# Management of Uncertain Resources in Film Festival Organisations:

a first European Picture

Authors:    Francesca Clotilde Scialdone
            Susan Jane Weeks

Supervisor:  Nils Wåhlin

# ABSTRACT

**Purpose** – The purpose of this thesis is to investigate how film festivals use project management techniques to manage uncertain resources.

**Design/methodology/approach** – Fourteen case studies are used to explore the project management techniques used by film festivals across Europe. An extensive theoretical framework brings together a number of key fields for the first time and provides an informative background to the study. Based on this theoretical framework a conceptual model was developed, 'the film festival 'smoothie' model', which provides a guide for data collection and analysis. The research focuses on traditional and contemporary project management techniques, but also contextual factors that impact upon the project management of film festivals.

**Findings** – The findings show that a creative, reactive and flexible approach to project management is vital within film festival organisations and supports earlier research calling for a rethinking of project management to consider the growing presence of 'soft projects' and contextual factors of projects. Furthermore, it highlights interesting characteristics and lessons that can be learnt from film festivals, warranting further investigation, since film festivals are '*interesting repositories of knowledge that provide rich data for organisation and management researchers*' (Rüling and Strandgaard Pedersen, 2010, p. 322) and that cultural projects can be source of inspiration for refreshing project management techniques (Cwikla and Jalocha, 2015).

**Research limitations** – The research gives an initial picture of the European panorama and presents studies of film festivals from Italy, Portugal, United Kingdom and Sweden.

**Originality/value** – Our research contributes to a detailed understanding of the project management processes within film festivals and the way film festivals minimise the negative impact of uncertain resources, and exercise control without stifling creativity.

**Practical implications** - This thesis intends to be descriptive, and therefore does not provide solid ground for practical recommendations of a recipe for success for project management within film festivals. The research does, however, provide evidence of the interesting project management approaches within film festival organisations and therefore advocates further research to be done in this field.

**Keywords** Project Management; Film Festivals; Uncertain Resources; Cultural Projects.

# ACKNOWLEDGEMENTS

# ABBREVIATIONS

APM Agile Project Management
BFI British Film Institute
BFI LFF BFI London Film Festival
BRFF Bristol Radical Film Festival
EU European Union
FEFF Far East Film Festival
FF Film Festivals
FT Full Time
LFF Lucca Film Festival
LGBTQQ Lesbian, Gay, Bisexual, Transgender, Queer and Questioning
MSPME Masters in Strategic Project Management European
NGO Non Governmental Organisation
NPO Non Profit Organisation
PFF Pesaro Film Festival
PM Project Management
PMI Project Management Institute
PMBOK Project Management Book of Knowledge
PRINCE2 PRojects IN Controlled Environments
PT Part Time
TFF Trento Film Festival
UEFF Umeå Europeiska Film Festival

# LIST OF FIGURES AND TABLES

# TABLE OF CONTENTS

# 1. Introduction

*The purpose of this chapter is to outline the research problem and enable the reader to understand the context within which the research is set. We give a thorough background enabling the reader to understand our research focus and follow our journey to the identification of a pertinent research question and objective setting that begins our thesis process.*

## 1.1 Background

In ancient Rome, the advisor and friend of the first Emperor, Caesar Augustus, was Gaius Maecenas and he was very well known for supporting poets and artists. His name has become in time the eponym for "patron of arts". Indeed, throughout history there have been constantly some people that would tend to the economic part of the arts (including both performing arts and art in general). In modern society too, there is perceived to be a dichotomy between arts and business. This is particularly emphasised by a continuous trend of overspecialisation in every field. 'Creativity versus business' conflicts are often found within arts organisations and this is frequently referred to throughout literature. This historical contradiction is outlined by Daigle and Rouleau (2010, p. 14), they refer to multiple tensions between the artistic and managerial values on which arts organisations are built upon, they also highlight the necessity of compromise between art and management in the strategic plans of art organisations (Daigle and Rouleau, 2010, p.18). Turbide and Laurin (2014, p. 417) refer to the need to balance control of '*the artistic mission*' and control of '*budget constraints*' within arts organisations. Their research also highlights the observation from many art organisations that the financial dimension often takes on too much importance in the evaluation of an organisation's performance, at the expense of the artistic dimension (Turbide and Laurin, 2014, p. 417). de Valck (2014) questions whether the diverging interests of '*art*' and '*commerce*', clash; since film festivals would not be able to survive if they focused on cultural issues alone. de Valck (2014) provides a key piece of literature providing an insight into how the Rotterdam International Film Festival balances the artistic values with the necessity of commercialisation processes (de Valck, 2014, p.45). Festivals have the endless requirement of fighting to legitimise their cultural role protecting it from the dominant influence of economy and politics (de Valck, 2014, p.56). Finney (2007, p.114) also applies this inherent paradox to the film industry as management has to deal with both 'creative' and 'commercial' imperatives.

A project is defined as '*a temporary endeavour undertaken to create a unique product service or result*' (PMBOK, 4th Ed., p.5), and therefore as an event taking place within a limited time and with some 'uniqueness' a film festival can be described as a project. Furthermore, since film is a cultural industry, film festivals can be considered cultural projects. Wåhlin and Blomquist (2015, ed.) write about the '*antagonistic relationship*' between artistic concerns and the rational assumptions that characterise project management and they recommend a flexible attitude to '*preserve creativity and to become mutually beneficial*'.

Film festivals, as cultural projects, offer great artistic and economic opportunities, but these opportunities are also easy to destroy due to unpredictability from year to year (Frey, 2000 in Knardal and Pettersen, 2015). Knardal and Pettersen (2015) outline the

dilemma between festivals as economic organisations conflicting with cultural norms. In fact, severe time pressure and continuous changes leading up to the festival's beginning should be dealt with informally by experienced managers (Knardal and Pettersen, 2015, p.682).

Mainstream project management principles are not themselves an answer for the successful management of festivals, considering their increasing size and complexity. The successful management of festivals, indeed, requires a great deal of creativity and performance within tight management controls (Knardal and Pettersen, 2015, p.679). Furthermore, in festivals there is a need for managers to balance the structuring mechanisms as well as handling uncertainty and the changing requirements in project-based organisations (Knardal and Pettersen, 2015, p.682). However, we agree with Knardal and Pettersen (2015, p. 683), when they suggest that paradoxically, creativity can flourish in the presence of control. Our research, therefore lies in trying to verify to what extent project management theory is put into practice by film festivals, using a 'project as practice' approach (Blomquist et al., 2010, p. 13). We try to resonate both on whether they do that explicitly or with practices that implicitly include project management approaches.

We attempt to find out what can be learnt from film festival organisations and the project management techniques that they use. Do they validate a need for traditional, rational project management tools, or do they provide inspiration in how to manage projects creatively and flexibly that can benefit organisations in the current and rapidly changing business environment that we are in. Ultimately, how, in practice, they manage this confirmed dichotomy between art, the content and cultural goals versus the management, commercialised business and budget constraints?

## 1.2 Construction of Research Question

Gap-spotting is the most common way of constructing research questions within organisation studies, however, this process doesn't challenge assumptions or create novelty (Sandberg and Alvesson, 2011, p. 31) and therefore tend not to lead to the development of interesting theories. Gap spotting is the process by which authors formulate research questions based upon various gaps in existing literature (Sandberg and Alvesson, 2011, p. 25). With this in mind, a different approach to gap-spotting has been taken to develop our research question. Sandberg and Alvesson (2011) advocate use of more disruptive modes in order to lead to development of more interesting and significant theories (Sandberg and Alvesson, 2011, p. 41). They outline four ways to construct research questions that go beyond gap spotting one of which, '*new idea*', focuses upon an original new idea, that '*does not follow any route marked by the map of a literature review of what has not already been studied*'. We tried to take this approach by bringing together a number of theoretical fields which have not yet been combined in order to generate a research question that does not challenge the few already existing studies, but instead makes a '*broader more conceptual contribution to the theories*' (Sandberg and Alvesson, 2011, p. 38) and '*disrupts continuation of an institutionalized line of reasoning*' (Sandberg and Alvesson, 2011, p. 32).

The process by which we generated our research question can be visualised as follows; with the key characteristic of each of the theories, which compelled us to assemble them within our research.
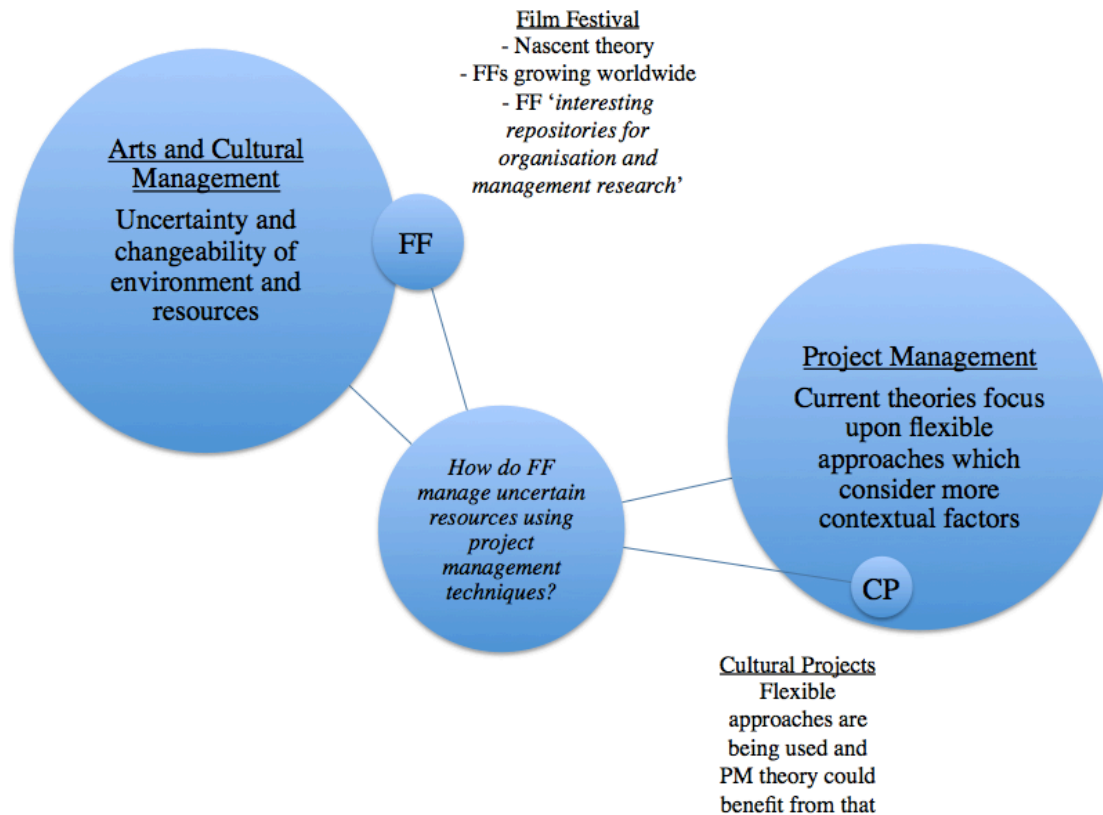


*Figure 1 – visualisation of the research question connecting theories together*

Therefore, we attempt to understand the project management tools and techniques used within film festival organisations, that will provide an interesting theoretical contribution to the field of arts and cultural management, project management and the emerging field of film festivals.

## 1.3 Research Question

We aim to understand how the process of bringing to life a film festival unfolds. Our research question is presented as an open-ended inquiry and enables exploration of the project management approaches within film festivals.

**'How do FF manage uncertain resources using project management techniques?'**

## 1.4 Research Objective

The main research objective is to examine project management processes within film festival organisations and explore how they manage uncertain project resources. The study is an exploration of the extent to which film festival project teams use traditional project management techniques as well as contemporary flexible and reactive project

management, and enables the comparison of theory with practice. The purpose of the research is not to draw conclusions about effective ways to manage projects, as this would require much more extensive empirical investigation and time to develop a consistent theoretical toolkit. The research brings together a number of fields for the first time and attempts to make a contribution to the field of arts and cultural management, project management and the growing field of research on film festivals.

## 1.5 Limitations and Delimitations

In order to ensure the research makes the maximum impact given its constraints, it is important to outline the limitations of the study, and the self-imposed boundaries set by the researchers, the delimitations. Failure to acknowledge the limitations of the research and define its parameters can restrict its 'truthfulness'. Saunders (2009, p. 538) confirms the need for a '*mature reflection on the degree to which your findings and conclusions can be said to be the truth'*, this outline of the limitations and delimitations establishes a grounding to be built upon in the final stages of the thesis.

The film festivals considered vary in size, and type (from generic to specialised, politically driven to multidisciplinary). We aim to give a first picture of the European panorama and therefore we do not limit the film festivals with regard to countries of origin, provided they are based within Europe. However, there is a clear focus upon countries to which we have personal links and therefore the cases considered represent Italy, UK, Portugal, and Sweden. The definition of a film festival is broad and as such, the population of our study is quite wide, our sample is made up of organisations that define themselves as a film festival.

Due to a time limitation, we do not extensively dig into the national context of each festival, although we recognise this has an impact upon the resource management processes of the festival, and therefore attempted to circumvent any potential impact of this upon our findings, and focus specifically upon the consistencies within the film festivals. Furthermore, our sample size, though adequate to our scope would have been further corroborated by a larger number of cases.

Our data was captured using semi-structured interviews, conducted face to face when possible or, if face to face was not feasible, through an online video call service (Skype). Furthermore, our analysis utilised a model we developed using the theoretical framework and we contrasted this with the real practices applied and experienced by the professionals interviewed.

# 2. Theoretical Method

*In this section we describe our theoretical approach to the research, giving solid ground to the research and also informing future research. The importance of this section lies in clearly setting the point of view that makes the thesis consistent and reliable. Firstly, we describe our backgrounds, values and other factors and preconceptions which might subconsciously affect the research. Then we present the discussion and considerations that lead to our adoption of an appropriate research philosophy and research approach. Finally, we explain how we acquired the theory to enable development of a robust theoretical framework and ensure an interesting contribution to the literature.*

## 2.1 About the Authors: Preconceptions

We recognise that our preconceptions influence this research, be it positively or negatively, and in order to minimise the impact of this on the research we present considerations of our preconceptions. We are aware that our backgrounds and the interaction between us have some consequences on how the research is framed and developed, thus, we intend to be reflexive when conducting the research, in order to obtain more in depth and extensive knowledge (Saunders et al., 2009, p.292). We attempt to be as critical as we can on our work and its results. We ask to the readers to consider preconceptions when reading this work as they are inevitable. Furthermore, to ensure relevance and impact within our work it is important to ensure we have a '*perspective awareness*' and a '*contextual awareness*' (Maylor and Söderlund, 2015, p. 11).

This thesis is a collaborative work between two Masters students of Strategic Project Management (European). The thesis is the final piece of work at the end of a learning journey taking us from Heriot Watt University in Scotland to Umeå University, via Politecnico di Milano Graduate School of Business. The course is designed to develop project managers with an international, strategic mindset and therefore we have an advanced understanding of project management and a PM led, international perspective within our work. However, the differences between our prior experience gives us another perspective to consider. We have somewhat different backgrounds; Su from the UK, originally studied Management, with a specialisation in the leisure industry at the University of Manchester and graduated in 2008 having written a undergraduate thesis on the evaluation of an Arts for Health public art project Burnley, England. Since graduation she has held a number of roles in various organisations, most recently managing European funded knowledge exchange innovation projects designed for creative and digital SMEs. Francesca has an academic background in Italy with an Undergraduate Degree in Economics and Management of Arts, Culture and Entertainment at Università Cattolica di Milano, completed with thesis on Italian theatre start-up in 2013. She then undertook a First Level Master's Degree in Film Communication and Marketing at Università Cattolica di Milano. Her knowledge of English comes both from learning the language from books as well as international exposure: the most recent one before the MSPME include four months internship in Canada and three months internship in a New York PR firm.

We both have a keen interest in arts and creative industries, but particularly within the film industry. When discussing the possible topic of the thesis, film festivals

management was evidently something that appealed to the perspective and contextual awareness of us both, as it combines our perspective awareness as project managers, and our contextual awareness of project management within an area of interest. Maylor and Söderlund (2015, p. 14) highlight an opportunity for perspective awareness to become a key attribute of the researcher and we hope, that by bringing together a number of fields for the first time we are maximising the opportunity and providing a relevant and impactful study. Film festivals (and event management) in fact, wasn't mentioned much by the MSPME programme and the authors felt the urge to explore this area more extensively as they believe in the practical usefulness and relevance of project management within film festivals.

Both authors have a natural curiosity of 'the way things work' and are guided by an inquisitive and creative ethos; the following quote inspires us through our thesis process. *'The important thing is not to stop questioning. Curiosity has its own reason for existence. One cannot help but be in awe when he contemplates the mysteries of eternity, of life, of the marvellous structure of reality. It is enough if one tries merely to comprehend a little of this mystery each day.'* (Einstein, 1955, p.64).

## 2.2 Research Philosophy

Adoption of an appropriate research philosophy is vital as it underpins the research strategy and the data collection methods (Saunders et al., 2009, p.109). The research philosophy encompasses important assumptions that provide an overarching influence on the research (Biedenbach, 2015, p. 34) and provide a lens through which the researcher can focus the research perspective (Klakegg, 2015, p.64). There are three key elements of the research philosophy which require contemplation to establish the most appropriate stance for research. Firstly, epistemology which concerns how the researcher defines acceptable knowledge; ontology, which concerns the researchers' perception of how the world operates; and axiology, the role that the values of the researcher plays. These perspectives will guide and direct the researchers through the research process (Biedenbach, 2015, p. 34). There is growing recognition that within project management research areas there is a need for multi-disciplinary, multi-perspective, multi-method approaches to research (Klakegg, 2015, p. 62). Furthermore, project management is a diverse research field with positivist, realist and interpretivist research communities (Klakegg, 2015, p. 64) consequently a thorough and cautious consideration of research philosophy is required in order to ensure the optimal approach for this research and a clear and explicit choice should be made (Klakegg, 2015, p. 64).

### 2.2.1 Epistemology

Epistemology concerns the way that the researchers' perceive knowledge, and the reality within which it is set. Klakegg (2015, p.59) discusses whether human activities should be studied with the same approaches as nature, and ultimately one's viewpoint on this will determine their epistemological stance. Positivism, also regarded as the 'natural science' epistemology, takes the view that only observable phenomena leads to credible data (Klakegg, 2015, p.113); in other words, they are concerned with objective facts, as opposed to subjective feelings (Saunders et al., 2009, p.114). Interpretivism, on the other hand, advocates the necessity for the researcher to understand the differences between humans in their role as social actors. Within the interpretivist paradigm it is crucial to approach the research with an empathetic stance, entering the 'social world'

of the research subjects and attempting to understand from their perspective (Saunders et al., 2009, p.116). A third epistemological stance is realism which, similar to positivism, assumes a scientific approach (Saunders et al., 2009, p.114) and approaches the research with a belief that natural and social sciences can and should apply the same approach to collection and explanation of data (Klakegg, 2015, p.61). It is our view that interpretivism is the most appropriate for this research given the considerations and values of the researchers. The interpretivist stance acknowledges the complexity and uniqueness of the organisations and individuals participating in the study. A positivist approach in this case would require an objective view of all the organisations, and therefore would not consider the intricacies of the organisations and the functions within them which are so integral to gaining an understanding of the project management techniques that the individuals within the film festival use. Furthermore, the interpretivist stance is more appropriate for this exploratory study which uses qualitative data. Given the nature of this research, it is not appropriate in this case to take a multi-perspective approach since this would add an unnecessary layer of complexity and potential misrepresentation of the activities and circumstances of the individuals present within their respective organisation. A positivist or realist approach is not appropriate and does not facilitate exploration of the 'how' so integral to this research.

