistic value. We had to come up with something creative that matches the expectations of our audiences' (Alexandre Moussa)

From the point of complexity, we characterize the project as systemic, because process requires integration of different functions, particular during the shooting period. Apart from this, we also refer to the idea of Caves (2000) who defined film-making as complex projects, requiring collaboration of different participants.

4.5.5. Team

The project team was diversified and gathered more than 70 people. Creative and technical service providers including script writers, directors and camera operators, actors were employed only temporary basis for two reasons. Our respondent has revealed to us that it is a common practice to carry out film production on a project based system firstly to keep fixed costs low and secondly to promote a creative variety.

The rest of them were hired through having no common previous experience. In that case the management relied on recommendation about new members provided from partners Les Film du Poisson had mutual projects in the past. However, the director was invited assuming direct prior professional relations. General scheme of ties is reflected on Figure 26.



Figure 26: ION for project 'Land of Oblivion'.

The respondent mentioned the importance of smooth interpersonal communication between participants, especially during the 40 days of shooting, when all the team spent 24 hours together. Conflicts in that sense were assumed as risk for missing deadline, thus personal reputation and capability for teamwork was important

4.5.6. Time

Production of the movie 'Land of oblivion' was a long-term project of 4 years from the idea initiation until the release. Considering the pace it was a time-critical project as the deadline for the release of the project was associated with the upcoming events – international film festivals. The role of deadlines was very important because of the interdependency between each phase. It means that not meeting one deadline would affect the next time point.

Particularly, production period was fast and people had to work intensively during short periods, because there was no possibility of extending the deadline. Budget limits also directly affected the pace of the project.

4.5.7. Conditions of operation

According to our respondent, there were three main sources uncertain conditions while working on the film production. First of all, there were difficulties for the producer to estimate how successful movie could be in the perception of audience.

"The usual metaphor about the script is a caterpillar turning into a butterfly. It is just a support that can help you imagination. When you read the script it is not very literarily, it is very descriptive and it shows promise, but sometimes the promise is not fulfilled in the shooting. It is a bit out of control. That is why we are working around the people who are artists" (Alexandre Moussa)

In addition, the producer after bringing together the resources had control of low degree regarding the process of shooting. The main responsibility of producing team was the administration process in terms of planning schedules and meeting deadlines. While the creative input and cinematography were under responsibility of the director and creative crew. Apart from that, the goal of the project was rather vague.

In those conditions all planning occurred assuming various risks:

"You do not know what could happen. You do not know of the weather goes bad. You do not know of the actor is going to play bad or if the director has conflicts with her crew. Some things you never know" (Alexandre Moussa)

Another issue was in relation to the place of shooting and language barriers. It happened in Ukraine and the creative team needed facilitation of production. For example, the actors for crowd were hired among local specialists, who spoke Ukrainian and Russian and did not speak French. Other problems occurred because of limited access to Chernobyl because of political and safety reasons. The respondent stated that flexible planning and regular communication supported coordination. To the team used different schedules to coordinate crew actions, at the same time kept in mind alternative solutions.

Estimating factors, that facilitated coordination process, Alexandre stressed also the role of reputation and personal interactions. Reputation was important, particular when production team chose the partner to work on Ukrainian territory. That is why Les Films du Poisson addressed to the partner, which had connections and possibilities to organize the shooting process. Personal interactions were vital for sustaining the speed of the project, because any potential conflict would affect it.

4.6. Summary

Concluding the case study we can summarize similarities and differences of creative IOPs in the table 6.

Project	'Land of oblivion'	'Pirate week'	'Gagarin'	'Jazzy kitchen'
Task				
Uniqueness	Unique	Repetitive	Unique	Repetitive
Novelty	Platform	Derivative	Platform	Derivative
Complexity	System	Assembly	System	Assembly
Time				
Duration	4 years	1 week	2 months	1 year
Расе	Time-critical	Time-critical	Time-critical	Time-critical
Team	New team composed	Team composed via	Team composed	New team
Previous	(via	(previous	(via previous	composed (via
professional	recommendations)	professional	professional	personal
relations		experience)	experience)	relations)

Table 6: Cases and their constituents.

5. Analysis

In this chapter we present the analysis of the empirical data through the lenses of theoretical framework. Our main intention is to answer the two research questions. Accordingly, the first part of analysis is general observation and aggregation of empirical study. The second part contains the answer to the first research question, while the third part addresses the second research question.

5.1. Overview of the comparative case study

Generalizing the conditions of coordination within the empirical cases, we can state that all projects were time-critical. It means that success of the project performance was directly depended on meeting the deadline. Moreover, the deadlines were fixed and could not be changed. For example the movie 'Land of Oblivion' assumed coming cinema festivals, the performance 'Gagarin' was directly related to the national holiday. 'Jazzy Kitchen' team coordinated their activities according to the date of the concert and within the time the hall was rented. The department of Disney Channel Russia with their partners had to deliver the sets of promo commercials exactly in accordance with the TV line up. Summing up, the value of the final product would be vanished if the projects did not meet the deadlines.

The duration dimension also has influence on the way project participants coped with coordination of their activities. For analytical purposes, we defined the duration dimension as follows: projects with duration of less than one year are considered as short-term and those exceeding one year as long-term. Accordingly, there are two samples we can classify as short-term ('The pirate week' and 'Gagarin') and two projects through their duration are long-term ('Jazzy Kitchen' and 'Land of Oblivion'). Short-term projects assumed the one deadline as driven factor, while the long-term projects had to meet several deadlines. For example, 'Jazzy Kitchen' included ten phases of concerts and hence ten deadlines to meet.

Another important factor, according to our research is task dimension. Considering that aspect we group the projects in two general types: 'repetitive-derivative-assembly' and 'unique-platform-system'. The first group includes tasks that are relatively easy to perform as derivative products face relatively lower demand uncertainty. Further assembly tasks require relatively less number and variety of components (Shenhar and Dvir, 2007). The tasks were more clear from point of requirements' set and practices of elements integration are borrowed from previous experience. Further team members knew what to do, why and how to accomplish tasks (Lundin and Söderholm, 1995). The second group ('unique-platform-system')

61

involves tasks that are more difficult to accomplish when compared to the first group. The novelty perspective of the product coupled with the unique task feature; impose pressure on the creative team. In this case, team members did not know what to do and how to do it as the goals of the projects were vague. In that case projects were supposed to create original and complex products with ambiguous and even changing goals within the project time-line requirements (Shenhar and Dvir, 2007).

When it comes to team composition, we have two cases of projects, where direct professional ties were used in order to gather partners ('Pirate week' and 'Gagarin'). That is, both projects relied on their previous experiences for selecting partners with the aim of achieving smooth interaction and hence coordination. Land of Oblivion' and 'Jazzy Kitchen' addressed indirect ties during the selection of participants. Even though the projects exploited some previous professional connections, indirect ties were still dominant. Moreover, in case of 'Jazzy Kitchen' personal connections also played important role and facilitated team composition process.

Among factors named as supportive for coordination process, in all the cases, reputation of patterns had impact on the way project coordination got achieved. However, respondents discussed reputation from various perspectives. Hence, the reputation for 'Jazzy Kitchen' producer associated mainly with status in the network, while in case of 'Land of Oblivion' the respondent discussed reputation in terms of positive recommendations from the trusted third party. The coordinators of 'The pirate week' referred reputation to prior experience with partners. In other words, they assumed reputation from their own perspective, but not from status of the partners. It happened almost in the same manner for 'Gagarin' project, where personal reputation based on previous projects was the reason to be invited.

'Reputation is the basis on how we get our jobs done' (Ilya Moschitsky, 'Gagarin' project)

Eliciting additional factors maintaining the coordinating of activities we also found trust, personal interactions, reciprocity and previous experience of co-working in the projects. In general, our respondents tended not to range them, but rather to observe all factors as interrelated and systemic.

In order to understand the role of context for the cases, we group the cases according to our frame of references and map the type of embeddedness for each project. The logic of classification goes as follows: if the projects relied mainly on previous interactions, we interpreted it as addressing relational embeddedness. We have observed this situation in the two short-term projects – 'The pirate week' and

'Gagarin'. When the project team was composed via recommendation of the third party, we can state the case of structural embeddedness: this was the case for the project 'Land of Oblivion'. Finally, according to empirical data, we see appealing to positional embeddedness in case of 'Jazzy Kitchen', where the status of participants played one of the vital roles. The summary is presented in the Table 7 below.