## 2.2.2 Ontology

Ontology considers the researchers' view of the nature of reality, it alludes to their assumptions of the way they believe the world operates and enables an approach to research which considers that. There are two well established types of ontology, objectivism, which considers that social entities function completely separately to the social actors within them, in other words that social actors do not impact upon social entities, and subjectivism, which considers that social phenomena are created from the perceptions and actions of social actors within them (Saunders et al., 2009, p.110). The social entity explored in this thesis is film festivals, and the phenomena the way the actors within the film festivals manage uncertain resources. Therefore, it is the researchers' view that in order to respect the significance of social actors and interactions a subjectivist approach is most appropriate. Within the subjectivist stance, it is our role as researchers to seek to understand the subjective reality of the film festival staff to make sense of and understand motives, actions and intentions in a meaningful way (Saunders et al., 2009, p.111). On the other hand, since we are using qualitative research to attempt to understand, it is important that the research try to '*see things through the eyes of the people*' we are studying, and put aside our own values, prejudices and preferences as much as possible, to ensure that we are not distorting what we see and attempting to fit it to our own frame of reference (Marshal, 1997 pg. 46). While it could be argued that management is an objective reality, as activities take place within a formal structure, this view would emphasise the structural aspects of management and assumes that the essence of management is the same in all organisations (Saunders et al., 2009, p.110) and that the organisation represents a social order and values to which individuals conform (Klakegg, 2015, p.62). Positivism is used effectively in much project management research, for example the PMI and PRINCE2 approaches (Wells and Smyth, 2015, p.242) however these project management techniques take a more scientific and objective approach to project management. Given the often informal nature of the structure of film festivals, the variance between them and the roles within them, it would not be appropriate in this

case to take an objective stance and, furthermore, it could limit the capability of the research and impact negatively upon the quality of the findings.

### 2.2.3 Axiology

Axiology concerns the researcher's idea of the role and value of their judgements upon the research. In order for research results to be credible the role of the researchers values in all stages of the research process should be considered. (Saunders et al., 2009, p.116). The choice of philosophical approach and data collection reflects the values of the researcher, in this case the interpretivist philosophy which assumes that the researchers' values are bound to the research and therefore influence the results. Consideration of the values of the researchers' and recognition of the impact that they may have upon the research should be made therefore preconceptions and values of the researchers' are set out in section 2.1 of the thesis.

## 2.3 Research Approach

Since this research involves the use of theory, it is important to consider our research approach. There are two key approaches, induction and deduction (Saunders et al., 2009, p.124). An inductive approach, in which data is collected and a theory developed based on analysis of the data, gives the researchers more freedom to consider contextual factors and assumes an element of subjectivity related to the environment. These factors are indeed key to our research as they are an integral part of the empirical observations we make (Saunders et al., 2009, p.126). Marshal (1997, p.12) uses an analogy of a puzzle to describe research done by induction '*the bits need to be put together by whatever clues are available, just as those who do jigsaw puzzles rely on the straight edges for building up the outer rim, and their familiarity with faces, houses, cars and other familiar object to construct the inner features*'. An inductive approach also leaves more room for manoeuvre and allows for refinement as the research proceeds (Wells and Smyth, 2015, p.245), this is vital given our research question, the nascence of the research topic and the unique combination of the research fields.

The deductive approach to research in which a hypothesis is developed based upon theory and then subjected to rigorous testing, is more appropriate for scientific research in which a structured approach is required to enable the approval or disapproval of an objective hypothesis. In addition, it tends to be used to attempt and explain causal relationships between variables (Saunders et al. 2009, p.124), which is not within the scope of this research. Deduction is the technique by which knowledge develops within more mature fields (Marshal, 1997, p.18). Furthermore, while we compile research from some well-established fields, we are bringing these fields and literature together for the first time which means we would be unable, at this stage, to define a hypothesis to test which is required in the deductive approach.

According to Edmondson and Mcmanus (2007, p.1158) theory in management can be considered as a continuum between nascent and mature. In their paper they also link the maturity of the theory to the methodology that best fits the theory, designing a table that shows this concept through a diagonal area (Edmondson and Mcmanus, 2007, p.1168). We believe our research falls more into the area of nascent theory as there is not any clear literature on the topic up to date and it hasn't been consistently theorised yet. Following the pattern, a nascent theory demands more of a qualitative approach.

Moreover, an inductive approach is more suitable for a nascent theory as it is more adaptable and allows the researcher to follow the data in establishing what is important, thus maximising the impact of the research.

Due to the nature of our research question and taking into consideration our philosophical approach, an inductive approach to this research is appropriate. However, although our approach is primarily inductive, to a certain extent we use a combined approach, since we begin with the outline of a theoretical framework which will inform and guide our data collection and analysis. However, we tend not to consider this approach as an abductive approach. Indeed, it is rather closer to a '*systematic combining*' approach proposed by Dubois and Gadde (2002, p.559), which is more inclined towards inductive than a deductive approach and stresses the '*continuous interplay between theory and empirical observation*'. While the abductive approach is seen as '*different from a mixture of deductive and inductive approaches*' (Dubois and Gadde, 2002, p. 559), it can be seen as a kind of combination of the two. Reichertz (2009, para. 6) highlights the indefiniteness and misjudgement of abductive as it is interpreted in different ways. The abductive approach involves making a '*discovery*' and the research process then exists to find an '*order, or rule*' to this '*discovery*' using '*intellectual effort*' (Reichertz, 2009, para. 16), this can lead to creative outcomes which '*engenders a new idea*'. An abductive approach requires the researchers to make an '*intellectual act, a mental leap, that brings together things which had never associated with one another*' (Reichertz, 2009, para. 16). Despite our recognition that an abductive, or '*systematic combining*' approach, may well be appropriate for this research facilitating a flexibility that would allow us to mix elements of both the inductive and deductive approach, we don't feel this will benefit the research. We prefer not to restrict the research to a single bound defined approach, particularly given the challenges these approaches present which are better suited to more experienced researchers. We are researchers, and, in order to keep things as clear as possible and to present an interesting and useful piece of research we do not feel that an abductive approach is, in theory, the best one that we can apply for our Master thesis work.

## 2.4 Theory Acquisition

According to Webster and Watson (2002, p. xxi) an ideal literature review motivates the research topic and explains the review's contributions, describes key concepts, justifies propositions by presenting theoretical explanations, past empirical findings and practical examples and develops a model to guide future research. In order to accomplish this, a thorough search was carried out to acquire the necessary literature and identify relevant sources. Sources of literature can be divided into three types, primary, secondary and tertiary (Saunders et al. 2009, p.68). The acquisition of the theory within this thesis did not restrict or limit the inclusion of any type, and therefore we have a broad range of literature, from primary, including conference proceedings and EU reports; to secondary, journals and books which make up the most significant source of literature, and tertiary including bibliographies and dictionaries. The literature search was conducted using a number of methods, searching the internet, including searching the Umeå universitetsbibliotek and Heriot-Watt Discovery databases, obtaining relevant literature from prior modules studied throughout the duration of the masters course and identification of relevant research networks such as the Film Festival Alliance, European Festivals Association and the Film Festival Research Network.

Initially, the literature review focused upon the field of film festivals, as this was an area of interest for both researchers. We conducted an in-depth literature search in order to gain a thorough understanding of the research topic and establish the worth of our research (Lloyd-Walker and Walker, 2015, p. 123). Review of this literature related to film festivals enabled us to narrow down the topic, having identified a number of key phenomena within film festivals, including the importance of stakeholder management, the impact of film festival projects on places, film festivals as organisations, and the uncertainty of the environment within which film festivals operate. Following this, we broadened our search to include these elements and identify appropriate literature, eventually settling our focus upon management of uncertain resources within film festivals. This topic was selected due to its relevance given the uncertainty of current environments and a lack of funds for many film festivals and arts and cultural organisations. Moreover, the lack of literature in the area and the uniqueness of research that brings together these fields for the first time, provides an opportunity to '*add to the body of knowledge*' as it's a crucial criterion of research (Lloyd-Walker and Walker, 2015, p. 123).

In line with the creative ethos of the thesis we try to incorporate creative approaches to our work. Saunders et al. (2009, p. 25) recommend using a relevance tree as a '*creative thinking*' technique for refining research ideas. The relevance tree developed for this thesis illustrates the key terms we used to acquire relevant theory.
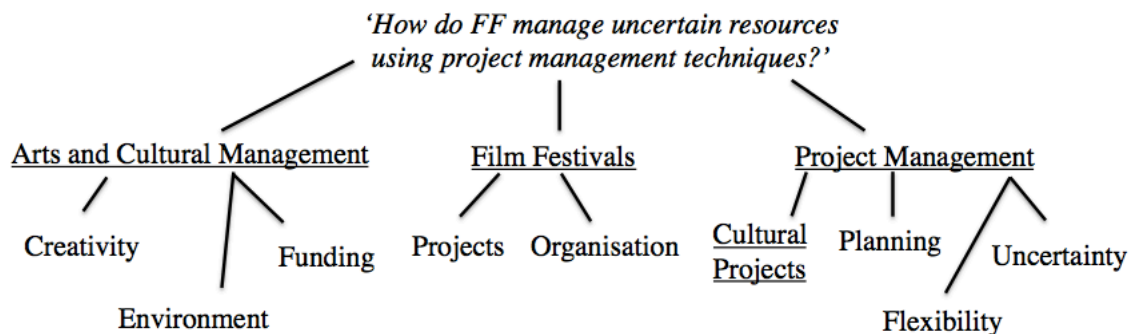


*Figure 2 – Relevance tree*

## 2.5 Theoretical Method Summary

Saunders et al. (2009, p. 108) use an analogy of an onion as the research process, with the central point being the data collection and analysis methods. They describe the research philosophy and approach as the initial layers which need to be '*peeled away*' before moving to the central layers, which represent the research methods, data collection and analysis. This chapter details the consideration of the different choices and provides justification for our interpretivist, subjectivist philosophical approaches and the inductive research approach, and paves the way for the further development of the research which is detailed in the following sections

# 3. Theoretical Framework

*The theoretical framework outlines the theory underpinning our research question and gives solid ground for development of the practical methodology, analysis and conclusions. We aimed to select salient literature, including both seminal and contemporary, which frames the research topic and enables an overview of research to date (Lloyd-Walker and Walker, 2015, p. 127). The theory presented is drawn from different fields that, as we mentioned before, have not yet been brought together. We begin by presenting the discussion on art and cultural management, as it could be considered the broadest of the fields we discuss and we outline key literature and characteristics from art and cultural management that inform this research. Then we elaborate upon research on film festivals, this sits perfectly within the art and cultural management theory, as they are organisations that share some of the same characteristics and work within the same environment. We provide a current picture of research on film festivals and review the literature that has been done up to now. Film festivals can also be considered as cultural projects and so we outline research in this area and detail the reasoning behind this link to project management. The discussion then moves to a deeper level of analysis, by laying out the key points when it comes to resources and uncertainty, concepts that are more familiar when it comes to project management. Finally, we highlight both contemporary and traditional project management techniques that could apply in the management of projects with uncertain resources. The chapter closes with a summary matrix and proposal of a model of those management tools, which is used in the analysis of the film festivals cases considered.*

## 3.1 Art and Cultural Management

According to Hesmondhalgh, (2013, p.4) the cultural industries play a distinctive role in modern societies; this is due to three related elements, which also serve as a definition of what cultural industries are, '*their ability to make and circulate products that influence our understanding and knowledge of the world; their role as systems for the management of creativity and knowledge; and their effects as agents of economic, social and cultural change*'. Due to their similarity, cultural industries and the arts are often intertwined, particularly for the purposes of academic research. The arts and cultural industries are, however, widely considered to be under researched (Cray et al., 2007; DeVereaux, 2009; Cray & Inglis, 2011) and therefore there is concern about the ability of arts and cultural organisations to deal with challenges due to a lack of empirical research (Cray et al., 2007, p. 297). In 2011, Pérez-Cabañero and Cuadrado-García analysed International Association of Arts and Cultural Management (AIMAC) conferences from 1991 to 2009 and found that the main areas of research were marketing (36.4%), management (17%) and consumer behaviour (14.9%). In addition, 6.2% of papers concerned film activity. They noticed a considerable change over the course of the ten conferences, from 1991 – '95 focus upon management and cultural policy, from 1997 to 2003 marketing from 2005 to 2009 marketing and consumer behaviour issues (Pérez-Cabañero and Cuadrado-García, 2011, p.66). This demonstrates the evolution of research within these industries and the relatively rapid change which they are subject to. It could be argued that this is one of the causes of the general lack of research in arts and cultural management, a failure to advance specific areas of research because of a change in focus leaving theories nascent as opposed to maturing them through further research.

Arts and cultural organisations have many unique characteristics which must be acknowledged in order to be managed effectively. Firstly, they must find equilibrium between creativity and management; this can be very challenging as the contradiction between the two forms somewhat of a paradox. Daigle and Rouleau (2010, p. 14) refer to the multiple tensions between artistic and managerial values that arts organisations are built upon. Turbide and Laurin (2014, p. 417) refer to the need to balance control of '*the artistic mission*' and control of '*budget constraints*' within arts organisations. This introduces another notable characteristic of arts and cultural organisations: the tendency to rely heavily upon external sources of funding (Turbide and Laurin, 2014, p. 417). External funding often comes with caveats restricting certain expenditure, or in the case of public funding, a necessity to justify the funding which can limit their creative freedom. This reliance on external funding sources, adds to the complex web of stakeholders that arts and cultural organisations are widely accepted to have, Cray et al. (2007, p. 297) for example, refer to the distinct nature of arts organisations which arises from the complexity that multiple demands impose.

Furthermore, it is widely acknowledged that arts and cultural organisations are experiencing considerable changes in their environment (Cray et al., 2007, p. 295; Heidelberg, 2010, p. 236; Cray and Inglis, 2011, p. 84). This is largely due to reduced public funding following the economic crisis of 2008 and the increased competition for the remaining public funds. This has led to an increasing pressure on arts managers to professionalise operations (Cray and Inglis, 2011, p.85). In addition, arts and cultural organisations have to work harder to attract '*more selective audiences*' (Cray and Inglis, 2011, p. 84) with a wider variety of choices and leisure activities. This means that the needs of arts organisations have changed, but academic research offers little by way of advice to cope with these changes (Heidelberg, 2010, p. 236).

## 3.2 Film Festivals

In the concentric circle model of the cultural industries proposed by Throsby, which is used as a basis for classifying the creative industries based upon their degrees of cultural content (Throsby, 2008, p. 149), film is classified as an '*other core cultural industry*' and sits alongside museums, galleries, libraries and photography. This highlights the importance of film within the creative industries and shows that it is embedded beside established and mature forms of culture which gives the reader an idea of its importance in the cultural world today. Film festivals are an integral part of the film industry as they enable the presentation, distribution and marketing of films; as well as being important cultural events in themselves, which have an impact both on the territory and on the audience. In an article discussing the organisational perspective on film festivals Rüling & Strandgaard Pedersen (2010, p. 322) discuss some characteristics of film festivals, '*Festivals strategically compete for limited resources (films, funding, audiences, media attention, etc.), and they need to cater to multiple and diverse stakeholders within moving and highly uncertain environments at the boundary between art and commerce*'. It is clear therefore, that many parallels can be drawn between film festivals and arts organisations, and that they face the same organisational challenges. Knardal and Pettersen (2015, p. 679) highlight the characteristics that make festivals different from 'ordinary business' and refers to the dilemma between festivals as an economic organisation conflicting with cultural norms, this conflict is referred to time and time again in arts and cultural management research (Daigle and Rouleau,

2010, p.14; Turbide and Laurin, 2014, p.417; Wåhlin and Blomquist, 2015, ed. and de Valck, 2014, p. 4).

The number of film festivals taking place worldwide is growing (Rüling & Strandgaard Pedersen, 2010 p. 318 & Peranson, 2008, p.23). This growth is reflected in an increase in research, in Loist and De Valck's Film Festival Bibliography (2010) for example, they found 100 new entries compared with 2008. Film festivals serve many purposes, as mentioned above, they enable the presentation, distribution and marketing of films. They provide the opportunity for audiences to see films that otherwise they could not see (Peranson, 2008, p.24). Film festivals are also used to provide a political and social commentary and enable discourse of a particular topic. These festivals are sometimes known as 'activist film festivals' (Presence, 2016, p.4). Examples of this can be seen at the many LGBTQQ, feminist, queer, and human rights film festivals across Europe. Film festivals are used by organisations to promote the films of their region or they can be focused on a specific genre. The European Union's Creative Europe MEDIA programme invests 3.5 million euros annually for the support of nearly 100 festivals a year. In 2013, these festivals programmed over 40,000 screenings of European films to an audience of nearly 3 million (EC European Film Festivals, 2013-2014). In 2015, a report by the European Commission exploring the feasibility of distribution of European films strongly advocated and encouraged the use of film festivals as effective diplomatic, cultural and trade tools (Film Festivals at EU Delegations, EC 2015). Specific country funds are also apparent in many countries, for example, the British Film Institute Film Fund, which provides funding for film festivals that '*engage with a wide diversity of British and international stories, celebrate and reflect the rich diversity of life in the UK and beyond, support independent British filmmaking and make film heritage more widely available*' (BFI LFF Film Fund Guidelines, 2016, p.3). Film festivals are also a way to draw audiences to film in a time of increased competition and disruptive innovation. For example, the rise of Netflix, a cost effective, digital streaming site which has a large inventory of films for consumers to watch at home as well as the improved quality and popularity of TV programmes, such as Game of Thrones, and the rise of illegal downloads caused justifiable concern within the cinema industries of consumers being discouraged from attending the cinema (Europa Cinemas, June 2016).