Case	How the coordination was facilitated?	What was the reason?	Theoretical interpretation	
The pirate week'	 Established routines from previous interactions Mutual adjustment 	To meet deadline	Relational Embeddedness	
'Gagarin'	 Trust partners from previous interactions Reciprocal creativity based on personal adjustment 	To meet deadline and respond demand uncertainty		
Land of Oblivion'	 Reputation of partner to access resources Trust participants with professional recognition within network 	To meet deadline and respond demand uncertainty	Structural Embeddedness	
Jazzy Kitchen'	 Reputation of musical bands and celebrities Trusted people via personal interactions 	To promote the events To create exclusive sound	Positional Embeddedness	

Table 7: Relating embeddedness with coordination patterns

5.2. Network embeddedness and coordination

Demand and transactional uncertainties were discussed as exogenous factors affecting coordination in IOPs. On the other hand, the very structural and temporal nature of IOPs requires coordination that is distinct from enduring organizations. Furthermore, as discussed by Jones et al (1997), demand uncertainty requires a disaggregated organizational structure to allow for flexibility. However, transactional uncertainty entails the notion of interdependence between multiple partners (Jones and Lichtenstein, 2008). Putting the above conditions and theory of network embeddedness, following sections will explain the sources of uncertainties in each projects and how coordination was maintained within them.

Overall we assume that addressing the context in the analyzed cases was driven by need for different pieces of information. Firstly, it was information about the appropriate partners: organization or/and individuals. Bilton (2007) expressed this idea directly, stressing that project teams in creative industries and especially in cultural production, are assembled from the networks. In case of 'Gagarin' the project leader was looking for appropriate creative person and thus responding transaction uncertainty. When it comes to 'Land of Oblivion' project, the information as resource was the bases for team composition.

Let us examine deeply how demand uncertainty as input requirement effected the coordination and how teems responded it. We can state, that the degree of demand uncertainty varied within case. Moreover, the projects with platform level of novelty felt the influence of demand uncertainty stronger. The respondent from 'Land of Oblivion' defined this format as 'working with promises' (Alexandre Moussa). The interviewee from 'Gagarin' expressed the same idea, underlining the possibility 'only guessing' expecting the audience's reactions. In fact, even derivative projects due to symbolic nature of the creative product considered demand uncertainty as problem, because of postponed feedback. For example, the producer of 'Jazzy Kitchen' managed to estimate the audience reaction only after the concerts had been accomplished. The real impact from commercials in case 'The pirate week' as well could be analyzed only post factum through data about rates of spectators.

So, the common coordination challenge rose from the features of the products, because there was also a time gap between finishing the task and receiving feedback. This idea conceptualized by Caves (2000) as 'Nobody knows principle' stressing that creative industries are intrinsically uncertain. In other words, as soon as the product is created, the team could not influence it.

Considering the requirements to respond the demand uncertainty with a certain deadline, we should recognize that both factors are out of team control. It was actual problem for every case, in spite the degree of demand uncertainty. Analyzing all the projects, it is possible to say that the main area of influence for project initiators was team composing. This information was gained through network that served as informational depository so to speak.

Discussing the way to find the best creative partner, all respondents referred reputation as one of the criteria. Apart from participants to be chosen, reputation is affecting the future inter-organizational projects. Two respondents ('Land of Oblivion' and 'Gagarin') stressed network awareness regarding successful and not successful

projects. In fact, it means that close ties between network participants make internal project information available.

'If you have done an outstanding work everybody will know that. If you have created not successful product, everybody will discuss it' (Ilya Moschitsky, 'Gagrin')

Even more, the information about personal relations and conflicts during the project can be found and assumed for the future projects as it happened for 'Land of Oblivion'. For example, negative feedback on someone's work in the current projects could easily result in jobless, according to the Alexandre Moussa. We can interpret these comments as illustration of ties between projects and their context.

Apart from reputation as the base to select the right partner, we can also state the role of norms and values that are common in the industry. These norms and values supported the process of coordinating activities. The bright example there is the understanding of plagiarism as ethical issue influencing creative production. Code of ethics within the industry required to be distinctive. In addition to that, shared definition of creative value supported the reciprocity in the team of 'Gagarin' projects. We suggest that joint values facilitated the project members to find consensus and thus harmonized their actions.

The norms generating by creative context provided participants with familiarity of processes. All in all, via norms and values the project transferred mutual adjustment from the network context to the projects. It was the way how projects decrease the degree on transaction uncertainty. For example in case of movie production every participant shared the understanding that script writer was required to deliver the plot, while chief of settings was in charge of selecting the places for shooting. These expectations based on norms and rules can be explained with macrocultures (Jones and Lichtenstein, 2008).

If we try to outline a pattern of coordination challenges, we can state rather interesting relations between demand uncertainty and transactional uncertainty. In the case of 'The Pirate week' we see example how the team decreased transactional uncertainty rather efficiently by relying on previous interactions. The stability of the process was described by interviewee even as 'creative routine'. At the same time, the respondent noted certain limitations with respond to demand uncertainty. Bilton (2007) discussed this problem in terms of over-specialization, stressing that it established frameworks made 'harder to break out from familiar habits of thoughts' (p. 34). As the consequences, the scholar predicted erosion of capacity to come up with
new solutions. Put the matter another way, we suggest that creativity needs freedom in terms of actions. Is it reasonable to expect distinctive results from the team that only replicates the processes and has no time to change the process? It leads us to the idea, that overall the coordination of creative production is a balancing action; where by decreasing the degree of transactional uncertainty one may face with a difficulty to create something. In fact, transactional uncertainty is more feasible to cope, comparing with not controllable demand uncertainty.

5.2.1. Role of social coordination mechanisms

The issues of smart balancing between strict deadlines and vague requirements evolved in the creative production - how the context can facilitate the delicate coordination? This section will discuss the role of social mechanisms within the cases. According to Grabher (2002a), recurrent interactions for projects in a network form the 'project ecology', where common understandings will flourish among participants. Even temporary IOPS manage to find the essential for coordination source of stability (Jones and Lichtenstein, 2008). Every project formed in the network is guided by the general rules, routines and practices that have evolved from past practices. Such shared understandings among the social actors referred to phenomenon of macrocultures. Using this theoretical idea, we observe and analyze the function of this mechanism in every case.

As it was mentioned above, project participants were able to coordinate their contributions in reference to the rules and shared understandings that have been evolved in the network over time. In other words, members were aware of on 'how things get done' in the network. Accordingly, there were more or less certain expectations about duties and responsibilities for every project.

In the case of 'Land of Oblivion', macrocultures have impacted the film project in two ways. Firstly, pre-established industry practices affected the selection of production crew by the producer. The production company had clear vision regarding the key people they wanted to work with both on the artistic and the business sides of the projects. In this sense macrocultures provided guidance as the identification of talented commercial and artistic project participants based on expectations that had been met within the pre-established industry practices. Secondly, each role is enacted by project participants in reference to the existing macrocultures prevailing in the networked industry. 'The French film industry is a very small world, where everyone knows everyone. And you can get tips from others if you want information about which person to collaborate with' (Alexander Moussa, project 'Land of Oblivion')

After the staffing, each project participant was expected to discharge their duties. In this sense, specific roles were defined from previous film projects the industry has experienced. Eliciting and transferring these expectations from the network practices to the project facilitated coordination, according to Jones and Lichtenstein (2008). Another impact from macrocultures that appeared in IOP we can define as 'swift trust' between participants. For example, the recommendation from trusted person could be the reason to invite another participant the project leaders have never worked before. 'Land of Oblivion' serves as example of that issue.

In the case of 'Pirate Week' the existence of macrocultures was exhibited from two sources. Firstly, because the project was one among a series of projects and this repetitiveness had set the basis for the development routines for coordination. In this sense due to task nature participants were able to refer to previous practices of co-working. Secondly, project parties were familiar with one another from recurrent projects. Despite the project time was very short to develop trust, our interview results suggest that trust came from participants' familiarity in repeated projects. As result, the team managed to deliver the set of commercials and met the strict deadline. It is important to mention, that this project had to be faultless as participants did not have time for correction.

'The most important issue for us is time. We don't have time to redo things' (Arina Zhook, project 'The pirate week')

Trust and confidence built by each member from their experience served as important facilitator of coordination.

Discussing the case of 'Jazzy Kitchen', we observe interplay between macrocultures and personal ties. The projects relied on concert practices and roles. For example, photographers invited to capture the events and then promoted concert with the pictures. This is known as photojournalism, the globally recognized genre of photography. In that sense, the producer did not explain what and how the shooting had to be done, but applied for the standards. Another notion of macrocultures one could find in the importance of status. As it was mentioned in the empirical study, the producer of 'Jazzy Kitchen' was interested in collaborating with jazz celebrities for promoting the event through their rates. Status apart from popularity among audience also refers to professionalism. On its turn, the high level of professional expertise creates the expectations from celebrities, supposing them to demonstrate the superior practices of playing music and singing and even more:

'We would like to cover different stylistic streams in jazz music. We were looking for someone who could show this various perspective. And hence I did not accept formal or predictable manner of performance.' (Arina Rostotskaya, Jazzy Kitchen)

It means, first of all, existence of styles and defined streams of the music. Secondly, the network participants with music background were aware of this typology. Finally, status of musicians gave the producer awareness of the impact from collaboration. So we can interpret indirect reference to macrocultures during team composition. At the same time, coordination of 'Jazzy Kitchen' was mainly based on personal relations and we prefer to see this case as example with not significant role of macrocultures as facilitator. One of the explanations is that 'Jazzy Kitchen' did not address explicitly structural embeddedness that Jones and Lichtenstein (2008) associated with macrocultures.