Film festivals provide interesting organisations to study since so often they begin as grass-roots organisations and then grow and become established over time. This transition requires a formalisation of processes, which are challenging but necessary in order to flourish and grow. Presence (2016) discusses two radical, or '*activist*' film festivals, which are concerned with the production of political film culture. According to Presence these radical film organisations exist in a '*state of precarity*' (Presence, 2016, p.1) and he attempts to identify how they negotiate these precarious conditions. Interestingly, he discovers that Liverpool Radical Film Festival has made a conscious decision to avoid formalisation of the organisation and applications for public funding, therefore remaining financially precarious. This is due to the importance of the passion of the volunteers, which they fear would be compromised if the organisational structure were to change, and roles becoming more like '*jobs*' (Presence, 2016, p.10). This highlights the restrictions that can come with formalisation of organisations and external funding, particularly from the public sector for which expenditure is subject to public scrutiny. Artists and arts organisations are becoming increasingly compelled to adapt their projects to funding criteria (George, 1996 p.118) and a '*common belief of*

*modern society dictates that governmental involvement in the arts hampers creativity, as public funds often carry social and political pressures'* (Santini, 2013, p.1). In the UK, the British Film Institute's Film Festival Fund is £1million per year allocated to support a broad range of audience facing film festival activity (BFI LFF Film Fund Guidelines, p.4). The application for these funds are extensive and require a huge amount of detail, from the extent to which the festival contributes to BFI LFF strategic objectives, to diversity, to growth plans, and other resources (BFI LFF Film Fund Guidelines, p.16). If the film festival is successfully awarded funding they must comply with a list of what can be funded and what will not be funded which includes year round activity associated with a film festival, capital expenditure, festivals with programmes focused on other art forms (this is within the remit of the Arts Council) (BFI LFF Film Fund Guidelines, p.9). Another example is the EU's Creative Europe Media programme funding, for which recipients are also subject to restrictions and compliance criteria, for example 50% of films shown must be non-national, and 15 countries must be represented (Media Sub-Programme Call for Proposals: Support for Film Festivals, p. 3). These are just examples of the stipulations that can come with public funding, which whether positive or negative will have an impact upon the delivery and management of a funded film festival.

Film festivals come in many different forms in terms of size, resources, objectives and many other driving factors. In order to discuss film festivals it is useful to identify what type of organisation they might be. There is no official definition of film festival (Fischer, 2009, p.1) which makes identification of their main aspects crucial. Interestingly, film festivals preclude the logic of net profit as a measurement of success, as due to the their cultural-artistic goals they cannot be considered a *'profit-making venture'* (Fischer, 2009, p.240). Fischer (2009) puts much effort into understanding and attempting to formalise the film festival operational model; he gathers together the existing literature on film festivals as organisations and presents a framework of their operational practices. His framework defines film festivals as open systems, taking the basis of this conceptual model of operation from Katz and Kahn (1978). The Open System Theory is a structural framework that enables generalisability over the basic organisational operations of a system (Fischer, 2009, p.77), indeed it is a multi-disciplinary conceptualisation of the interaction a system has with its external environment (Fischer, 2009, p.26). An open system, according to the literature used by the author hereby considered is a system that has external interactions and in particular these interactions based upon the motivation of the actors are defined as social systems (Fischer, 2009, p.24). Fischer (2009, p.27) then advocated that film festival can be viewed as open system because they are entirely dependant upon the environment, specifically, the operational capabilities are dependent upon the successful importation of certain resources that can only be acquired from the environment (such as films, filmmakers, funding, audience members and the media) (Fischer, 2009, p.26). The Open System Model proposed by Fischer (2009, p.260), divides the basic film festival operation in a four-phase process. The first step is considered to be the importation of resources, and it is the first and most critical phase. The subsequent phase of transformation manipulates resources until a useful output for the organisation is produced. An example of this phase is the selection of films for programming (Fischer, 2009, p.84). The third phase is the output phase, where the transformed resources are implemented by the film festival organisation (Fischer, 2009, p.85). The last phase is the re-energisation of the environment. This operation model works as a cyclic process of four steps. In addition to these four characteristics, Fischer introduces the concept of

entropy, identified as a criticality when it comes to resources in the basic functionality of film festival operation. Entropy inevitability requires film festival organisers to continually interact with the environment in order to replenish those resources transformed through operation (Fischer, 2009, p.260). Although we are not focusing on the type of organisation, Fischer's work provides us with a good picture of how the film festival works at a theoretical level. Further to this, Peranson (2008, p. 27) outlines two '*ideal*' models of film festivals: the '*business model*' and the '*audience model*' which provides a simple way of categorising film festivals based upon their characteristics. A '*business festival*' tends to be high budget with operating revenues not primarily from ticket sales, premiere orientated, with major corporate sponsorship, large staff, major competition and market business presence. '*Audience festivals*' on the contrary are low budget with the majority of the revenues coming from ticket sales, unconcerned with premieres and red carpets, have limited corporate sponsorship, few staff, minor competition and business presence. Despite this distinction between types of film festivals there are many characteristics that are relatively consistent and can be seen in most film festival organisations. According to Rüling and Strandgaard Pedersen (2010) '*film festivals bring together multiple constituents and reflect divergent set of values*' (p. 319), '*are often characterised by fluctuating membership, temporary collaboration and high turnover*' which require careful management (p. 321).

Film festival research is still in its early stages, however Rüling and Strandgaard Pedersen (2010, p. 319) highlight the theoretical interest of research on film festivals and it's ability to bridge research traditions between film and media, cultural and organisational studies. They suggest studying festivals as organisations in their own right, describing them as '*interesting repositories of knowledge that provide rich data for organisation and management researchers*' (Rüling and Strandgaard Pedersen, 2010, p. 322). Furthermore, they believe that studies of film festivals will '*greatly improve our understanding of creative industry events at the crossroads of art and commerce, multiple artistic, cultural and organizational identities, and at the intersection of local creative clusters and global project networks.*' (Rüling and Strandgaard Pedersen, 2010, p. 322). Therefore our exploration of film festivals, and the project management processes they use has great potential to make a useful contribution to literature.

## 3.3 Cultural Project Management

As outlined previously film and the film industries are deeply rooted within culture and cultural activities. Furthermore, film festivals meet the classical definition of a project in that they are temporary, have a defined start and end time, scope and resources, and that they aim to create a unique result (PMBOK, 4th Ed., p.5). Given these characteristics we consider film festivals to be a clear example of cultural projects. In their guest editorial for a special section on organising cultural projects Wåhlin and Blomquist (2015, ed.) consider how project organising might contribute to the practices of cultural activities and the special issue focuses on the specific conditions of cultural projects, remarking upon the '*antagonistic relationship*' between artistic concerns and the rational assumptions that characterise project management, they recommend a flexible attitude to '*preserve creativity and to become mutually beneficial*'.

One of the articles in the special issue by Cwikla and Jalocha (2015), discusses the potential of cultural projects becoming a source of inspiration for refreshing traditional

project management techniques. They observe that culture management draws heavily upon the theory of management, but doesn't rigidly follow its guidelines, although often they are imposed by cultural policies (Cwikla and Jalocha, 2015, p. 642); and furthermore this imposition by policy making bodies (and providers of funding) of '*economic accountability and rigid indicators*' may be one of the most dangerous limitations for cultural projects (Cwikla and Jalocha, 2015, p. 642). They conclude the article with three key areas project management can be modernised taking lessons from cultural projects, their '*processual character*' a work in progress perspective, allowing more flexibility and innovation and a constant activity which could be beneficial for project management in terms of sustainable development and long-term outcomes; '*team spirit*' the high level of involvement and energy present in cultural projects which motivates staff to work hard despite organisation imperfections; '*leadership*' high level of commitment and passion and understanding of project teams (Cwikla and Jalocha, 2015, p. 644). Caves (2000, p. 4) also discusses the tendency within the creative industries for workers to '*care vitally*' about what they are working on, which alludes to the passion which drives a creative workforce. Further literature, which approaches festivals as cultural projects includes Knardal and Pettersen (2015, p. 679) who point to the need for festival managers to balance the conflicting pressure of creatively producing exciting festivals every year, while keeping financial control of the project, and they advocate the use of tight management controls to do so. Larson (2005, p.1) cites Getz (2002) who found that one of the most common reasons for festival failure is insufficient recourses. Larson goes on to identify a weakness of the festival management to attract sponsors and donors and/ or a high level of competition as the key reason for lack of recourses and highlights the reliance of festivals upon stakeholders and the importance of effective handling of stakeholders. Andersson & Getz (2008, p. 202) concur saying of festival managers '*Managers must become skilled at managing the relationships that can generate support and resources.*'

Blomquist et al (2010, p.6), describes projects as '*at the most basic level an open-system organisation with many contextual dependencies*' highlighting the necessity of considering the contextual factors affecting projects. Specifically speaking, film festivals require various resources, often from diverse sources, which contributes to paradoxical situations of managing different and conflictual stakeholders interests (Fischer, 2009, p.256). Due to this Fischer defines film festivals as organisations that are highly impacted by (negative) entropy. Fischer defines entropy as disorder, in particular: "*An organisation is continually moving towards disorganisation (operational failure) while it is in operation as the imported resources are transformed and released into the environment. To address this constant move towards disorganisation is to promote negative entropy, which refurnishes the resources that are spent during transformation and enables the system to continue operating. Film festivals must continually promote negative entropy since films, funding and festival guests are subject to certain restrictions, e.g., time frames, which make their involvement in film festivals conditional.*" (Fischer, 2009, p.72). In order to describe the continuous effort of bringing the film festival to life in the most effective way, instead of relating resources to the concept of entropy, we introduce a more familiar term from our background of project management: uncertainty.

### 3.3.1 Uncertainty in Projects

The terms uncertainty and risk are often used interchangeably when it comes to

projects, this is probably due to the origins of project risk stemming from the uncertainty found in all projects (PMBOK 4th Ed., 2008, p. 175). This means that within theory there are many references to project uncertainty which relate to risk events and risk management. However, for the purposes of this thesis the term 'uncertain' is not related to project risk or risk management, but the term is used as originally intended, and the definition found in the Oxford dictionary '*Not able to be relied on; not known or definite'.* This thesis focuses specifically upon projects with uncertain resources, meaning projects with resources that are not definite or able to be relied upon due to fluctuations over time. Resources are defined by the Project Management Book of Knowledge (PMBOK) 4th Edition (2008, p. 446) as '*Skilled human resources (specific disciplines either individually or in crews or teams), equipment, services, supplies, commodities, material, budgets, or funds.'.*

## 3.4 Managing Projects with Uncertain Resources

There are a number of PM approaches for the management of uncertain resources that we may find evidence of within film festivals, our research will provide a window into which PM approaches are being applied within film festivals and how we might learn from the contextual application of them. In order to identify this we must explore the project management approaches used for management of projects, and we focus upon methods of managing uncertainty of resources.

### 3.4.1 Traditional Project Management

According to PMBOK, project management is the application of knowledge, skills, tools and techniques to project activities to meet the requirements of the project. This is accomplished, according to PMBOK by integrating 42 processes, which are grouped into 5 'process groups', initiating, planning, executing, monitoring and controlling and closing. (PMBOK, 4th Edition, 2008, p. 6). Traditionally, within the planning process group there are a number of activities which concern project resources. Project resource planning and management is a key element of the planning phase of project management, and according to scholars an essential part of successful project management, as they enable the project manager to meet its schedule objectives (Burke, 2015, p. 239). Project cost management includes the processes involved in estimation, budgeting and controlling costs so that the project can be completed within the approved budget (PMBoK 4th Ed., 2008, p. 165). Contingency reserves can be included into cost estimates to account for cost uncertainty, typically this is a percentage of the estimated cost, a fixed number, or can be developed by using quantitative analysis methods (PMBoK 4th Ed., 2008, p. 173). Project human resource management, project procurement management and project time management are also processes within the planning phase which concern resources. Burke (2015, p.49) explains the project planning phase in a more simplified way than PMBOK and refers to just five sub processes which highlights another less intensive, but still very structured approach to project planning: 1. Identification of the objectives of each of the project phases (time, cost, quality) and deliverables are identified; 2. Develop 'build-method' to make the deliverables, this is developed from the Project Breakdown Structure and the Work Breakdown Structure, usually created in the Project Initiation phase; 3. Develop execution strategy which considers the resource requirements and resources available; 4. Check resources available, influencing the execution strategy and the project schedule; 5. Develop project schedule. According to Burke (2015, p.333) one of the key

reasons for project failure is ineffective project control caused by insufficient or poor monitoring of progress. Research also shows that project planning is a key characteristic of a sustainable organisation (Coblentz, 2002).

Establishing the resources available and resources required for a project is a vital part of the planning process, regardless of the project management approach taken. However, it is important to note that project characteristics and contexts vary to a large extent and it is vital to acknowledge these contextual factors in order to employ appropriate project management tools and techniques (Atkinson et al., 2006, p. 691 & Brady et al., 2012, . 719). Initially the conceptualisation of a project considered it as largely unitary and independent with well defined and agreed goals and end projects, otherwise known as a '*hard project*' but that concept has since been broadened to include multiple projects and multi-disciplinary programmes, which are undefined and subject to renegotiation throughout which are known as '*soft*' projects; hard and soft make up the two ends of a spectrum (Atkinson et al., 2006, p. 691). At their very extremity hard projects have clear goals, are not subject to external influences and have no stakeholder participation; on the contrary soft projects have more ambiguous goals, are highly subject to external influences and have high stakeholder involvement (Atkinson et al., 2006, p. 692). Due to this initial focus on projects, which stems from scientific management (Young, 2015, p. 23) the majority of the traditional project management tools and techniques have been developed with hard project characteristics in mind (Atkinson et al., 2006, p. 693; Brady et al., 2012, p. 719). Certain research (Buehring, 2010, cited in Stanley, 2013, p.6) suggests that regardless of the type of project, application of standardised project planning techniques increases the chance of delivering successful results. However, many theorists now acknowledge that there is no '*one best way*' of understanding or managing projects, which marks a departure from traditional 'hard' project management theory (Young, 2015, p.23).

### 3.4.2 Rethinking Project Management

The ever-changing environment of the arts and cultural industries demands the opportunity for adaptation to account for changes in the project. As projects take on more 'soft' characteristics and the importance of project stakeholders as contributors increases, so does project uncertainty (Atkinson et al., 2006). We have discussed tools from traditional project management, which refers mainly to methodologies identified by sequential phases of design, implementation, and testing. This approach is also known as the 'waterfall' approach, and it is planned out through the critical path analysis represented with Gantt charts (Karlesky and Vander Voord, 2008, p.1). Aside from traditional project management, there are other methods and practices. For example, in the 90s, another methodology, called Agile Project Management (APM) was developed to respond to turbulent environments in a more effective and realistic way; and in particular, to reduce budgets in the IT sector while maintaining the quality of the deliverables. The APM developers were right to foresee and respond to a need for more flexibility within project management.

Application of APM can be useful when the organisation faces structural challenges in the planning phase (Nicholls et al., 2015, p. 4):

- When there is uncertainty in the scope of the project, that is poorly defined due to customers requirements on the value that are still non-identifiable;

- When there is uncertainty in time, specifically in planning the task, it might be unknown the number of the tasks, their set, but also the task dependencies;
- When there is uncertainty in the availability of resources, in organisations rapidly undergoing changes in size and especially in a multi-project environment.

The challenges above translate into the adjustment of the scope of projects, frequently re-prioritising, and focusing our attention on maximising the value delivered for the available time and resources being far more effective than trying to plan better (Nicholls et al., 2015, p.5). APM still applies the triple constraint of cost, schedule, and scope as in traditional PM, but recognises that often a flexible scope is the best response to unpredictable task times, resources being shifted to other projects, and/or unknown tasks and dependencies. Agile PM was formalised for software development into 12 principles, that shape the Agile Philosophy. Nicholls et al., (2015) define an agile state of mind, when the team is constantly looking for opportunities to increase the value of the project by modifying the scope (p.7). They also outline from the iterative agile approach of continuous short planning, testing and implementing, the steps that are being executed on a continuous and simultaneous basis (Nicholls et al., 2015, p.7):

- Identifying deadlines
  - Hard deadlines set external to the team
  - Soft deadlines or goals that are set by the team
- Managing project scope
  - Identifying the starting scope
  - Modifying project scope and linking to project priority
- Task-level management
  - Identifying near-term tasks and estimating, as well as possible, the time required for each
  - Prioritising tasks
  - Choosing the next task for each team member
  - Reporting on completed tasks and creating progress reports on incomplete tasks.

We can summarise more characteristics of agile as: focus on features driven delivery, embracing change, avoiding complexity, burning down charts, continuous integration of the process (Karlesky and Vander Voord, 2008). The positive elements of APM are widely recognised by several authors. It's been recognised as useful for small teams (Nicholls et al., 2015). With APM, managing risk and scope is easier, because the riskiest portions of the project are prioritised to be completed first. Moreover, the resources can be actively managed and adjusted in order to meet the released schedule and budget constraints (Karlesky and Vander Voord, 2008, p.8). The result of the proper application of APM is that productivity increases, enabling increased quantity and quality of output, but also the quality of life is improved. People will feel less guilty for not applying PM practices in the 'right' way, and will be more satisfied of the accomplishment of high priority tasks, resulting in a better balance work/life (Nicholls et al., 2015, p.9). The McKinsey Group (2015) released a study on the ability of an agile organisation to be both stable and dynamic (p.3). Agile companies regularly rethink and, if necessary, redesign their structures, governance mechanisms, and processes to strike a balance between speed and stability (Aghina et al., 2015, p.9). It is important for an organisation to install the right kind of behaviours, of organisational culture or 'how

we do things around here' and norms that will be a solid backbone for the company. This prerequisite allows the organisation to sustain real change in structures, governance, and processes belonging to APM. It is not a matter of making cultural statements or listing company values, but rather, a matter of instilling the right kinds of behaviour.

APM is a relatively contemporary project management approach acknowledging the need for new approaches to reflect the changing nature of projects and changing environments. Further to this, we recognise the need for even more contemporary project management to reflect the broader notion of project characteristics, contexts and acknowledge the rapidly changing business environment of today. Morris and Pinto (2007) refer to this change as the *'management of projects'* philosophy which expands the frame of reference of what projects truly are beyond the 'traditional PMBOK model' of 'project management' and refer to practice and innovative thinking that is shaping the discipline (p. viii). De Meyer et al. (2002, p. 67) argue that the time has come to rethink some of the traditions in project management and adapt for the uncertainty that all projects are subject to in an era of constant change. They conclude that managers must be flexible and adopt the right approaches at the right time and that the key challenge for project managers is to find the balance between planning and learning. Brady et al. (2012, p. 720) concur, that the role of uncertainty, learning and informal processes have been underplayed in traditional models of project management, which lean towards simplistic, rule based models. Hällgren and Maaninen-Olsson (2009, p. 64) identified that in practise the handling of project deviations by project managers is usually done informally and calls for more focus on what is actually happening, as opposed to tools and methods and *'proper project management behaviour'* advised in project management theory. These calls highlight a need for further research acknowledging the need for flexibility within projects. Young (2015, p. 24) refers to this change in PM research as *'the publication of the rethinking PM agenda'* which calls for a change of PM paradigm from traditional, linear, mechanistic, tools and techniques based perspective to *'PM 2.0'* or *'the second order of PM'* (p. 25).

Christensen and Kreiner were trailblazers when it comes to this contemporary approach. In their 1997 book 'Projektledelse i løst koblede systemer: ledelse og læring i en ufuldkommen verden' (Project Management: To Manage and Learn in an Incomplete World) they discuss a stream of research in which uncertainty and ambiguity in projects and their surroundings influence what can be achieved and the best way to achieve it *(*Hällgren and Jacobsson, 2012, p. 696*)*. One of the key messages in the book is that the world will undergo change and that the rationality of operations which stem from traditional project management approaches make them less prepared to manage the change (Hällgren and Jacobsson, 2012, p. 696). Furthermore, they argue that project teams (and project managers) should *'embrace the uncertainty, not fight it'* and that *'actions, plans and decisions should be seen as inputs to the dynamic, interactive, and (to a large extent) uncontrollable project process'*. To take this approach, they argue, enables project managers to define a vision as opposed to a goal, which motivates peoples' activities, and the result of the project is open until the results are known, which allows for a definition of success not based on previous experience but instead the current situation. They suggest that the planning phase is key, and that plans should reflect vision, instead of being *'quasi-realistic interpretations of a future to come'*. Caves (2000) concurs, in his book exploring and discussing the organisation of creative industries, he stresses the importance of a shared vision within creative teams (p.119).