In the case of project 'Gagarin' we notice macrocultures from the two perspectives. Firstly, it was the case of 'swift trust', as there was new team member with no previous experience in that precise composition. Project members had to rely on 'swift trust' for coordinating. The director acted like a trust mediator, bringing the team together via his status and reputation. The second notion of macrocultures is related to values and professional standards that are common for art performances. Every participant shared the understanding, that art director was supposed to be create visual side of performance, while composer wrote the original soundtrack. Mutual understanding concerning responsibilities and duties of 'four core figures' came out from industrial practices.

In fact, it worked in the same manner as for 'Land of Oblivion' and 'Jazzy Kitchen'. Macrocultures in the network provided expectation regarding participants contributions in the way things done. For instance, although there were no prior ties between the lyricist and the sound composer, industry practices guided participants on how to work together in the project. At the same time, the respondent from 'Gagarin' stressed the importance of having previous working experience as vital source of coordination coherency.

To sum up this part of analysis, we can note the occurrence of macrocultures in all cases. On the one hand, all projects used existing norms and practices, routines, and rules to refer to from the networks they are embedded in. However, our interview results reveal that practices were never pure replicated but rather adopted for the

project purposes and need. Creative essence of the production process forced IOPs to come up with distinctive solutions. The network was considered as repository of information, which guides the selection of project members and their coordination in the projects. Variation of addressing to macrocultures we understand as illustration of different options to interact with the context.

5.3. Project constituents and Embeddedness

Among the four project in creative industries we identified two which addressed relational embeddedness: 'Pirate week' and 'Gagarin'. One project 'Land of Oblivion' demonstrated a compellation to structural embeddedness. Finally, we intend to discuss 'Jazzy Kitchen' from the perspective of positional embeddedness.

5.3.1. Relational embeddedness

Considering this type of embeddedness we will discuss two short-term projects: 'Pirate week' and 'Gagarin'. The main reason to call for prior direct ties was the need to meet critical deadlines. Moreover, the project team aimed to sustain the speed of activities. Interviewees from both projects stressed the importance of previous projects as facilitating factors for fast coordination. However, for case of Disney Channel Russia, coordination was supported by routines and procedures developed from the previous projects.

'...the working process is creative routine..., people are aware of their responsibilities.' (Arina Zhook, 'Pirate week')

Familiarity with the process of creation decreased the level of transaction uncertainty. That awareness was established through repeated interactions, so the project team did not spend time to create ties among participants, but only activated the prior ones.

In case of the second short-term project 'Gagarin', relational embeddedness worked in a bit different way. Apart from meeting fixed deadline, the task contained high level of demand uncertainty. Thus having previous interactions allowed the director to have certain expectations from chosen trusted people. In addition to existing co-working experience, we should also observe importance of personal relations. Establishing what the interview defines as 'creative compatibility' was the way to respond both to demand and transactional uncertainty fast.

This makes 'Gagarin' different from 'Pirate week' project as the latter had relatively low degree of transactional uncertainty. In other words, 'Pirate week' project team addressed relational embeddedness mainly because of time pressure, while 'Gagarin' case shows how the project leader utilized prior ties in order to accomplish more challenging task (unique-platform-systemic) within limited time period. So 'Gagarin' project came to relational embeddedness guided by features of two constituents: task and time.

Having tight deadlines affected team composition. Project initiators preferred to work with organizations and self-employed individuals they knew from previous interactions as they found them more reliable in terms of coordination. Moreover, both teams were likely to encounter in future projects with more or less the same line-up according to the notion of the interviewees.

This logic was reflected by Jones and Lichtenstein (2008) arguing relational embeddedness refers to the direct ties originated from repeated interactions between project members. Theory supposes that direct ties appear either through multiple projects or via sustained interaction in a long-term project. Project duration is the fact that makes our finding partly different from suggestion of Jones and Lichtenstein. Thus Disney Channel Russia composed the team according to their data base of contacts and it looks similar to what scholars stated as multiple projects. However, 'Gagarin' as short-term project also referred to relational embeddedness, while Jones and Lichtenstein (2008) suggested to address structural embeddedness in case of that conditions.

To sum up, results from interviews suggest that relational embeddedness reduces transactional uncertainty. Familiarization with roles and responsibilities facilitates understanding each other's preferences through repeated interactions (Grabher, 2002 a). In that way project leaders transferred previous practices to the new projects and hence decreased transaction uncertainty and achieved coordination.