## 3.5 Uncertain Resources within Film Festivals

As with many cultural organisations, festivals work in a dynamic and changing environment, therefore they are subject to an inherent unpredictability or uncertainty (Knardal and Petterson, 2015, p.682). This unpredictability leads to a level of uncertainty in the available resources for the festival, for example festivals generate income, but lack exact prior knowledge of ticket revenues (Knardal and Petterson, 2015, p.682). In some cases, as described by (Knardal and Petterson, 2015 p.682), government funding reduces the risk attached to this uncertainty. However, as described earlier public and governmental funding to arts and cultural funding has reduced, and the number of film festivals has subsequently increased competition for funding. There are many resources involved in the management of film festivals; first and foremost money, which comes from many sources including ticket sales, corporate sponsorship, public funding from national governments, governmental bodies and the EU and donations, secondly, human resources, a great deal of which is often from volunteers. Although there is a significant amount of research on festivals and film festivals, there is very little on how they manage their resources and the inherent uncertainty of the supply and flow of resources that is characteristic of the arts and cultural industry. A key piece of literature which alludes to how festivals manage resources is by Knardal and Petterson (2015), who explore how festival budgets can act as a management tool to balance control with creativity. The main finding of their research was that budgets can be used interactively and diagnostically by festival management to enhance organisational learning, stabilising the festival and allowing for more resources focused on creativity (Knardal and Petterson, 2015, p.680). The research was carried out as a response to prior research criticising budgets as constraining flexibility and not relevant in uncertain environments (Knardal and Petterson, 2015, p. 680), promoting rigidity, slow planning and incremental thinking, and barriers to creative thinking and change in organisations such as festivals (Knardal and Petterson, 2015, p.682). However, they present a case study of a festival in Norway in which they manage the budget interactively which facilitated the ability to include sudden and unplanned elements (Knardal and Petterson, 2015, p. 692). Based on the case study they advocate development of a '*culture of internal dialogues*', which allow staff to participate actively during the resource allocation process and a long planning period at the end of which participation decreases (Knardal and Petterson, 2015, p.693). Larson (2001, p. 307) suggests that the '*adhoc, emergent and improvised*' nature of festivals facilitates and fosters innovation, finding that improvisation occurs when there is a need to manage uncertainty, including a turbulent environment and time pressure.

Interestingly, Filmchief and Eventival are two examples of online project management software solutions designed specifically for managing film festivals. These platforms have both been developed to provide an 'all in one' platform for managing all aspects of film festivals, from entry submissions to programming and production to planning and managing work tasks. These platforms do not yet provide a tool for budgeting or managing resources, as other well-known project management software does, however their development is suggestive of the rise in film festivals and the complex management processes that are entailed.

## 3.6 Theoretical Framework Matrix

This matrix attempts to outline key findings from the theoretical framework which inform the research. It is represented as a table that summarises the key counterposing concepts in the theoretical framework.  They are presented as definite terms that somehow can be considered as opposites. The following table can be seen like the yin-yang principle, that describes how opposite forces are actually connected, complementary and interdependent. They both are useful, part of the same whole of good management practices. However, the usefulness of them is defined by the context within which they are applied.

| Hard Projects or 'Project Management' | Soft Projects or 'management of projects' (Morris and Pinto, 2007 p. viii) |
|---|---|
| Largely unitary and independent<br>Well defined and agreed goals<br><br>Clear goals<br>Not subject to external influences<br>No stakeholder participation (Atkinson et al., 2006, p. 692 | Multiple projects and multi-disciplinary programmes<br>Undefined<br>Subject to renegotiation throughout<br><br>Ambiguous goals<br>Highly subject to external influences<br>High stakeholder involvement (Atkinson et al., 2006, p. 692) |
| **Traditional PM** | **Contemporary PM** |
| Project Management Book of Knowledge (PMBOK): '*application of knowledge, skills, tools and techniques to project activities to meet the requirements of the project.*'<br><br>Majority of the traditional project management tools and techniques have been developed with hard project characteristics in mind (Atkinson et al., 2006, p. 693, Brady et al., 2012, p. 719).<br><br>The role of uncertainty, learning and informal processes have been underplayed in traditional models of project management which lean towards simplistic, rule based models (Brady et al., 2012, p. 720) | Rethink some of the traditions in PM and adapt for the uncertainty that all projects are subject to in an era of constant change. (Meyer et al., 2002, p. 67)<br><br>Managers must be flexible and adopt the right approaches at the right time. A key challenge for project managers is to find the balance between planning and learning. (Meyer et al, 2002, p. 67)<br><br>In practice the handling of project deviations by project managers is usually done informally and calls for more focus on what is actually happening, as opposed to tools and methods and 'proper project management behaviour' advised in project management theory. (Hällgren and Maaninen-Olsson, 2009, p. 64) |

| Engineering and Construction Projects | Cultural Projects |
|---|---|
| Engineering and construction projects provide a typical example of a hard project requiring traditional project management tools and techniques and therefore represent a contrast to cultural projects. These two distinct examples of projects highlight the necessity for different approaches to PM and the importance of contextual factors in project management. | Experiencing considerable changes in their environment (Cray et al., 2007; Heidelberg, 2010; Cray and Inglis, 2011).

Tendency to rely heavily upon external sources of funding (Turbide and Laurin, 2014)

Conflict or tension between creative and management requiring equilibrium (Knardal and Pettersen, 2015; Daigle and Rouleau, 2010; Turbide and Laurin, 2014; Wåhlin and Blomquist, 2015 and de Valck, 2014)

Cultural projects becoming a source of inspiration for refreshing traditional project management techniques (Cwikla and Jalocha, 2015, p.644):

'Processual character' a work in progress perspective, allowing more flexibility, innovation and a constant activity

'Team spirit' high level of involvement and energy present in cultural projects which motivates staff to work hard despite organisation imperfections; |

*Table 1 – Theoretical Framework Matrix*

## 3.7 Conceptual Model

To ensure we answered our research question in the most effective way, we began by drawing upon appropriate theory and linking a number of theoretical fields in order to bring forward the theoretical discussion on film festivals. After carefully discussing the current theories, we compiled the main findings in the matrix above. As a final step of the theoretical framework, we present a simple, yet innovative, model that can offer some guidance in order to manage uncertain resources in film festivals.

We call this model the 'Film Festival Management Smoothie'. It's a blend of traditional PM practices, contemporary and soft practices applied to the context of the film festival. The model is based on findings from several researchers (Fortune and White, 2006; Shenhar et al., 2002) that showed that even though there is not a direct link between the

use of project management methodologies and project success, it is more a matter of experience in using project management methodologies. With this model, we support the ability to tailor the project management methodologies to the context of the film festivals as cultural projects. With their study on relationships between project management methodologies and project success in different project governance contexts, Joslin and Müller (2015) reinforce our assumption on the importance of having a comprehensive project management methodology, as well as the ability to tailor project management practices to the context of the organisational environment (p. 1388). This consistency can bring benefits and eventually lead to project success. After all, festival management needs to be both creative and performance driven while still keeping tight management controls (Knardal and Pettersen, 2015, p. 679).
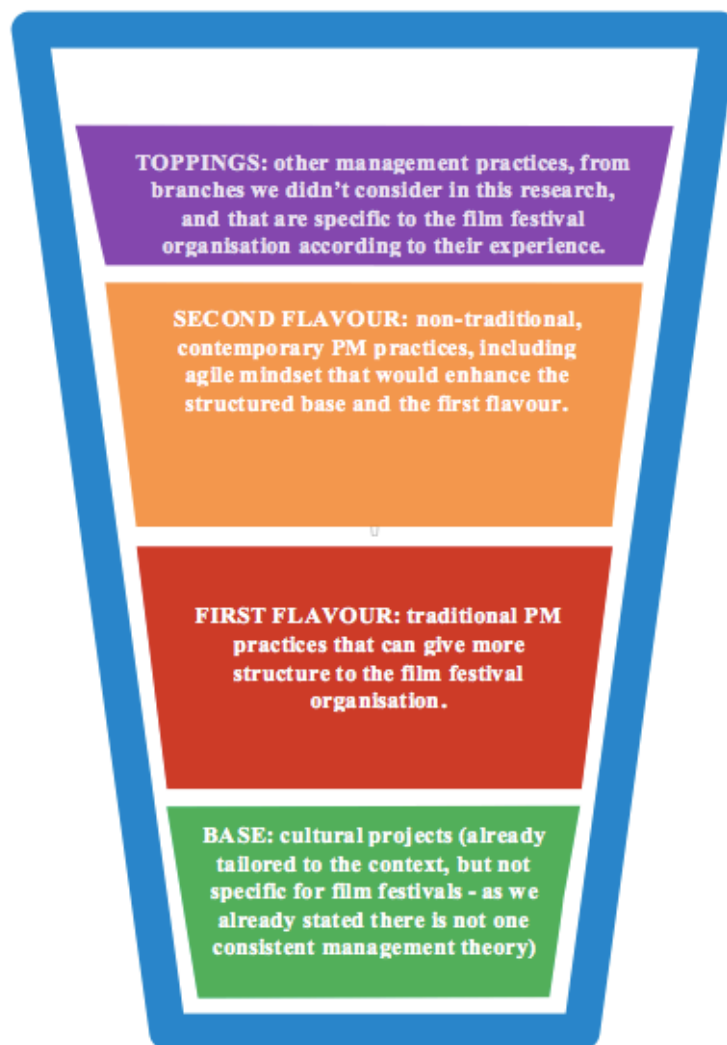


*Figure 3 – The film festival management smoothie model*

The percentage of each 'ingredient', or tool, depends on the project context of the film festival. We define project context as all the physical and mental information that characterises the situation in which the project is done. This physical information includes the project environment, and the mental information includes social, emotional, or informational states (Joslin and Müller, 2015, p.1379). It is important for an organisation to have some structure, '*a fixed backbone*' (Aghina et al., 2015, p.1), that

guides the creativity stream, as well as performing the creativity through delineated procedures (using the non-traditional PM practices). That is why we propose a model that contains both hard and soft PM practices.

The 'smoothie' model presented hitherto is the basis for our interview guideline and the analysis which follows. Although this model could be generally applied throughout the film festival organisation, our focus is particularly on the management of uncertain resources.

# 4. Research Methodology

*The following section describes our research strategy and data collection methods which enable us to answer our research question and build upon the current body of knowledge. We describe our respondent criteria, and interview procedure, including ethical considerations. Then, we outline how we developed the interview guide, and the thinking behind the process. We go on highlighting the limitations of the interviews to make the reader aware of the restrictions of the research. Then, we outline the findings of our pilot interview and the impact of that on the final interview guide. Finally, we outline the process by which we prepare the data for analysis.*

## 4.1 Research Strategy

The main objective of this research is to identify how film festival organisations use project management to manage uncertain resources. In order to develop a piece of research underpinned by reality we have taken a project as practice approach, as outlined by Blomquist et al. (2010) which requires a practice-orientated design where the focus is upon the actors and activities, as opposed to models and application of models (Blomquist et al., 2010, p.7). The practice approach requires research to '*look more closely upon what is actually being done as people do project management*' (Blomquist et al., 2010, p. 13).  In line with that, this thesis is an exploratory study (Saunders et al. 2009, p.139) and attempts to seek insights into what is happening and our data collection method reflects that. In addition, our data collection methods are underpinned by the theory set out within our theoretical framework to enable us to compare theory to practice.

Epistemology and ontology are key building blocks of a research strategy, the research methods are the tools and techniques of implementation (Wells and Smyth, 2015, p.242). Our interpretivist, subjectivist stance clearly influences our research strategy, as it renders a quantitative approach inappropriate as it doesn't appease our desire to enter the social world of participants and attempt to gain an understanding of activities from their perspective, and does not acknowledge the inherent subjectivity within this research. Qualitative research is often linked to an interpretivist stance, and enables the researcher to '*construct and interpret 'reality' from gathered data*' (Lloyd-Walker and Walker, 2015, p.122). Qualitative project management research is defined by Jonasson and Ingason (2015, p.145) as '*any high-level enquiry conducted to find, and interpret, data that can be collected and laid out without quantifying it*'. Qualitative research involves the researcher looking at the qualities - the uniqueness and specific attributes of something (Jonasson and Ingason, 2015, p.145). Furthermore, to ensure methodological fit in the research, the research methods selected must reflect the maturity of the research field and, as mentioned previously, the field of film festivals is a nascent field and therefore qualitative data collection is appropriate; it also reflects the open-ended nature of our research question (Edmondson and McManus, 2007).

## 4.2 Data Collection

According to Lloyd-Walker and Walker (2015, p.125) the research methods which best enable the research question to be answered should be selected. Shepard (2015, p.186) discussed interview methods for project management research and outlines the various

forms of interview that may be used, from standardised highly-structured interviews which are '*essentially interviewer administered questionnaires*' designed to gather quantitative data, to non-standardised interviews, sometimes known as qualitative research interviews (Saunders et al. 2009, p.320), which take two forms, semi-structured and unstructured. The intention of the non-standardised interviews is to gather information that links to the research question and therefore the way that the interview is conducted depends on the interaction between the participant and the interviewee (Shepard, 2015, p.187). Qualitative research interviews are appropriate in the study of processes in a social unit, understanding a phenomenon from historical accounts of participants and the initial investigation of a situation, which could later be studied with quantitative methods (Shepard, 2015, p.187). In this research we attempt to make the initial investigation into the project management processes within the social construct of a film festival, based on the experience of a key person within the organisation and therefore qualitative research interviews are very appropriate. Therefore, we use semi-structured interviews, to solicit candid data from participants.

## 4.3 Respondent Criteria

Shepard (2015, p.189) advises researchers to consider a number of factors when determining whether an interview strategy is appropriate or not. Firstly, the nature of the knowledge involved, sensitivity of the subject matter, and who has the information needed and how accessible they are. Furthermore, Shepard (2015, p.189) highlights the necessity for careful consideration of the respondents, warning that '*randomly selecting individuals can be of limited value, since they may not have the knowledge necessary to provide useful data*'. Therefore we consider these factors in developing the respondent criteria of this research to ensure the success of the research in answering the research question.

Shepard (2015, p.189) highlights that interviews are most relevant where opinions and experiences are relevant, and therefore we require a participant who has considerable experience and knowledge of the organisation, and someone who is very engaged and passionate about the role in order to have strong opinions. In order to answer our research question, we required data about sources of funds, funding and the management of resources, including human resources, as well as an overview and knowledge of the processes in place at the film festivals. In addition, we sought knowledge regarding the challenges present in within the organisation, not only with regard to resources but also the balance between creativity and management. Therefore we required individuals with a detailed awareness of all elements within the film festival, someone whom has an involvement into all of these elements. We therefore, sought the director, or producer of the film festival, where possible. However, within the large film festivals, where the functions are more likely to be separated we consciously aimed to attract respondents who have involvement within the operations, or resources management. In order to ensure the appropriateness of the respondent and their ability to enable us to answer our research question, we outlined the research and sent the interview guide in advance of the interview, to check the interviewee could provide insight into the processes we are exploring.

However, we also had to take into consideration the availability of the respondents, as we expected the directors and producers of film festivals to be very busy and have time

constraints. Furthermore, jobs within the arts and cultural industries are more likely to be part-time and workers more likely to have '*portfolio careers*' in which they are in a combination of employment and self employment (van Liemt, 2014, p.7), which may have affected the availability of respondents. With this in mind we began contacting film festivals well in advance, to make connections which we could later develop upon when we had established the data collection technique.

In addition, we considered the way we approach the film festivals; Saunders et al. (2009, p.179) advises that organisations are less likely to cooperate when the research topic has negative implications, and do not wish to present themselves as underperforming in any aspect of their business. Therefore, we stressed in our communications our enthusiasm for film festivals and our pursuit to know more, and to present lessons learned from them within our research.

## 4.4. Interview Procedures

Although our preference was to conduct the interviews face to face, due to time constraints and a desire to collect as much data as possible from a broad range of film festivals some of the interviews were carried out through Skype. We are conscious that there are some potential limitations of using Skype, for example, experiencing technical problems and the difficulty in building a rapport with the interviewee. However, we attempt to minimise these limitations. Hanna (2012, p. 241) outlines the benefits of using '*internet technologies*', and includes low costs, ease of access, benefits to the environment, and highlights that the real-time life video helps to surmount issues around physical interaction, furthermore he proposes that the ability for interviewers and participants to be in a '*safe location*' and not impose on each other's personal space might benefit the study.

The ethical implications of interviews was also considered; interviewing is a personal activity and requires a bond of trust between the interviewer and participant to get authentic data and gain unique insight to issues relating to the research. It is therefore vital that the researchers consider the ethical implications of this and do not mislead or betray the trust of the participants. Furthermore, risk to participants in reporting should be considered (Shepard, 2015, p.198), this is something we must be aware of particularly in cities where we speak to a number of film festivals, for example Lisbon, where the festivals may compete for funding or even human resources. As well as having an awareness of this, we also ensured that we have explicit consent of the participant to use their name and the name of the festival in our thesis, where they have reluctance or, do not want us to include specifics we respect that. Jonasson and Ingason (2015, p.146) highlight that researchers conducting qualitative, particularly subjective, research need to be very conscious of ethical issues, and participants should be made to feel safe, protected from exposure and participate with informed consent.

There are some challenges to interviewing which were considered at the design stage. Demonstrating reliability can be difficult as there is no guarantee that other researchers would get the same data (Shepard, 2015, p.198). A further criticism of interviews is that they can lack objectivity, and can be subject to biases which are difficult to identify and counter, however by discussing this we tried to minimise impact (Shepard, 2015, p.198). As we are undertaking qualitative research, we seek to understand, rather than

explain or predict behaviour, and therefore it is important to try to see things through the eyes of the interviewees. During the interviews we attempted to put aside own values, prejudices and preferences and therefore, avoid distorting what we see by trying to fit it to our own frame of reference (Marshal, 1997, p. 46). In order to facilitate that we did not use leading questions, rush the interviewee or finish the interviewee's sentences (Marshal, 1997, p. 41). Furthermore, we tried to put the interviewee at ease, be attentive, show interest and probe gently for more information when necessary (Marshal, 1997 p.41). Shepard (2015, p.192) advises to avoid the following actions in the interviews: asking long questions and multiple part questions due to likelihood of a partial answer; jargon; leading questions; and biased questions. Therefore, we avoided this in developing the interview guide and we consciously strived to avoid this during the interview process.