The interesting question there is the potential negative consequences from relational embeddedness. Being bounded by time and previous ties, the project leaders might choose not the best partner to collaborate, but the one from the past experience. We see this challenge as a trade-off between predictability of actions and the creative features of the final product. Is it possible to produce an outstanding creative product with support of relational embeddedness? When and how relational embeddedness is transforming into over-embeddedness? For example, Bilton (2007) stressed that building diversity becomes task of organization design for creative industries; otherwise the team will face the problem of over-familiarization. Then the problem is how one could balance between creativity and control with contextual support and the same time not to be locked by prior ties. Particularly, how it happens for short-term and time-critical projects that have pre-defined limits to address embeddedness and

receive needed resources. So the question there is if the projects tend to rely on prior connection or use indirect ties? And what determines that choice?

5.3.2. Structural embeddedness

From the four cases, we have observed that the project 'Land of Obilivion' had the tendency to rely more on structural embeddedness. In terms of the project's constituents, the project is a long term one, where team members had never worked in the same composition before. From the task dimension, the project was unique, platform and systemic. Referring to Manning (2008), who stressed the interrelatedness of project constituents, we analyze how such composition of time team and task dimensions is related to the type of embeddedness the project relied on.

First of all, the project was time-critical and had different phases with a certain deadlines. The production process did not have structured iterations, however as soon as the project found the financial support time intensity had increased to proceed with the remaining phases. Therefore, participants did not have enough time to create interactions during these phases. Especially the shooting phase was the most dynamic and intensive one as the permit to shoot the scene in the territory of Ukraine was for a limited period of time. Further, the task dimension signifies the interaction of multiple specialists to accomplish it. The task uniqueness, novelty and complexity issues required the producer to bring together team members based on third party recommendations.

As the movie was shot in the territory of Ukraine, the project process needed the partners to overcome bureaucratic and language barriers. The producers of 'Land of Oblivion' used third party recommendations available in the network to contact their partners. Moreover, this project united the biggest team comparing to other cases. Jones et al (1997) pointed out that delivering complex tasks by multiple teams are likely to be done with support of structural embeddedness.

According to Jones and Lichtenstein (2008), projects tend to rely more on structural embeddedness to sustain coordination when the project duration is very short. In other words projects relational embeddedness facilitates coordination in longer term projects where there is time to build relations. However, while having a long duration, the project 'Land of Obilivion', still assumed structural embeddedness for coordination. Analyzing the case 'Land of Oblivion', we identified partial existence of direct ties, for example between the production company (Les films du Poisson) and the director (Michale Boganim), because of their previous collaborations. However in general, the remaining parties were brought together through third party recommendations. We interpret this logic of actions according to the frame of references in the following way. Firstly, the production team used mainly indirect ties rather than direct ties because task uniqueness, novelty and complexity characteristics of the project required certain team composition.

Secondly, the team composition varied during the different phases of the project. That is, stages of production and post-production required different specialists to collaborate. Hence, team members varied across the various sub tasks which made it difficult for them to develop relations.

To sum up, we see that all project constituents affected the reliance on structural embeddedness in order to maintain the coordination. Apart from duration, this set of project conditions goes in tune with theoretical ideas of Jones and Lichtenstein (2008). Participants in their actions referred to shared understandings gained from network practices. As our interviewee stated the French Film industry is a very 'small world' where everyone is directly or indirectly connected to another. That is, information is widely shared among network members about how is the 'best' to work with. Jones et al (1997) have characterized such situations as being a dense network structure which gets denser with the continuous creation of IOPs in a given network that helps diffuse information that in turn enhances structural embeddedness. Hence, when task nature demanded highly specialized teams, reputations rather than relations, helped enhance coordination (Jones et al, 1997). In this sense networks, through indirect ties represented firstly a potential partners for selection and a pool of information about these potential partners (Sydow, 2006).

5.3.3. Positional embeddedness

From the empirical data, we have noted that coordination in the project 'Jazzy Kitchen' was enhanced via positional embeddedness. This project was long-term project consisting of 10 phases that needed to be delivered in accordance with 10 concerts. Delivery of each concert was time critical in the sense that all resources need to be mobilized within the given duration of the concert. In terms of task nature, the project is classified as repetitive, derivative and assembly; meaning that the activities within each concert were similar, with each concert representing a stand-alone phase. The team included the performing crew, maintenance staff and coordinators. Except for the coordinators which represent Art Pro, the performing crew and maintenance staff differed in each of the phases. Teams differed because of the project goal to deliver varieties of jazz music while the process of accomplishing the task remained repetitive.

Accordingly, musicians and maintaining specialists, such as sound engineers and stage designers, varied across the phases. According to theoretical consideration this conditions are not suitable for addressing relational embeddedness as different participants join and leave the project before having the chance to create ties.

The major factor for selection of project creative participants was the status of musicians within network. With this regard, previous professional ties between members were rather weak and indirect. In this sense, we observe a high degree of positional embeddedness where selection of project members was based on their reputation and status in the network (Gulati and Garguilo 1999). This reputation on the one hand helps the project to gain attention in the eyes of the audience. On the one hand, the status of famous jazz bands or photographers made them appealing for producer. Hence, roles and status of participants in the network triggers expectations among other members regarding the way they perform their assigned tasks (Jones et al, 1997; Bechky, 2006). Accordingly, positional embeddedness facilitates coordination by reducing transactional uncertainty due to the combined benefits of informational and reputational advantages (Gulati and Garguilo, 1999). Further, in the case of 'Jazzy Kitchen', we have observed that positional embeddedness was complemented by the personal ties between the project participants.

Summing up, we have two main considerations discussing 'Jazzy Kitchen'. First of all, we understand this case as the motive to introduce the third type of embeddedness in relation to project coordination. We believe that this presents a fertile area for future research. Secondly respondents in all the projects noted the importance of reputation for the formation for inter-organizational projects. The second notion rises from the question - is it possible to interpret relying on reputation more as positional embeddedness or combination of positional and structural. Our suggestion is to understand social embeddedness types not as mutually exclusive, but interrelated.

6. Conclusions and discussion

The purpose of this chapter is to present summary of the findings in relation to the research questions. Further the second and the third part of the chapter will put forward discussions and implications for further research respectively.

6.1. Answers to Research Questions

How does network embeddedness facilitate project coordination in IOPs under situations of demand uncertainty and transactional uncertainty?

From the theoretical and empirical part of the current thesis four, we draw the following conclusions with respect to the first research question:

- Inter-organizational projects, despite their temporary constituents of task, time and team, are embedded in a wider context from which they draw rules and resources.
- Therefore, to understand how IOPs maintain coordination, it is important to go beyond the internal constituents by putting environmental context in consideration. The ION context serves as repository of information, rules and resources and shared understandings that project participants 'tacitly' follow during interaction in projects: the notion of macrocultures.
- Furthermore, the network structure, and the macrocultures are not given conditions that project participants strictly follow. Rather they are the outcomes of actions of participants during their interactions. In this sense, the network interactions that occur create and re-create macrocultures.
- Overall, IOPs in creative industries faced impressive degree of demand and transactional uncertainties because of the nature of creative product. Coordination of IOPs in such conditions can be maintained by context continuity.

How do the characteristics of different IOPs in terms of time duration, task nature and team composition, affect which types of network embeddedness projects rely on for coordination?

Conclusions from the second research question are summarized in the following manner:

- The constituents of IOPs interact not only with their enduring environment but also there is interdependence within them.
- As a result the time duration, task nature and team composition mutually impacted the type of embeddedness the projects relied on for coordination.

- Short-term creative IOPs apart from initial theoretical notion can apply for relational embeddedness responding strict time-constrains. This notion gives new perspective on the concept of relational embeddedness and can enhance it.
- Long-term creative IOPs tend to utilize indirect ties more, comparing with short-term ventures presented in the current research. This observation differs from theoretical suggestion, which mainly relates long-term projects to relational embeddedness. However this difference we explain with nature of long-term project duration.
- Positional embeddedness could be assumed among two types of social embeddedness (relational and structural) for the creative IOPs and represents indirect ties.

6.2. Discussion

Coordination of temporary IOP's in front of demand and transactional uncertainties requires trust. Our study demonstrated that this need was common for every project despite difference in constituents. Moreover, IOPs could elicit trust through different sources. It appeared via previous interactions, recommendation of the third party, personal relations and status in the network. Moreover, these sources might be complementary to each other pursuing the general goal to support coordination by trust.

In general, we suppose that the concept of embeddedness serves as promising perspective to enhance the research of IOPs nature. It describes how temporary multiple ventures could observe and understand the context they are embedded in. The important notion there is the fact, that context is not directly controllable phenomenon, so we recommend to see relation between project and the network as interactive and organic. In that sense studying IOPs with the lenses of social embeddedness provides the holistic picture of this temporary form of organizing.

The theory on social embeddedness even distinguishing between types of ties involved in the interactions suggested to observe it as the systemic issue. Discussion on embeddedness then might turn to the question how one type of social embeddedness is related to another? Can we say that addressing direct ties means limiting possibility to apply for indirect ties or they can serves as complementary? We suggest this debate as perspective for the further research.