## 4.5 Interview Guide

Robson (2011, p.284) recommends the following approach for the sequencing of interviews, although there are no '*hard and fast*' rules (Shepard, 2015, p.191). Firstly, introductions, including ethical assurances and selection process; warm up, establishing a rapport with the respondent by using simple questions, usually starting with demographic information is a good starting point, then main body of the interview, using some schedule and prompts to remind and guide the interviewer, then 'cool off' which allows both parties to relax, and finally, closure, formally closing and thanking the participant. Robson (2011, p.284) also reminds interviewers to be prepared for the '*hand on the door syndrome*' when the participant comes out with some interesting and useful material when the recording device is off and notebook closed.

In line with this, we planned our interview to take place over a number of stages, with a number of objectives guiding our planning and being led by the approach recommended by Robson, outlined above.

PART 1
Objective: General understanding of who the interviewee is and FF context, and main characteristics
Section I: Understanding of film festival and internal context e.g. size, attendance, objectives, beginning with personal questions to establish a rapport with the participant.
Section II: Understanding of external context of the film festival and the film festival resources e.g. what they are, key resources, resource availability, competitors, extent to which resources fluctuate
Section III: Understanding of creative management e.g. the conflict or tension between creative and management side of the festival

PART 2
Objective: Understanding of the organisation use of traditional and contemporary, flexible project management processes. Understanding of strengths and weaknesses of current practices.

Section I: Establish use of traditional PM methods, and if so which.
Section II: Establish use of contemporary, soft, flexible and creative approaches to project management

Section III: Overview of resource management system e.g. strengths and weaknesses

PART 3
Objective: To conclude the interview, 'cool off' e.g. future plans and opportunity to ask other questions that provide a clearer view of the festival.

The design of the interview guide was based upon the theoretical framework developed, and therefore we asked specific questions about the characteristics and phenomenon identified in prior theory. The interview guide outlines the themes and questions for discussion, and all themes must be discussed in order to gather the necessary data for the study, however, as a semi structured interview it was highly likely that the interview would take a slightly different path, in order to flow naturally in line with the conversation. The full interview guide, with more detailed questions and prompts can be found at APPENDIX I.

## 4.6 Interview Limitations

Throughout this chapter we have presented some constraints of this research. As discussed we had to contend with the time constraint and availability of the participants, as well as our own time limitation to make contact and schedule the interviews. Moreover, the time the interviewees could spare was limited; as we uncovered within our research, many film festival staff are only employed part time and work unpaid overtime on a regular basis. With that in mind we are incredibly grateful for the time the participants' could spare to help us with our research.

The second limitation we present is regards to the language of the participants. We considered cases from Italy, Portugal, the UK and Sweden; since one researcher is Italian, the Italian interviews were conducted in Italian, the rest were conducted in English. This presents two issues; firstly, that those interviews conducted in Italian required translation to English, and secondly that the interviews of participants in Portugal and Sweden were not conducted in the native language of the participants which may restrict their input or lead to mis-communication.

We know that collecting data in one language and presenting the findings in another, requires researchers to take some translation-related decisions (Birbilli, 2000, p.1; Saunders et al., 2009, p.383; van Nes et al., 2010). In particular, we faced issues when translating from English to Italian and from Italian to English. This kind of translation, presents problem such as: words which exist in one language but not in another, concepts which are not equivalent in the two cultures, idiomatic expressions and/or differences in grammatical and syntactical structures (Birbilli, 2000, p.1). Due to lack of time and resources in fact we could not devote much attention to the translating process. Thus, we used a direct translation (Saunders et al., 2009, p. 385) and it was done by just one of the two researchers, as she is bilingual. Van Nes et al. (2010) extensively present the issues and solutions of the translating process in qualitative research. As translation is also an interpretive act, meanings may get lost in the translation process (van Nes et al., 2010, p.313). Because qualitative research works mainly with words and it's particularly important to study the meanings in subjective experiences of the interviewees (van Nes et al., 2010, p.313), the Italian interviews are a little bit longer, because there is some extra-time devoted to dig into the meanings of the answers given, in order to be sure that there is no meaning lost in translation. We worked on making

the meaning experienced by the participants as close as possible to the meaning of the interpreted findings (van Nes, 2010, p.314). We followed the recommendations given by van Nes (2010, p.315) as required, and from the empirical findings to the conclusions and especially in the analysis, we use fluid descriptions of meanings, using various English formulations. We kept the source findings in the original language as well as the translations, in order to go back to them, making the development of the interpretations transparent and adaptable. We were particularly careful when translating quotations and metaphors (p.315). Multiple sources of dictionaries (online and hard copies) were used to support the translating process. These measures helps to minimise the potential implications of the limitations that translation present.

## 4.7 Pilot Interview

A pilot study is a small-scale methodological test conducted to prepare for a main study and is intended to ensure methods and ideas will work in practice (Kim, 2010, p. 191). An important element of the interview preparation is the implementation of a pilot test, which enables the researchers to determine if there are flaws, limitations or other weaknesses within the interview design and allow necessary revisions (Turner, 2010, p. 757). A pilot interview was conducted to test the fluidity of the interview guide, ensure it captured the data we require and enabled a proactive dialogue between interviewer and interviewee. In addition, receiving feedback from the participants in the pilot and reading transcriptions can help in the modifying of interview questions, and therefore improve the practicability of the interview protocol (Kim, 2010, p.191). According to van Teijlingen and Vanora Hundley (2001, p.4) researchers have an ethical obligation to make the best use of their research experience by reporting issues arising from all parts of a study, including the pilot phase. Therefore, the findings from the pilot interview are outlined to provide an overview of the implications of the results and show the benefits of conducting a pilot.

The pilot interview was conducted with the Producer from Umeå European Film Festival (UEFF), Karin Johansson. A pilot interview should be conducted with participants that have similar interests as those that will participate in the implemented study (Turner, 2010, p. 757) and so UEFF was seen as a well suited participant with whom to conduct the pilot. The pilot interview went smoothly with the interview guide providing an effective conversational interview which captured relevant data, as expected the interview took a slightly different structure following the flow of the conversation. Certain themes came up naturally for example, the balance between being 'too professional' and creativity, as well as additional interesting points arising. Based upon the pilot interview a number of slight amendments and additions were made to the interview guide for the remaining interviews. Questions were added about how programming is done, and whether the festival is subject to any restrictions on programming, for example UEFF have no restrictions but they try to have at least 50% of films from women directors, this can provide a useful insight into the background of the festival and also can lead to uncovering the impact of external funding upon the festival. Along the same line of thought, an additional question regarding the formalisation of processes required when applying for external funding. Another issue, which came out time and time again is the limitation of human resources and the important role they play in the success of the festival. The interviewee referred to an expectation of staff to work unpaid hours due to the nature of the role and being '*lucky to have those jobs*', '*people [are] supposed to want to work even when they are not*

*getting paid*'. This shows the impact of the insufficient human resource, and with this is mind we add a question regarding this. With regard to funding, following the interview it was decided that two further questions should be asked based upon the information that came out of the pilot. Firstly, when they know about funding for the next year and whether they sometimes overspend in one year and fill the gap the year after**.**

Overall the key finding of the pilot confirmed the relevance of the study. Although the participant confirmed that resources stayed relatively consistent, which was not exactly as we might have expected, they also highlighted key points that confirm the uncertainty of resources in the sense that they do not know until seven months before the festival that they have been successful in the funding, also that in the past they have faced potentially very damaging challenges from local politicians about the necessity for a film festival. This means that as an organisation they remain within a consistent state of uncertainty.  It is clear from the pilot that a flexible and creative approach to project management is taken, and vital to the success of the project. However, interestingly the interviewee expresses an aspiration to '*stick to estimates more*' and have a more '*structured*' resource management system in order to increase activity within the festival.

The other issues that arose during the pilot interview included certain sources of confusion and minor alterations of the wording, for example references to 'the market' were met with some confusion and clarification required of what we meant when we talked of the market. In addition, it highlighted that interviewers should be conscious of time and the participants expectation. In the case of the pilot the end of the interview was somewhat rushed due to the participants workload, this was of course, not helped by the proximity of the festival inauguration which was due in just three days from when the interview took place.

Although the pilot tests are sometimes omitted from the data of the final study, due to the insight it provides the data captured from UEFF is included in the findings and final results of the project. As the changes made following the pilot were minimal and mainly structural, but also highlighted key discussion points we had not included prior to the interview. Furthermore, feedback was requested from the participant but was not forthcoming, suggesting that the participant was satisfied with the interview.

## 4.8 Preparation of Data for Analysis

In order for the data from the semi-structured interviews to be useful, it needs to be analysed and the meanings understood (Saunders et al., 2009, p. 480). Since we did not have access to computer aided qualitative data analysis software, we undertook the analysis manually. Saunders et al. (2009, p. 481) liken qualitative data analysis to the process of completing a jigsaw puzzle, where the pieces represent data and fitting them together shows the relationship between them and enables creation of a picture of what the data is telling us. In order to create the puzzle, we need to break the empirical findings down into pieces. Due the non-standardised and flexible nature of the semi-structured interviews the data is complex and, given the passion and interest of both the participants and researchers, likely to be vast. Therefore, it needs to be summarised, categorised and restructured to '*support a meaningful analysis*' (Saunders et al. 2009, p. 482).

The first step of preparing the data for analysis was to transcribe each of the interviews into a word-processed document, to ensure that all data has been captured and to enable pertinent points to be highlighted. Then these pertinent points were summarised into brief statements, and categorised according to the themes in the interview guide, into a matrix. This matrix then allowed us to restructure the findings in line with the model developed from our theoretical framework, into a clear picture which enabled us to recognise important themes and patterns within the data that we drew conclusions from.

# 5. Empirical Findings

*In this section we present our findings resulting from the interviews with professionals from fourteen European film festivals (Italy, Portugal, Sweden, UK). In order to explore the uniqueness and intricacies of each case all of the film festivals considered are presented with a summary of one page, containing key findings from that case. In order to facilitate the analysis we compiled a table of key findings that we identified during the process of preparing data for analysis detailed in section 4.8. We selected the most relevant information in order to try to be clear and concise, this is of great importance as we are considering so many cases. Our purpose is not to compare the cases with one another, and we therefore think that it is not useful to present a complex table with all of the data, and instead prefer to highlight key points in a readable format more appropriate for the qualitative data we present which covers a wide variety of findings difficult to sum up in one table. Presentation of the data in this format also enables the reader to attempt to enter the 'social world' of the film festival, and provides an overview of the festival, facilitating an empathetic viewpoint that we feel is appropriate given our interpretivist philosophy.*

*We are aware that this approach leads to a 'filter' effect on the data, but we would like to remind that we focus on our specific research question and theoretical framework and therefore focus on findings related to this, and those which inform the reader related to our research question. Thus, despite much information gathered which could be interesting to analyse, including them in our analysis and this section in particular, would drive our research out of its scope.*

*The findings are presented in order of size, which we have determined from the budget of the festival, beginning with the smallest and ending with the largest (with the exception of one festival, who would prefer their budget to be kept confidential). This presentation format enables us to highlight the changes that film festivals undergo as they grow and to acknowledge the similarities between festivals of different sizes. The full list of respondents is available at Appendix II. For most of the cases we tried to include as many verbatim quotations as possible, following our subjectivism ontological approach, in order to give an exact picture of what the respondents said to us, with the less filter possible. However, the cases that involved translation introduce the problem of quoting, and in order not to misinterpret words and skew the results, we used less quotation for those cases (the Italian film festivals considered).*

## 5.1 Bristol Radical Film Festival

*Ideologically outspoken, non-conventional film festival which presents politically engaged film that articulates left wing ideas; uses different venues in Bristol and celebrates the films as aesthetic objects but also uses them as tools for action.*

| Age (in years) | 5 |
|---|---|
| Attendance | UNKNOWN |
| Budget (in Euros) | 1300 (roughly) |
| Size of Team | 4 |
| Volunteers | UNKNOWN |

| | EU | Public National | Public Local | Private |
|---|---|---|---|---|
| Finance | | | | ✓ |

*'we don't like the professionalisation of culture. Its got some very good things, but it also brings some strings attached to it which we don't want to get into'*

- Survive on very minimal budget: the University of the West of England underwrites the festival to the value of £1000.
- Very informal approach to expenditure – pay for things with their own money and then hope to get money back through ticket sales and the '*solidary hat*'. '*We are kind of careful, we know how much we can spend and we know how much we can make – within reason.*' - '*overall it kind of balances out.*'
- Have a shared ethos '*it's really organic and it will change... but we all kind of understand the basic premise that we want to show political films and show them politically*'
- Begin the festival anew every year – when they've recovered from last year, they meet and discuss 'are we going to do the festival again?' '*Yes, probably, almost invariably, although it's never guaranteed – because we don't have a funding stream and so funding is uncertain, so then we think, so what are we going to do then and why and then we just start it all over again.*'
- This year was the first time they got funding from a '*proper funder*' but they weren't allowed to spend it on the festival which '*almost made life harder because it puts more pressure on you to do events*'.
- Do use volunteers but '*volunteers need managing*' and '*sometimes it's easier to just do it yourself*'
- Don't keep any records, or use project management tools 'or spreadsheets' but '*in some ways it would probably help us*'.
- Have mutual arrangements with collaborators (usually voluntary run charitable organisations) '*the idea is that it's a mutually supportive environment and we wouldn't do it if it wasn't*'.
- Have learnt lessons over the past five years but '*not in a very conscious way*'
- Feel they need more people but reluctant to grow the team because they have this ethos and '*its not written down and we are afraid of... I don't want to bring someone else and we are having to do that thing where we have to shout at each other because we have very different views, that is not the point of this thing*'

## 5.2 FI-PI-LI Horror Fest

*A multi-disciplinary (film and literature) thematic festival specialising in horror and 'fear' culture. They give the voice to independent filmmakers and writers of the genera, and host important personalities from the Italian horror subculture. They aim to grow and to become a fanta-horror festival.*

| Age (in years) | 5 |
|---|---|
| Attendance | 1200 -1500 |
| Budget (in Euros) | 15,000 |
| Size of Team | 2 Founders PT, 20 PT |
| Volunteers | NONE |

| | EU | Public | | Private |
|---|---|---|---|---|
| | | National | Local | |
| Finance | | | ✓ | ✓ |

- The budget is composed of small pieces, from different sources. As funding itself is not enough for now to cover all the festival plan, they also gain revenues from subscription fees from filmmakers and writers as well as tickets sold to access the event. There is an actual need to find more funds, however they believe local financial institutions have prejudices against horror film festivals.
- A good relationship with the regional media library allows them to have some locations and help for the opening night. They are too small to go for EU funds.
- As financial resources are scarce having relationships with the locals is very valuable and can provide tight contacts and mutual benefits.
- Flexibility is a fundamental characteristic of their organisation. Thus, they manage their resources available very fluidly, always having a back up plan two months before the film festival in case of changes.
- They realise the staff are not as well managed as they could be and there is too much freedom for the staff. People are hard to involve throughout the year. It's hard to work constantly on the festival, because they all have other jobs.
- They don't have a systematic approach in planning, they go ad lib, planning the project with essential key points. They try to offer and achieve what they would want to have from a festival whilst also meeting the taste of a greater audience.
- No use of PM software or any of the traditional PM tools; they do however, have some budget estimations as the main guideline.
- Learning is important and they take a lot of time in summing up the edition of the festival, but it's not a documented process.
- They plan by setting and reaching small goals, month by month and edition after edition, by setting realistic objectives (i.e. it is impossible to add one more day to the festival for now, because it is hard to plan, it requires resources they are still not able to find).

## 5.3 Festival MIX Milano

*Part of the international circuit of LGBTQQ festivals, this is the most important cultural event for Milan LGBTQQ community (the biggest in Italy). They championed many little-known international artists which have since gained popularity. The character of the festival is edgy but sober and main venue is the eminent Piccolo Teatro di Milano.*

| Age (in years) | 30 |
|---|---|
| Attendance | 5000 |
| Budget (in Euros) | 100,000 |
| Size of Team | 3 PT |
| Volunteers | 15-20 |

| | | Public | | |
|---|---|---|---|---|
| | EU | National | Local | Private |
| Finance | | ✓ | ✓ | ✓ |

*'improvising is the best talent of us Italians'*

- The patronage of Comune di Milano is very important and they want to be considered a serious organisation.
- One of the founder members of Milano Film Network, a lab association that share resources and knowledge, between different festivals and organisations in Milano.
- The public funds are given at the end of the year; suppliers know that the local public institution sustains the organisation and that they pay when they receive money.
- They feel there is a scarcity for financial resources particularly in the cultural field.
- The most important resource are the people that believe in and spend their time and effort on the project and also the faithful audience, that were active for the LGBTQQ rights 30 years ago.
- Sponsorship is also a resource, however, some sponsors are tricky to involve, because the LGBTQQ community is very politicized and might not appreciate the participation of some sponsors.
- They plan medium to long term which allows people to go in the same direction, to have control and not to lose money. They make a budget, based on the funds, and based on what they want to do, and cover the remaining parts with ticketing.
- They don't use the traditional PM tools or software, however they do have guidelines on financial resources, human resources and contents.
- They are a small, light and fast organisation that, however, has to manage the work of twenty people. As an NPO, they must record documentation.
- Without a rigid, strong structure, it is hard to give rigid tasks (and implement the lesson learned).
- They have a clear vision to become more important for younger audiences, and to become a sustainable cultural event  (bigger than just a film festival).
- A creative, flexible and reactive approach is crucial due to uncertainties.
- They meet every month, but they are just three, they know what to do, but they meet to give continuity to the projects, the decisions and the work that has been done.
- They aim to do a better 31st edition than the previous one. They wish to give continuity to the project by working better on the volunteers, and developing an educational program for them.

## 5.4 Trento Film Festival

*The most important film festival in Europe (and the oldest in the world) about mountains, exploration and adventure through cinema and culture. The objective every year is to present themes aiming at high quality via cinema, exhibition and discussions.*

| Age (in years) | 64 |
|---|---|
| Attendance | 48,000 |
| Budget (in Euros) | 100,000 |
| Size of Team | 5 |
| Volunteers | 50 |

| | EU | Public | | Private |
|---|---|---|---|---|
| | | National | Local | |
| Finance | | ✓ | ✓ | ✓ |

- Each financing resource is important but not crucial. Founding members include (40-45%): Comune di Trento (local municipality) and Club Alpino Italiano (Italian Alpine Club). Other important members are Comune di Bolzano (Bolzano municipality) and Camera Commercio Trentina (Trentino Chamber of Commerce).
- Finding resources is not a problem, as they survive on annual membership fees and have three-year agreement guaranteeing coverage. The province (Trento is a special statute in Italy, they have autonomous laws) agreed to provide services and logistics.
- Additional projects are funded through banks eg. renovations of films or the catalogue. Human resources are hard to select, as it's hard to find qualified people in the cultural industries and the small territory of Trento and Bolzano.
- Resources change according to content of the programme every year, but are not particularly scarce. However, it's quite unpredictable, eg. it's impossible to predict the costs of subtitling (different languages = different costs).
- They control the project and try to follow estimations during the planning phase. The budget is tailored to the festival; they don't feel they are limited by the budget, because is well laid out. They don't improvise, because they are already flexible. The staff don't actively take part in the allocation of resources.
- They don't use any traditional PM practices; there is just an idea of project schedule.
- Learning is key. *'If somebody is missing information, things are not working smoothly'*. It's important that everybody is aware of what is happening, not to create overlapping or gaps. They have a meeting at the end of the film festival and the notes are sent to whoever is not present. They really try to dig into every point of view of what went wrong.
- Flexibility is crucial, considering that culture has also an economic dimension and that the organisation is small. It's important that people have competences regarding management as well as the flexibility of a non-economic production. They work in an informal way, with both long term objectives and short term goals. There are also medium-long term objectives regarding specific projects of the festival - where there are guidelines but people work autonomously. This allows changes in direction when needed.
- Have to follow a lot of documentation and it can be too bureaucratic and expensive.
- They are still too dependent on public funds. Public funding is not reliable, because they are reducing the amount of money dedicated to culture. But, on the other hand there is a fear of sponsors, prejudice by board of directors (of CAI) on private funds.

## 5.5 Cinemadamare

*An itinerant summertime film festival, an intensive campus for selected international filmmakers to gather, work, learn, and interact. Involvement of the local community through a free film festival for an open audience.*

| Age (in years) | 15 |
|---|---|
| Attendance | 16,000 |
| Budget (in Euros) | 150,000 |
| Size of Team | 2 FT |
| Volunteers | 10 |

| | EU | Public | | Private |
|---|---|---|---|---|
| | | National | Local | |
| Finance | | ✓ | ✓ | |

*'People that keep on working with us have stamina and resilience.'*

- Almost all funds from public institutions (Basilicata and other Italian regions). There is no lack of resources. But, it would be ideal to have some more people that work in the organisation. It's not an easy format to manage (itinerant and long film festival).
- Filmmakers are considered the most important resource.
- No sponsors are involved, because they don't have the money to hire somebody for marketing.
- As institutions give money very late they had to make a bank guarantee (just once).
- Otherwise, even when late in paying, people (local municipalities and suppliers) trust the festival because of good historic relations.
- Funding is confirmed in time before the festival, but supplied very late. They don't overspend. The risk related to the resources are that staff is less than the work that needs to be done.
- There are management difficulties in controlling such a long festival (three months) as they are a very small team (2 people throughout the all year) – there is need for a change in the resource management, because it's hard to do all the work during the operative phase with just two people.
- Defining the budget and a human resource plan is essential. They have some fixed, given deadlines and develop the schedule around them, trying to limit uncertainty and improvisations. They try to control the project and follow the plan with budget estimation and final balance are controlled. They try to be coherent. They consider all the resources that they have, organising the festival in nine months.
- They have flexibility to manage resources and sometimes they had to improvise, especially during the film festival. A creative, flexible and reactive approach is most suitable.
- They work with both long-term planning and short term goals.
- They recognise their weakness to be inefficient in managing people. People (filmmakers) are hard to control and manage.

## 5.6 Umeå Europeiska Film Festival

*This festival in Northern Sweden offers a wide program focusing on European film, and highlights films from and about different European countries.*

| Age (in years) | 5 |
|---|---|
| Attendance | 3.000 – 4,000 |
| Budget (in Euros) | 153,000 |
| Size of Team | 0.7 FT (all year) + 4/5 PT during festival |
| Volunteers | 20 - 30 |

| | EU | Public | | Private |
|---|---|---|---|---|
| | | National | Local | |
| Finance | | ✓ | ✓ | ✓ |

*'people are supposed to want to work even when they are not getting paid'*

- Management of resources are generally unplanned, but feel that more structure would improve activity.
- Not much variance in resources year on year, - don't change much '*things tend to work out*'.
- Don't know if they are successful for funding until Feb for festival in September, 'I *assume there will be next year but always have question mark*'
- Most valuable resource: money, without that it wouldn't happen, but stresses the people that work and all they are prepared to give for it to work, all the hours people give unpaid, and the great work people do when they get paid.
- Make resource estimates, feels she should stick to resources estimate more, has a lot of flexibility, makes her quite uncertain if the budget should hold or not. Checks the expenditure after the festival.
- A lot of flexibility in managing resources, improvises a lot, for example if they don't have resources to get director, improvises by highlighting movies with special events
- Believes that there is opportunity for growth but does not capitalise on it – growth is not an important goal.
- Does not have objectives, outlines activities in funding applications and then reports on it.
- Resources: money, screening rooms (get two for free, without these would have to shorten festival.
- Applying for EU funding: tried last year but round out of time, highlighting time/ human resource shortage.
- If they could get more money they would pay more people to work and and some parts of the festival would be planned further ahead, but now they don't have human resources to do that. Time restrictions and people resource, referred to number of unpaid hours they are expected to work, especially because of '*passion*' for the job.

## 5.7 Queer Lisboa

*One of the oldest film festivals in Portugal, Queer Lisboa has a very broad concept of what queer is: not just gay, lesbian, trans narratives. Seek films from obscure places, not just obvious films from the festival circuits, they want to surprise the audience.*

| Age (in years) | 20 |
|---|---|
| Attendance | 10,000 |
| Budget (in Euros) | 160,000 |
| Size of Team | 2 FT (all year) + more PT during festival |
| Volunteers | 40 |

| | EU | Public National | Public Local | Private |
|---|---|---|---|---|
| Finance | | ✓ | ✓ | ✓ |

*'it's always better to have big crazy insane ideas and then restricting them, than the other way around.'*

*'If you had unlimited resources you don't really programme you just throw stuff in the basket.'*

- Networking is very important for their success, having people with different interests and background that input and work within the festival and have different ideas.
- Most valuable resource is the team, *'I've been working for 16 years now in every scenario – money, no money, venues, no venues but when you have a good team you just do it, you manage.'*
- Change and flexibility is an integral part of the process. *'Sometimes it takes 4/5 years to grab something from a project because before it hasn't worked or we don't have the resources to do it'*. *'Everyone works on every part, it's important for all.'*
- In previous years they had MEDIA (EU) funding, but this year it wasn't awarded to them - managed withdrawal of MEDIA programme funding by cutting things and redo the whole budget very quickly.
- Actively manage accounting of funds is important as some of their funding is divided to three – third part only comes in the next year (e.g. 2017) so that money is used for next years edition. Since they have grants at different times of the year, the money doesn't necessarily go to that edition – it can go to the next.
- Don't really try to control the project and stick to estimates, they're very flexible, it depends on what comes up on each edition changes something if they need to, including budget e.g. *'let's try to save money here and spend it on this thing which is really interesting, very flexible in that way.'*
- They have to improvise, everyone is involved with resource allocation, all working in a specific area, but they all help out in everything else, and that's really important to have a sense of the global organisation.
- It's important to learn and act on lessons *'you have to be aware of so many things and that's really one of the fun parts of this, it's dynamic and you have to learn'*.
- Tried different approaches to funding in the past – e.g. one year had one person working on crowdfunding but results were not better.

## 5.8 DocLisboa

*One of the largest film festivals in Portugal, not mainstream but has a broad audience, tries to establish a 'map' of documentary film, both contemporary and historical and works to establish bridges between them.*

| Age (in years) | 13 |
|---|---|
| Attendance | 26,000 |
| Budget (in Euros) | 350,000 |
| Size of Team | 7 PT |
| Volunteers | 30 - 40 |

| | EU | Public | | Private |
|---|---|---|---|---|
| | | National | Local | |
| Finance | ✓ | ✓ | ✓ | ✓ |

*'every year we have to fight to guarantee what we need'*

*'The team is very young, and we see the work as a learning process, so every year that passes the team is stronger and more able to take decisions and to innovate – so I would say that the film festival is totally a result of these people and of the work as the team.'*

- Don't separate creative and executive functions because the management side should *'respect the spirit of the work, the spirit of the programme and as the main asset is the team it's very important to guarantee that the process is respected in a way.'*
- Active dialogue is very important – programming, learning lessons, exploring new ideas
- Use a budget as the '*big picture*'
- Completely against the idea of WBS (and breaking tasks down) because then 'you get used to fill it out like a check list'
- Uses a 'project schedule': a calendar for the year and 'we adapt it all the time'
- Use a cash flow: *'provisions calendar for when money coming, because it's never at the same time, because politics in Portugal is crazy so the institutions never pay on time'*
- Have a brainstorm at the end of the year and identify what they achieved and what they didn't achieve, and flaws and strong points, and '*that's very important, every year we try something new – in order to keep the team and the project in a movement*'
- To counter risks – '*try to have a very strong action in terms of politics and film funding in the country, not just for us but also for the filmmakers and films*.'
- Learning is very important – they are completely against specialisation – each team member has ability to fill more than one function, and responsibilities changes every year based on dialogue '*it's a way with such a small budget to provide a structure to guarantee the festival is done in the best way and has completely horizontal knowledge and access to information.*'
- There is uncertainty until the end '*but that's good, I think, it's part of the uncertainty of the work… we are always saying, that if we know how to do something too well we should move and try something new, otherwise we just stick to what we know and the festival loses life.*

## 5.9 Pesaro Film Festival

*One of the most preeminent Italian film festivals, always rigorously seeking out and promoting 'new cinema' in all the artistic paths it has taken in the years with the youngest and most innovative forms of contemporary film language.*

| Age (in years) | 52 |
|---|---|
| Attendance | 11,500 |
| Budget (in Euros) | 400,000 |
| Size of Team | 4 |
| Volunteers | NONE |

|  | EU | Public | | Private |
|---|---|---|---|---|
|  |  | National | Local |  |
| Finance |  | ✓ | ✓ | ✓ |

*'Crisis can be an opportunity be more innovative and to exploit your resources at your best.'*

- The organisation throughout the year doesn't have many people that work, despite the fact that the festival is widely established. The staff is small, but they don't have autonomy on decisions.
- Official recognition of "high cultural value" of the film festival by the MIBACT (The Ministry of Cultural Heritage and Activities and Tourism) is considered key.
- They don't involve volunteers, because they want set a rewarding system that could be as fair as possible, thus they just activate internship collaboration with the universities.
- The organisation was founded by public institutions, so they must follow strict guidelines on the budget and have to make a lot of reports, they use very little documentation for themselves
- The shortage of resources is managed by cutting the hospitality sum, the subtitling and redistributing the budget. Uncertain resource is essentially money (because they don't know when and how much they're receiving funds). The risks related to resources are: not receiving public funds in time and thus having to get credit (and debit) from the banks, to pay suppliers.
- There is an inherent problem with public funds: the money is given after the festival is finished. They ask for money, and public institution only confirm the sum after the film festival. So, the budget sometimes is not covered. They manage this problem with estimations and trying to put some money aside for uncertainty. More money would be useful, but they learned to use more effectively the money they have.
- They show some use of Gantt charts and Human Resource Management. They tried to implement ASANA, but there were too many resistances. Budget estimations are the crucial documentation.
- After each edition, they reflect on how the festival went, but it is not a formalised process, but they try to learn from their experience. Each of them writes down their own list of what needs to be improved and they try to follow through, however it is very personal.
- Historical data and the same freelance people contribute every year (low level of turnover).

## 5.10 Far East Film Festival

*The most complete event about Asian culture in Europe; nine days of programming and other events around the city. It gives a thorough overview on Asian movies for both Asian-enthusiasts and film industry professionals.*

| Age (in years) | 18 |
|---|---|
| Attendance | 55,000 |
| Budget (in Euros) | 800,000 |
| Size of Team | 2 – 6 PT |
| Volunteers | 100-120 |

| | EU | Public National | Local | Private |
|---|---|---|---|---|
| Finance | | ✓ | ✓ | ✓ |

- The organisation is half an NGO promoting cinematic events and a distribution company, Tucker film, manages half. The region, Friuli Venezia Giulia invests a lot in culture and cinema. The festival is held in a small town and not in a city, thus it becomes everybody's event. However, it is hard to find private sponsors.
- The staff are considered an important resource; they try to do everything inside the organisation without involving freelancers. However, the staff are scattered around the world, as it is key to involve people that live in Asia, to keep the relationships with filmmakers alive. Therefore, it's hard educating the staff that lives abroad. It's also hard to find people that are knowledgeable on Asian cinema (scarcity of qualified staff). The human resources change a lot in each edition as there is a high level of staff turnover.
- There are budgets assigned, but *'you need to be elastic'* and they are flexible; a big goes for hospitality and Asian VIPs which is the easiest thing to cut if necessary.
- The staff has a general meeting in January; Then there is a small group five to six people leading each department that meet more frequently, to manage the budget.
- There is not a separation between the artistic part and the economic part because the festival is an overall experience. Those working on the artistic part are also interested in the best experience for the audience and the filmmaker as well.
- They use EVENTIVAL, for guests and accreditations and another software to avoid mail congestion. They use generic tools to share work between people that are not used to work in a continuous way on the same documents. They follow a repetitive scheme and do not write down different documentations every year. Some depts follow a pre-determined calendar and they update costs based on necessities.
- There are not formal moments dedicated to lesson learned. *'We learn instinctively'.*
- They are not rigid by definition, but they should become more rigid in terms of decisions made - they act too instinctively but following a programming.
- People work in a mixed way; some reach their objectives in the long term and other people need checks and control over time. Documentation is becoming lighter and there is no need for formal documentation, except the for the public funding.
- Inherent problem with public funds, given out way after the festival is finished. However regional funds has become more certain in years (because of change in legislation). Some waste and losses are inevitable, but they are kept under 5% of the budget. They know they should probably be more rational, but controlling every item of the budget is already a good methodology.

## 5.11 IndieLisboa International Independent Film Festival

*Film Festival in Lisbon offering the public a unique opportunity: to be able to see Portuguese and foreign films of all genres, which could not be seen otherwise. The festival's programme is mostly comprised by works that do not reach the so-called commercial distribution channels.*

| Age (in years) | 12 |
|---|---|
| Attendance | 40,000 |
| Budget (in Euros) | 1,000,000 |
| Size of Team | 8 + 6 Interns |
| Volunteers | 120 |

| | EU | Public | | Private |
| | | National | Local | |
|---|---|---|---|---|
| Finance | ✓ | ✓ | ✓ | ✓ |

*'I would expect that after 15 years our budget was going to be bigger than it is nowadays....and it's not, it's a fight every year'*

*'if we don't receive more money now I think we will sterilise in terms of doing everything the same way every year, because .. this is not good for an arts organisation that needs to have new ideas, new people, new things*

- In 2010 had biggest audience of 44,000 people but lost a lot due to financial crisis in Portugal in 2011 – now they are trying to build new audiences '*I think our work is good because we are increasing every year 1000, 1500 more people'*
- Has competition from other festivals in Portugal '*it's healthy competition and like that – everyone is playing better and doing better work*'
- Most important resource '*the people that work with us – this is the most important part of the festival.*'
- Resources '*are pretty constant*' – many people have been working with them since the first edition which makes it easier to organise the festival due to the experience that the team has acquired.
- '*very safe in the way we work in terms of budget*'. Act accordingly to limited budget – do try to do something a bit bigger each year, but have to decrease some other parts
- Make estimates and try to stick to them, but do react flexibly especially for projects which help them to achieve wider aims.
- Not too much flexibility because at the beginning they confirm with each department their budget and changes will affect other departments it restricts the different departments '*they wouldn't have the money they were hoping to have*'
- If they don't have money for an activity they don't do it and hope that the idea stays and they will be able to do it in the future. For instance, the idea of creating the Portugal Film Agency, '*we had in 2007 and it started working in 2014*'
- Work in open plan space – '*it's not like a hierarchy but we work more horizontally*'
- '*I think that you should always look at the people that surround you and having new, young persons working with you, because it's the only way to understand what is happening in terms of what you are doing and not being in your bubble thinking that you know everything.*'
- Strength is the team works together – '*everyone gives the best they have*'

45

## 5.12 BFI LFF London Film Festival

*One of the largest and most established film festivals in the UK, embedded within British Film Institute and tailored to their strategic aims which are created with the UK government.*

| Age (in years) | 60 |
| --- | --- |
| Attendance | 187,000 |
| Budget (in Euros) | 6,000,000 |
| Size of Team | 11 core + more during the festival |
| Volunteers | 90 |

| | | Public | | Private |
| --- | --- | --- | --- | --- |
| | EU | National | Local | |
| Finance | | ✓ | ✓ | ✓ |

*'We're not by the seat of the pants, I mean it's a big ship to change direction and it all has to be run straight up through the top of the BFI LFF so it's not something that happens quickly or impulsively.'*

- Festival has grown over time but processes haven't radically changed – '*become more refined, we are better at what we do, we're better at learning from mistakes*'.
- Have a 'Festivals Bible' – text based training tool, to save time in training new people '*every year we lose a bit of institutional knowledge, so it's a challenge for us to make sure that our training and our systems are robust enough to support people*'
- Most important resource: staff and expertise
- Hard measures to establish achievement of objectives – '*KPIs that we measure ourselves against every year*' and a lot of documentation - KPIs, annual reports, quarterly reporting, wrap reports, budgeting.
- Wrap reports include, major achievements, major challenges, and recommendations - form part of a very detailed debriefing process which is used to develop next festival.
- External funds require formalising processes *'that's a really positive thing I think'*.
- Money has stayed quite stable but attendance figures have risen '*but the way the pie is cut up has changed significantly in the way that we are a lot less reliant on government funding and we have more self generated income – ultimately like every festival I'm sure we are moving towards a future where all income is eventually self generated. That's the reality of arts unfortunately.*'
- If there is a shortage of resource they '*Do less, or try to find a way to make it work.*'
- '*most of the time we manage our income sources and align that with expenditure.*'
- Do feel a need to balance management and creativity – '*In a good way. I think the two inform each other … that tension can help shape and focus and direct us in the right ways – we can respond to audience when we are paying attention to box office sales we are bringing in.*'
- Currently trying to unify that so everyone are using timelines in the same way and part of it is a desire to have information that everybody can access.
- Heavily reliant on meetings to come together on a regular basis
- The delivery of a festival is a long-term objective against a timeline, then we also stay flexible with some '*fuzzy*' objectives. Work flexibility to '*stimulate and refocus marketing plans if it looks like we're not meeting box office targets*'.
- '*The festival director is a great project manager – she sets the tone from the top down.*'

## 5.13 Giffoni Film Festival

*An international festival for young people that allows them to be the protagonists of this edutainment event. It is now one of the 15 most important European Film Festivals and it's in the top ten of the most important cultural events in Italy.*

| Age (in years) | 45 |
|---|---|
| Attendance | 270,000 |
| Budget (in Euros) | 7,000,000 – 8,000,000 |
| Size of Team | 50 |
| Volunteers | NONE |

|  | EU | Public | | Private |
|---|---|---|---|---|
|  |  | National | Local |  |
| Finance | ✓ | ✓ | ✓ | ✓ |

*'We face uncertainties of the daily basis. Thus, we base our work on experience, regardless the uncertainties.'*

*'We are a smart, agile, flexible, organisation.'*

- Their work is based on experience mainly and it is not difficult to implement small changes, because people work together in a good way. The team is made up of people that started working for GFF when they were very young and there is active and collaborative participation of all the staff. The people are important, but there is a need for more turnover to make way for younger generations.
- The organisation is very light, fast paced, they want to be as innovative as they can.
- They are expanding from the core business (film festival days) to other projects, like the Multimedia Valley – a unique structure, multimedia centre funded by the EU with 20 million euros.
- Uncertain resources are mainly the public funds, money is scarce, particularly because funds are given after a very heavy, long and bureaucratic process.
- There is a need to manage the resources more rationally. They tried to introduce risk management plan, but met lots of resistance. There is a degree of use of Gantt charts, but small results. Budget estimations and human resource plan are tools applied.
- Programming is based on previous experience. It is both a limitation and something they feel confident about.
- They always have a brainstorming session after the film festival to learn from their mistakes. It's an informal process, internally documented process done by each department and all the problems are put together.
- Great communication between departments that allows a horizontal process of learning.
- Flexibility on the budget according to the practical need is considered to be one of the strengths.