Creative industries we find as relevant context to explore theories of the current thesis. Creativity is popular concept for social and political science, however we can

state understanding how to organize and systemize creativity as productive process is relatively under researched. Even more, all respondents show interest to see the final version of the current research, because they would like to find theoretical guidance of their actions. From our opinion it means that exploration of creative IOPs is ambitious topic for the future research.

6.3. Implications and further research perspectives

Structuring both theoretical and empirical findings we suggest several potential areas of studies.

- 1. Investigation on the role of personal ties: apart from professional ties, both direct and indirect, personal relations served as facilitator of coordination in IOPs. The question is can we see the positive impact from personal relations only as case of creative industries, where this issue is important or one can propose the additional type of embeddedness namely personal embeddedness? Moreover, dominance of personal relations might turn into the form of nepotism and this issue we see as risky for projects delivering the creative product successfully.
- 2. Understanding the risk of over-embeddedness: relational embeddedness represents applying for direct professional ties and together with the notion of over-familiarization leads to discussion of keeping the balance. On the one hand, some creative dyads might be found in the industrial practices. We can refer to example of tandem between the director Emir Kusturica and the composer Goran Bregovic who collaborated within several movie projects ('Arizona Dream', 'Black Cat. White Cat', 'Underground' and etc.) and gained popularity together. At the same time, the threat of over-familiarization and in that sense embeddedness let us propose this topic for the future research as well.
- 3. Exploring project in creative industries: creative ventures as particular type of collaborative temporary ventures could be interesting industrial study area, involving both theoretical consideration and practical implications. According to Bilton (2007) these segments require 'negotiating boundary between uncertainty and confidence, between rationality and irrationality' (p.6). This notion makes that sort of projects challenging, but at the same time intriguing angel for potential research.

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Appendix: Interview questions

General questions on the projects

- 1. Can you describe how team members of a project are chosen?
 - a. Based on previous relation, from collaborating on a previous projects
 - b. Indirectly through recommendation of a third party
 - c. Through reputation
 - d. Other , please specify
- 2. After choosing members for the project how are tasks coordinated
 - a. Through rules and directives, employment contracts under which each member agrees and is expected to perform pre specified duties
 - b. Are there some sort of routines that have developed and for members to follow
 - c. Members will be given instructions on how to perform before the project starts
 - d. Through mutual adjustment with one another, and everyone has expectations about everyone and know how others perform
 - e. Trust members if they are selected based on their reputation
 - f. Other , please specify , please specify also if a combination of the above is used
- 3. How do you describe the type tasks and subtasks of a given project in terms of dependency
 - a. Tasks require high interdependence between specialists
 - b. Tasks require moderate interdependence between specialists
 - c. Tasks can be performed independently by specialists
 - d. Other, please specify
- 4. How do you describe the nature of tasks in terms of novelty?
 - a. Complex tasks but performed in a routine manner
 - b. Complex and should be performed in a novel way
 - c. Others, please specify
- 5. How do you describe the objective or goal of the project?
 - a. they are subjective, and open for interpretation,
 - b. they are clear and objective that members know the target they need to achieve
 - c. are blurry at the beginning and become clear once the project is completed
 - d. others, please specify

- 6. Does reputation matter in the sense that, current performance on a project determines future interaction?
- 7. Are members supposed to perform in a certain way to come up with creative ideas, or they are free to choose on the creativity of the final product or service? Are there expectations on the contribution of project members, specialists
- 8. How important is networking or establishing relationships for you to organize projects?
- 9. How and when is it that pre established relationships with different individuals and organization are helpful in terms of organizing projects
 - a. When project tasks are complex
 - b. When complex tasks require immediate collaboration to come up with creative product
 - c. When trust between project participants is crucial
 - d. Others, please specify

Specific questions to a given project

- 1. Can you please explain the project in terms of
 - Size (number of people)
 - Type (whether it is formulated in collaboration with other organizations or band)
 - Time (how long is the planned duration of the project)
 - Goals/objectives
- 2. What is the role of the organization in the project?
- 3. What types of organizations are in collaboration, in this project?
- 4. On what basis the collaborative firms were selected (e.g familiarity, reputation, or other formal method)
- 5. To what degree the task and goals were formalized? (explicit, formalized or not) How this fact has been influencing on coordination?
- 6. Accordingly, how you can characterize the roles of participants? (more multitasking or more specialization?) How this fact has been influencing on coordination?
- 7. If we divide in general project tasks in terms of uniqueness and originality, how you can describe the task within your project?
- 8. How you can characterize the project task in terms of originality? (originality is a quality of being distinguished from the past experience)
- 9. In general, how coordination process was organized (more formally or informally)?
- 10. What you can point out as complicated issues of coordination?