## 5.14 Lucca Film Festival

(n.b. please note this festival elected to keep their budget confidential and therefore it is not presented in accordance with the low – high budget scheme).

*A 7-days, international film festival focused on the concept of "expanded cinema". Screenings, exhibitions and performances engage the whole city.*

| Age (in years) | 11 |
| --- | --- |
| Attendance | 59,999 |
| Budget (in Euros) | N/A |
| Size of Team | 7 – 8 |
| Volunteers | 100 |

| | EU | Public | | Private |
| --- | --- | --- | --- | --- |
| | | National | Local | |
| Finance | | ✓ | ✓ | ✓ |

- As the festival grows in time, they're internalising their resources. This process of insourcing is made to save costs and become highly specialised and independent.
- 70-80% private funds and the rest is from public institutions; this is a strategic decision in order not to risk uncertainties of public funding (e.g. change in politics). There is an inherent problem with public funders that they give the money after the festival is done. So, they limit the participation of the public institutions. Suppliers however have trust in the organisation and understand when delays in payment happen.
- Money is considered a scarce resource and they always feel in competition for it. To reach for sponsors they hire freelancers that will engage with them. Sponsors change every year and some sponsors are in competition. It can be challenging to manage all the sponsors that have conflicting interests.
- There are just two people that have the overall view on the project and have the access to the estimation budgets. They plan according both to the contents and to economic resources.
- They don't improvise. One person provides the economic guidelines and the feasibility of the artistic decision to the other staff members. If they realise they have more money they schedule more (seize opportunities) and more money allows them to realise more ideas.
- They don't use any of the traditional PM tools that we mentioned, they just use budget estimations.
- The vision is to reach the level of credibility to involve the best talent in the industry and they already do things differently from other festivals.
- During the festival, very little operative decisions are taken, unexpected events can happen, but *'if you have set everything in the right way, you can react fast.'*.
- There is a little control, just the necessary, they decide the goals together and everybody work autonomously.
- In the resource management, they know that they could be more effective by recognising what is already working, the already strong operation (i.e. who is managing the royalties for the copy of the movie, can also manage the logistic of the movie - concentration of tasks).
- Flexible approach, very little structure, based on an established trusting team.

# 6. Analysis

*The fourteen film festivals we considered display a wide variety of management practices and tools; many of them are not expressed explicitly by the interviewees and therefore require interpretation by us, the researchers. Each of the cases considered is unique, indeed, as can be seen from the empirical findings, many of them are markedly different from one another. However, although on one hand the film festivals considered are very different from each other, on the other, they share significant approaches and characteristics that we discuss and analyse in this chapter. We will use our conceptual model, the film festival 'smoothie', proposed in the theoretical framework and tie in key theories enabling us to compare theory to practice. The 'smoothie' model is clearly divided in layers related to management practices, however in our analysis the concepts are so interconnected and combined that the division of each 'ingredient' has to be considered a generic guideline to highlight key issues; because in practice, things are actually mixed together and blended just like in a smoothie. In line with our inductive research approach we have sought consistencies and commonalities in our empirical data to enable us to answer our research question and draw appropriate and relevant conclusions and these are discussed in the following chapter.*

## 6.1 BASE - Cultural Projects

In this section we outline the characteristics of cultural projects that we identified in our data. To begin, we highlight a finding which provides an insight into the perceived 'value' of film festivals; it is clear from our findings that for each of the festivals the value of the film festival is something that goes beyond its definition. As we mentioned in the theoretical framework, in fact there is not a single, unified definition of what a film festival is, and that allows various definitions and the creation of events that have different characteristics. *'A festival has its own value in the experience, in the gathering with other people in the same place to discuss and learn'* (Della Chiara, 2016, Pesaro Film Festival). Interestingly, we found a focus in many cases on the creation of a unique film festival. For example, Cinemadamare, the concept of an itinerant film festival is its main strength as well as for FI-PI-LI which offers a festival for the horror-fan niche, meanwhile, Giffoni has the unique scope of the creation of a film festival for young people to be the protagonists.

One of the key findings from our theoretical framework is the considerable changes in the environment that arts and cultural organisations are subjected to; this was apparent in all the cases, and in many cases the respondents highlighted the changing availability of funding, particularly from public sources, over the duration of the lifetime of the festival. Furthermore, many of the festivals had a tendency to rely heavily upon external sources of funding as suggested by Turbide and Laurin (2014). Due to this contextual characteristic of the film festivals, which are apparent in our research, we identified some of the coping strategies employed by film festivals to enable them to adapt to their project context and manage despite the uncertainty of their environment.

We found that some of the largest film festivals we analysed, Lucca FF and BFI LFF, are trying to move away from public funding sources as much as possible, and rely more heavily upon private sources or self sustaining income sources. This contradicts theoretical findings from Knardal and Petterson (2015 p. 682) which suggested that

festivals look to governmental funding to reduce the risk attached to uncertainty in their resources. On the other hand, this approach of moving away from public funding sources may not be feasible for some smaller, or less commercial or mainstream festivals, some of which (DocLisboa, UEFF, Festival Mix Milano) are engaged with the the local political backdrop, championing the importance of their activities, in order to maintain funding.

There is also a common theme among almost all the festivals, but which is particularly apparent in the smaller festivals (BRFF, FI-PH-LI); to establish and nurture mutually beneficial partnerships with other organisations that can provide resources such as venues, or marketing support, in return for exposure or other arrangements *'the idea is that it's a mutually supportive environment and we wouldn't do it if it wasn't'* (Presence, 2016, BRFF). However, this strategy is also key for the more established film festival such as PFF, LFF, TFF, FEFF, and UEFF. These partnerships can also facilitate the involvement of the community, and is an important way to attract more and new audiences and so the festival becomes *'an event of all the city'* (Bertacche and Villotta, 2016, FEFF; and TFF, LFF), particularly because these festivals take place in small cities as opposed to large ones.

Furthermore, due to this necessity for film festivals to operate effectively within this changing environment there is a tendency for film festivals to broaden and diversify their activities, without losing their core scope. By doing so, they try to keep up with the pace of changes in the market, in particular, changes in technologies and in audience's taste that are seen as potential challenges for the future of film festivals. For example, Giffoni is working on the Multimedia Valley – a unique structure, multimedia centre funded by the EU; Festival MIX Milano, is attempting to attract a younger audience by moving the festival to leverage on Pride Week; BFI LFF are experimenting with live-streaming events to cinemas across the UK, DocLisboa have created a 'project development lab' for screenwriters.

Although, our research does not focus on the country specifics of the film festivals, we found a trend among the Italian film festivals that it would be remiss not to include. They all express concern of an inherent problem with public funding, particularly at national level. The festival applies for funding, but they only receive confirmation of the amount and the actual funds after the film festival is complete. This is due to changes in political decisions of the legislature as well as deficiencies in public funding and is a problem in both the time of the distribution and the subdivision of funds. Even the public owned festivals Pesaro Film Festival and Trento Film Festival are subjected to this issue and do not benefit from some kind of preferential treatments, far from it, they are more restricted by a rigid control on the budget. Unfortunately, it is not in the scope of this research to dig into this set of problems, but it highlights an interesting phenomenon that may be interesting for further research that focuses on an Italian context. For the purposes of this research, however it provides some insight into how the festivals manage this uncertainty; including building trusting relationships with their suppliers that, understanding the situation, are able to make exception and delaying the payment. For example, Festival MIX Milano collaborate with Piccolo Teatro di Milano who agreed to provide the venue for free in return for payment for the theatre's staff; Festival MIX are then able to postpone this payment to the theatre, as although the theatre face the same issues with public funding, they don't need this money straight away.

Regarding the structure of the organisations, in most of the cases considered, the team that works on the film festival throughout the whole year is not more than eight people and in some cases they also do it as a second job, despite being cornerstones of the film festival. We can interpret this information in two ways; first, that working on just a particular event in this creative industry is not profitable enough to make it for a living and, secondly, that the work that needs to be done can be managed part time. However, our data shows that the film festivals we studied have a great need for more people in the team available to work throughout all the phases of the project. *'Our strength becomes a weakness too: we are a lean, fast organisation, but three people have to manage the work of twenty people'* (Ferrari, 2016, Festival MIX Milano). Furthermore, we see a trend of the necessity for festival workforce to work unpaid overtime *'we all work more hours than we should which is probably not a good thing but it shows how everything works together in a very good way.'* (Valverde, 2016, Indie Lisboa). This suggests that perhaps the festivals lack of budget is the reason that leads to part time roles, despite the workload justifying a full time role. Doc Lisboa confirmed that more money would be used to improved working conditions, and UEFF stressed the need for more staff should they receive further funding. Cinemadamare, FI-PI-LI and BRFF all call for the need for somebody that could focus on marketing activities for their festival. Even film festivals that have established relationships with freelancers claim the need to insource more human resources from inside the organisation, in order to complete the work that needs to be done and to allow people to focus on activities that currently are undeveloped, such as extensive funding research (FEFF, LFF, Festival Mix Milano).

Thus, a key finding from the research is the necessity of the enthusiasm and passion of the staff delivering the festival. Many of the festivals highlighted the project team as the most important resource for their teams[1]. Furthermore, many of them accredit the success of the festival to the team delivering it, and the necessity of experienced staff to deliver despite a lack of resources, *'I've been working for 16 years now in every scenario – money, no money, venues, no venues but when you have a good team you just do it, you manage.'* (Ferreira, 2016, Queer Lisboa). Furthermore, UEFF, Trento Film Festival, Cinemadamare and IndieLisboa commented on the regularity of the staff working long hours and unpaid overtime, *'people are supposed to want to work even when they are not getting paid'* (Johannson, 2016, UEFF). These finding aligns with and supports Cwikla and Jalocha's (2015) research about the 'team spirit' often present within cultural projects that motivates staff to work hard despite organisational imperfections. Many of the festivals commented on the necessity for trust within the team (DocLisboa; LFF and BRFF). One of the challenges faced by many of the film festivals is the loss of knowledge due to high staff turnover (BFI LFF and FEFF), the reasons for this varies slightly, but in some cases it is due to lack of financial resource, and the resulting impossibility of giving staff long term contracts or security (DocLisboa, UEFF and FEFF). Perhaps this is an area in which the smaller, or younger festivals can learn from the approach taken by BFI LFF, they have created a 'Festival Bible' as a text based training tool to minimise time spent by the core team on training a large team of volunteers.

This brings us to a key characteristic of festivals, the rapid expansion of the team during the festival; due to the careful management this requires, this is seen as a challenge by

---

[1] UEFF; FEFF; BFI LFF; LFF; IndieLisboa, Queer Lisboa; FestivalMIX Milano; Cinemadamare.

many of the festivals, and it is a source of uncertainty, since the festivals don't know how many volunteers that will get, and who they will be. Furthermore, the acquisition of volunteers can bring complexities, for example some festivals (PFF, FI-PI-LI) are disinclined to use volunteers because they do not allow the application of a fair reward system, due to an omission in Italian legislation. BRFF displayed a reluctance to take on volunteers due to the management responsibilities it entails '*sometimes it's easier just to do it yourself*'. It is important to note that BRFF is a very unique case, in that they are a small radical film festival, a grass-roots organisation cultivated out of a weekly screening which '*created a sense of importance of the collective consumption of film*'. We discussed these radical, or activist film festivals within our theoretical framework, they usually exist in a 'state of precarity', and we outlined research by Presence (2016) discussing Liverpool Radical Film Festival who choose to remain financially precarious in order to maintain the integrity of their structure, and to maintain the passion of the team involved. In the interest of full disclosure, one of the interviewees from BRFF was the author of that literature and is involved in research into Radical Film. The findings from BRFF showed a whole-hearted rejection of formality '*nothing that we do is ever formal*', and a reluctance towards funding with '*strings attached*'. The importance of a '*shared ethos*' and trust within the core team is of the utmost, although '*it's really organic and it will change*'. Although they recognise a need for more people and that they '*could do many more things*', they have a reluctance to grow the team because '*more people means more different ideas*', and they don't want to become a large, unwieldy organisation with expectations of professionalisation '*Events are organised by event managers, so 'we give you money' that means that we make more events, but if we have many more events.. we have to have a secretary and an administrator and then we have to pay bills and then the whole becomes big… and you need an accountant and then suddenly you are running something with twenty-five people and most of them they don't care about what we are doing, it's just their job …. we don't want that sort of thing, we are four so we can just sit and have a coffee, we have a discussion*' BRFF believe that it's partly this refusal to '*get into this kind of professional mode*' that means '*nobody can give us any money*' (Presence and Perez-Blanco, 2016, BRFF).

Leading on from this, in our theoretical framework we discussed theory from George, 1996 that arts organisations are becoming increasingly compelled to adapt their projects to funding criteria, and stipulations that are attached to public funding, for example Creative Europe's Media Programme. This is something that received varying responses, which could be accredited to each festivals expectation and perception of 'formalisation'. Some of the festivals agreed that external funding did require formalisation of processes to some extent (BFI LFF, Queer Lisboa), and even that it was a positive thing (BFI LFF), and how applying for external funding helps them to think about '*that structure about how everything works*' (Ferreira, 2016, Queer Lisboa). However, some disagreed, for example, Indie Lisboa who disagreed '*because we are used to working with bureaucracy in Portugal*', but went on to explain that Creative Media Europe requires money to be spend on printing, this is a stipulation he feels that they should '*readapt or feel the world around them*'. As for the Italian film festivals, similar to Indie Lisboa, the formalisation requirement coming from public funding are perceived as part of a standardised bureaucratic process of application for funding (Maniglia, 2016, GIFFONI) and it is not seen as a strict requirement on the organisation management itself, but rather on the way the documentation is presented, which, in many cases, results in a stiff and slow process of '*tons of paper to fill in*' (Bisesti, 2016, TFF; and Cinemadamare).

For some festivals this question prompted answers relating to the widely discussed phenomena of the conflict between creativity and management in arts organisation. We found evidence in our research of the separation between creativity and management that we previously mentioned. Many of the festivals were aware of the conflict between the two elements; UEFF alluded to it, in discussion about the formalisation that may be required given their application to Creative Europe Media programme '*it's a bit tricky the balance between being too professional and stuck in some patterns or having to agree on some things, on the other hand often that is where you get more funding.*' (Johannson, 2016, UEFF). Doc Lisboa does not believe in the separation of the executive and the artistic direction because the '*fundraising and the applications for funding should respect the spirit of the work, the spirit of the programme and as the main asset is the team it's very important to guarantee that the process is respected in a way.*' (Gil, 2016, DocLisboa). Furthermore, FI-PI-LI and Bertacche, from FEFF, don't believe in having a clear separation between the artistic and the executive management. Della Chiara, from PFF, sees the necessity of finding an equilibrium between the two views, however the '*artistic decisions shouldn't be bended too much by budgets needs.*' Cinemadare and Giffoni also recognise the existence of a dichotomy between the artistic view and management, and Castagna (Giffoni FF) in particular states that there discussing which of the two more important is just like asking '*which came first, the chicken or the egg*'. For Bisesti, from TFF, this dichotomy is something she relates to a past experience, where the former artistic director was focusing just on his artistic choices on the festival. She expresses the need for an intermediate figure, that is able to mediate with diversified competences, what is achievable with the guidelines given by the board of directors. Borrelli from LFF takes the responsibility of bringing the two worlds together: he's one of the two members that has an overall view of both the artistic vision and of the economic situation of the organisation. More than the other founders, he provides the economic guidelines and the feasibility of the artistic decisions coming from the other members, '*It would be impossible to explain everything to everyone*' he added (Borrelli, 2016, LFF). Festival MIX Milano, realised they needed a third key figure in the organisation (represented by Ferrari), who enables them to bring financial coherence to their artistic plan. Queer Lisboa agreed that it is something you have to deal with, and it is a conflict that he feels himself as artistic director and also manager of the whole structure, however interestingly he refers to the positive elements of this, that without having complete creative freedom requires you to think more creatively to achieve the maximum amount even with minimal resource, and motivates you '*if you had unlimited resources you don't really programme you just throw stuff in the basket and that's it and there's really no work there*' (Ferreira, 2016, Queer Lisboa). BFI LFF also see the positive side of the separation between the two elements, '*I think the two inform each other - ultimately we are trying to reach as many people and have the biggest impact we can have and that tension can help shape and focus and direct us in the right ways*' (Tuttle, 2016, BFI LFF).

## 6.2 FIRST FLAVOUR - Traditional Project Management

In most cases considered there is little or no knowledge when it comes to traditional project management tools and techniques. This is perhaps not surprising given the nature of film festivals and their tendency toward creative, enthusiastic staff with an in-depth knowledge of and passion for film which does not necessarily fit hand in hand

with formal project management roles. In many cases the people that founded the organisation do not have specific management knowledge, because their background is in philosophy or liberal arts subjects. Many of the directors are preeminent figures that worked many years in the industry and have a tendency to give artistic guidelines and provide the mission and the vision for the festivals. The staff in the organisation in many cases are selected due to personal interest in the project and they generally started working in the organisation with entry positions (or even as volunteers) and early in their career. Thus, in many cases they have an attitude of *'learning by doing'*. Only Alessandra Lo Russo from Cinemadare introduced herself as the 'project manager' of the film festival, but her project management knowledge comes from years of experience in various film festival.

As mentioned prior, our findings show that film festivals are subjected to uncertainty in their sources and flows of income, many of them have irregular influxes of money, and delayed payments (DocLisboa), or payments in installments (FEFF, Queer Lisboa), or receive payments after the festival (LFF, PFF, Festival MIX Milano) due to the way their public funding works. Furthermore almost all the festivals receive funding from a wide variety of sources. The majority of the traditional project management tools we enquired about were not being used by the film festivals, furthermore many of them, such as gantt chart, project charter, project scope statement and work breakdown structure, were unfamiliar. However, we found that there were a number of management tools widely used by film festivals. Firstly, a cash flow is vital, to monitor and track incomes and outgoings which helps to mitigate the impact of late payments from institutions (Doc Lisboa) or payments split into a number of installments (Queer Lisboa). Budget estimations are made by all the film festivals, with no exceptions, however the film festivals varied in the extent to which they attempted to stick to the estimates they made. In addition, we found that the budget is a key tool for film festivals, in some cases, for example Doc Lisboa, the budget is seen as *'the big picture'* and provides an overview of the whole festival, including the team and human resource plan. With this in mind we refer back to the theoretical framework; Knardal and Petterson (2015) responded to suggestions that budgets constrain flexibility and promote barriers to creative thinking with research showing that budgets can be used as a tool to balance control with creativity. In many cases[2], the budgets are referred as 'guideline', 'fundamental', 'crucial', a tool that these film festival always go back to, in order to verify the feasibility of the project, of their creative plans. Our findings support Knardal and Petterson's (2015) research and provide empirical evidence that budgets are being used by festivals and they are being used creatively. Most of the festivals manage the budget interactively[3] with a collaborative approach benefiting from much internal dialogue that supports the movement or addition of budget to maximise creative opportunities arising *'let's try to save money here and spend it on this thing which is really interesting.'*(Ferreira, 2016, Queer Lisboa).

Another important finding to highlight that is that film festivals ([4]) tend to seek funding based upon their programme, for example, if they are doing a retrospective on German film, they would approach the Goethe Institute for funding to support events, or special guests (Queer Lisboa). This demonstrates the opportunist and creative way that film

---

[2] Festival MIX Milano; FI-PI-LI; PFF; Cinemadamare; GIFFONI; DocLisboa; BFI LFF.

[3] DocLisboa; Queer Lisboa; Indie Lisboa; BFI LFF; LFF; FEFF; GIFFONI; PFF; Festival MIX Milano.

[4] DocLisboa; UEFF; Queer Lisboa; Indie Lisboa; BFI LFF; Festival MIX Milano; GIFFONI.

festivals enhance and add value to their project. It also confirms their capability to manage and maximise their budgets despite an uncertain flow of resources i.e. they programme the films, then attempt to secure funding without knowing until after it's programmed and beyond whether their request for funding has been successful.

As mentioned before, within film festivals the team is a crucial resource, seen as the most important resources of all by many of the festivals. Perhaps this is why one of the most commonly used project management techniques from among those we enquired about is some form of human resources plan.[5]

In few cases, professionals showed a certain interest in learning and introducing some project management tools. Della Chiara (PFF), tried to implement ASANA, an online project management tool, but came across challenges, like the understanding of the tool and the consistency in the application. In other cases, we found evidence of attempts of using project management tools, all ended with little or no results, mainly because of lack of approval and support from the other staff members. Other cases in which professionals tried to implement traditional project management tools are given by Castagna, that tried to use Gantt charts, with little results. *'It's hard to apply tools when people around you are not supportive'* (Castagna, 2016, GIFFONI). Some of the festivals also expressed an idea that using more project management tools or 'more structure' may help them in the management of the festival (UEFF, BRFF, TFF, Cinemadamare, FI-PI-LI). Putting things together, we might argue that these difficulties might come partially because these organisations, most of the times, are not highly hierarchical, and present an horizontal structure, in which those who have the power to make strategic changes in the organisation does not have enough interest in changing the structure or giving strict management directions, because of the relationships with the other staff members.

As for the current state of the theory, project management practices are not seen as beneficial, because they are more suitable for highly complex and hierarchical organisations that operate in continuity, however Borrelli (2016, LFF), states that it would be interesting to see the applicability of these practices for festival of the size of the Venice International Film Festival, which according to Peranson (2008), is defined as a 'business film festival', as defined in our theoretical framework, like Cannes Cannes, Berlin, Toronto, and Pusan. We would support this claim, because they are more likely to present characteristics of organisations operating hard projects, such as, big budgets, large staff, business presence, major competition and always expanding (Peranson, 20098, p. 27). Furthermore, we can see from our analysis of BFI LFF that as a large 'business film festival', it has a more expansive and structured approach to project management; however this may be due to the fact it is embedded within the British Film Institute, a very large organisation with a lot of accountability.

It is clear from our findings that film festivals are examples of soft projects as defined by Atkinson et al. (2006, p. 692), they are compiled of multiple projects, which are subject to renegotiation throughout and are highly subject to external influences and have high stakeholder involvement. The external influences come from the fact that they are not creating anything new from their organisation, but as suggested by Fischer (2009), they're 'importing' all the necessary resources to make the film festival come to

---

[5] DocLisboa; UEFF; BFI LFF; TFF; PFF; Cinemadamare; Giffoni.

life. The high stakeholder involvement comes from the interest of the audience, without which the festival wouldn't happen. The mediation between the artistic programme and the audience taste, was highlighted by many of our respondents[6]; in particular a film festival like FEFF, that focuses on Asian culture, has to select the movies that could be both interesting for the level of quality they want to keep as they have an international prestige as being the most holistic festival on Asian culture in Europe, and the taste of a Western audience. The importance of the stakeholder management is highlighted by Bisesti too, as she strives against 'resistances' from members of the board of directors (Trento and Bolzano municipalities and CAI). The other characteristic of soft projects described by Atkinson is ambiguous goals, which is a tendency that we see among the film festivals - they tend to have flexible, and changing goals, which reflects the uncertain environments they operate within. Furthermore, most of the festivals had a strong, shared 'vision' of the festival, which guide them along the whole process, as opposed to strict goals, supporting Hällgren and Jacobsson (2012, p. 696) research which states the importance of definition of a 'vision' in projects operating with uncertainties. Our findings also support Caves (2000 p.119) in his suggestion that shared vision is an important characteristic of a creative team (although we also noted some confusion between the 'objectives' and the 'vision' of the film festival). As outlined in the theoretical framework, the majority of traditional project management tools and techniques have been developed with hard project characteristics in mind (Atkinson et al., 2006, p. 693, Brady et al., 2012, p. 719), and therefore, as soft projects, it is not unexpected that film festivals use few traditional project management techniques.

To sum up, traditional project management tools and techniques were scarcely seen within the film festivals and our empirical findings support our theoretical findings that traditional project management approaches need a rethink to adapt for the uncertainty of the current business environment (Meyer et al., 2002 p.67, Hällgren and Maaninen-Olsson, 2009, p. 64). A final point to add is the strong view of DocLisboa, which sums up a key issue with using traditional methods as opposed to contemporary techniques for creative projects: *'I am completely against the idea of WBS because then 'you get used to fill it out like a checklist'* (Gil, 2016, Doc Lisboa).

## 6.3 SECOND FLAVOUR - Contemporary Project Management

As outlined in our theoretical framework, much research points to a need for more flexible approaches to project management to enable projects to adapt subject to their context and allow them to adopt the right approaches at the right times. Our findings support the notion that projects in uncertain environments, and particularly with uncertain resources, require flexibility. As we have already established, the film festivals are projects that are subject to inconsistency and uncertainty in their environment and resources. According to the theory, this highlights a key challenge for project managers to find the balance between planning and learning (Meyer et al., 2002, p. 67).

In terms of planning, the film festivals varied in the extent to which they carried out detailed planning and the methods that they used. However, we found a number of clear

---

[6] GIFFONI; Festival MIX; TFF; FEFF; BFI LFF; UEFF; Queer Lisboa; Indie Lisboa; Doc Lisboa.

consistencies within the festivals we studied. All of the festivals displayed the 'processual character' referred to by Cwikla and Jalocha (2015, p. 644), taking a work in progress perspective and constantly adapting plans according to contextual factors, including opportunities, such as new partnerships, challenges, such as a funding stream being cut and changes in their environment. Furthermore, an active dialogue was a very important aspect of planning within all of the film festivals; IndieLisboa referred to their open office space which facilitated a proactive dialogue despite the distractions it can sometimes cause. A number of film festivals referred to the importance of meetings in the planning phases and in the run up to the festival (DocLisboa, Indie Lisboa, BFI LFF, FEFF), BFI LFF for example are 'heavily reliant on meetings'. Trento FF highlights that if somebody is missing information, it means things aren't working smoothly. In many cases considered however, people aren't working in the same place (GIFFONI, PFF, FI-PI-LI, LFF, FEFF, Festival MIX Milano), but however professionals recognise the importance of scheduling face-to-face meetings in order to discuss and exchange information more effectively than through emails. Far East Film Festival in particular, tried to streamline the communication process of emails by implementing an online platform for texting between the staff that are working on the same element of the film festival. The three staff of Festival MIX Milano try to meet regularly every month, and even though the president Giampaolo Marzi lives in Canada, they use Skype to facilitate discussions.

As we discussed in our theoretical framework, contemporary PM emphasises that the project is managed more informally (than traditional PM) and calls for more focus on what is actually happening to enable effective project management within uncertain environments (Hällgren and Maaninen-Olsson, 2009, p. 64). We find plenty of evidence of this informality in practice; in order to change direction or maximise opportunities, or allow for fluctuating resources the film festivals that we considered thrive on flexibility in planning. Many of the festivals use both long term and short term objectives. Bisesti (2016, TFF) explains that they work with both long-term objectives (to reach the vision of the film festival), as well as setting goals with shorter deadlines (two months). There are also medium-long term objectives regarding specific projects within the festival - where guidelines are given, but people work autonomously. This allows changes in direction when needed and furthermore the short-term projects accumulate in the long-term and create value. However, in some cases there is a stress on setting short term goals and discussing again on a regular basis, in order to respond faster to the environment for example fluctuating resources availability of guests or venues, complexities relating to the screening of films (Cinemadamare, GIFFONI, FI-PI-LI).

Due to the uncertainty of resources, improvisation is a necessity for many of the festivals (UEFF, Queer Lisboa, Festival MIX Milan), a lot of flexibility is required in management of the resources. Where there is a limitation, for example when film festivals do not have resources they need, they look for a way to creatively fill those gaps for example, UEFF would highlight films with special events if they didn't have resources to get a director. Queer Lisboa in previous years were recipients of Creative Media Funding but this year it wasn't awarded to them, and they only found out in February with the festival in September, and so they had to redo the whole budget very quickly, and cut things while thinking creatively about how to stretch the budget they had.

From our perspective, it is likely that success of this improvisation and flexibility required in managing film festivals is also aligned with the people delivering them, with many of them being highly experienced, having worked with the festival for many years. *We face uncertainties of the daily basis. Thus, we base our work on experience, regardless the uncertainties* (Castagna, 2016, Giffoni). This brings us to our next point, the importance of learning for effective project management in uncertain environments.

Our findings show that learning is key for these film festivals as many of them base their current practices on experience and historical data or practices (PFF, FEFF, TFF, LFF, BFI LFF). Our findings show that learning plays a key role in the effective management of a film festival organisation and the case studies we considered all value learning as an active process and an outcome of the film festival, but how they share and communicate their learning varies depending on contextual factors. BRFF, for example, learn lessons but '*not in a very conscious way*', saying that they '*have a sense of things*' enabling them to manage in a way that '*overall it kind of balances out*'; Bertacche (2016, FEFF) states that they learn '*instinctively*'; TFF have a meeting to exchange opinions after the film festival which is '*really important*', and even those who cannot join the meeting are expected to input their point of view, BFI LFF have an expansive debriefing process after the festival detailing major achievements, challenges and recommendations, which is used to develop the next festival. This festival debrief was referred to frequently, BRFF have 'a few drinks' rather than a formal process; DocLisboa brainstorm at the end of the year and identify what they achieved and what they didn't achieve, and flaws and strong points '*that's very important, every year we try something new – in order to keep the team and the project in a movement*' (Gil, 2016, DocLisboa).

The planning, active dialogue and learning that we have seen is so key in the project management of film festivals is facilitated by a horizontal management structure[7]. '*Great communication between departments that allows a horizontal process of learning*' (Castagna, 2016, Giffoni). This horizontal management structure is very important to '*have a sense of the global organisation*' (Ferreira, 2016, Queer Lisboa). Doc Lisboa provide an interesting example of a proactive approach to learning, each team member has ability to fill more than one function, and responsibilities changes every year based on a dialogue '*it's a way with such a small budget to provide a structure to guarantee the festival is done in the best way and has completely horizontal knowledge and access to information*'.

Another interesting finding to highlight is the positive elements or attributes that uncertainty can bring to projects; in our theoretical framework we mentioned research by Larson (2001, p. 307) which suggested that the '*adhoc, emergent and improvised*' nature of festivals facilitates and fosters innovation, finding that improvisation occurs when there is a need to manage uncertainty, including a turbulent environment and time pressure. Our findings support this with many festivals commenting that the uncertainty is good '*it's part of the uncertainty of the work… we are always saying, that if we know how to do something too well we should move and try something new, otherwise we just stick to what we know and the festival loses life* (Gil, 2016, Doc Lisboa). Queer Lisboa says that having restrictions keeps them creative, and is an

---

[7] GIFFONI; Queer Lisboa; Indie Lisboa; Doc Lisboa; BRFF; FI-PI-LI; Cinemadamare; Festival MIX Milano.

important part of the creative process. '*Crisis can be an opportunity be more innovative and to exploit your resources at your best*' (Della Chiara, 2016, PFF). This is further confirmed by BFI LFF, who have less uncertainty due to in part to the self-sufficiency of the BFI LFF which means their resources are fairly fixed, and therefore '*there is not radical scope for changing*' (Tuttle, 2016, BFI LFF).

Our discussion to this point leads us to conclude that film festival organisations follow more contemporary and soft project management practices. To some extent, we may also conclude that some variation of Agile management approach takes place. However, Agile is a very specific project management process and we do not find any evidence in the film festivals we considered of these practices being executed. In theory, agile praises change and urges that change is something to be managed, not avoided, because '*change happens because change happens*' (Karlesky and Vander Voord, 2008, p.2). Agile project management is based on the leanest methodology possible, in order to reduce waste in planning, design and documentation. In agile, the time is set, and it cannot be postponed, just like for film festival organisations. However, an agile methodology is hard to implement, because it is tailored for those projects that have higher level of uncertainties in task timing, scope, and task dependencies (Nicholls et al., 2015, p. 4). On the contrary, film festival organisations have some milestones to reach especially regarding the applications for public funds and some defined task and dependencies that give too many fixed points to reach for applying the agile methodology. Moreover, from our point of view and experience of application of the agile methodology we feel that this methodology requires extensive knowledge and practice in order to be applied effectively and efficiently.

Our findings confirm the flexibility and informal project management techniques used by film festivals as opposed to traditional project management techniques and alludes to the way that uncertainty can stimulate creativity and innovation provided appropriate project management techniques are used.

## 6.4 TOPPINGS - Other Management Approaches

In this section we pay tribute to the interesting nature of film festivals, and attempt to maximise the impact of our research by recognising other interesting approaches, insights or phenomena we identified in our empirical data that are not related to project management, but that we have observed in our case studies.

We have identified from the empirical data the considerable importance of the team, the enthusiasm, passion and knowledge of the workforce in film festivals and also the importance of the experience of the team; however, two of the festivals Giffoni, and Indie Lisboa mentioned a need to make way for younger generations within the team. A problem of the festival '*is when the same people are growing old around you, and I think that you should always look at the people that surround you and having new, young persons working with you, because it's the only way to understand what is happening in terms of what you are doing and not being in your bubble thinking that you know everything.*' (Valverde, 2016, Indie Lisboa). As a side note, Trento Film Festival, expressed challenges in finding appropriate qualified staff in their particular territory, this could have big implications on the film festival given the importance of the workforce.

Another insightful theme is the challenge that sponsorship is presenting to the film festivals; Many of the film festivals expressed challenges related to sponsors for a variety of reasons BFI LFF, highlighted how competition for sponsors is increasingly difficult every year '*sponsors want to pay less and get more every year and it's very challenging*'. There are also challenges related to selecting appropriate sponsors that maintain the integrity of the festival. Indie Lisboa mentioned issues related to particular sponsors that did not understand, nor were they interested, in the connection between them which caused problems '*if a brand can not understand why they are there and why we were looking for them and not another company, then we can not work because we know in the end that a problem can occur or they want to make events that we cannot because we are not recognising ourselves in that brand*'. Della Chiara (2016, PFF) and Castagna (2016, Giffoni), shared their concern in selecting the right sponsors, that would not impose their requests over the film festival's nature. PFF for example, would not allow sponsors that change completely the image and the aesthetics of the film festival, in reference to a sponsor that asked to have a red carpet, which would have given a "Venice-like" look. Giffoni too is very careful when selecting sponsors for the film festival, because the main target involved throughout the festival is composed of children and families. Festival MIX Milano also highlighted challenges in involving some sponsors due to the politicised nature of the festival and its presence within the LGBTQ community. These sponsorship issues highlight a need for an effective stakeholder management system, Larson (2005, p.1) identified a weakness of festival managers in attracting sponsors; while we certainly have not found evidence of this in our empirical data, based on our results we can agree it is vital that festivals handle stakeholders effectively and agree with Andersson and Getz (2008, p. 202), that festival managers '*must become skilled at managing the relationships that can generate support and resources.*'

## 6. Analysis Summary

To sum up we present a quick overview of the most relevant findings, which lead us to our final conclusions in the next chapter and enable us to answer our research question: 'How do film festivals manage uncertain resources using project management techniques?':

- FFs present many characteristics that make them similar to many other cultural organisations, where the human factor is of very high importance.
- Uncertainties stem from various sources and are perceived subjectively according to time, expectations and risks inherent to their environment, and in particular, funding.
- The main uncertain resource is money, which is felt to be scarce most of the time. The professionals refer to this scarcity as a constraint and that with more money they would be able to do more.
- It is not common to have a strict plan for each edition, which results in a very adjustable approach to the planning of the festival.
- Most of the festivals base their work on previous experience and historical data, however often it is not a documented process.

- FFs 'learn by doing' and the project management in practice is informal and done in accordance with what's actually happening rather than following a strict or 'proper' project management behaviour.
- There is very little application of traditional project management tools, particularly when it comes to the management of uncertain resources.
- There is a natural prevalence for applying (usually unconsciously) practices that are related to soft and contemporary project management.
- The organisations are reacting to uncertain resources with a flexible, reactive and creative approach, trying to deliver the best festival with the resources that they have.

# 7. Conclusions

*This chapter concludes our research and is concerned not only with our findings but of the whole research project (Saunders et al., 2009, p. 537). To conclude our research we revisit the research question and establish whether the objectives of our research have been achieved. We present our key findings in a clear, concise and readable format. We are also reflecting upon the implications of our research in terms of the contribution to current research and the practical recommendations we can make based on our research. Since we are in a better position to do so now, we also consider the validity and reliability of our research. Finally, we comment upon further research considerations.*

## 7.1 Discussion of Findings

Our results draw an initial picture of film festival organisations studied from a project management perspective. The objectives of our research were fourfold; 1) to examine project management processes within film festival organisations; 2) to explore how film festivals manage uncertain project resources; 3) to provide an exploration of the extent to which film festival project teams use project management techniques to manage uncertain resources, and 4) to compare theory with practice. We have achieved these research objectives, which has enabled us to present the detailed examination of the project management techniques within film festivals contained within this thesis. As discussed previously it is important to note that our sample consists of a wide range of case studies with considerable dissimilarities, and therefore we have been careful to highlight consistencies among the festivals, that give us a fair overview of project management in film festivals.

In order to present our final conclusions, and key findings, we revisit our research question: 'How do film festivals manage uncertain resources using project management techniques?'. Since we have provided a detailed discussion of our findings in the analysis section we are confining our conclusions to clear and concise key points.

1. Film festivals are projects set within an uncertain environment, and require careful management of resources in order to work effectively.

2. Film festivals have an awareness of their tendency to be 'highly subject to external influences' (Atkinson et al., 2006, p. 692) and have developed strategies to cope with that which consider the contextual factors impacting upon them, for example limitation of public funds, engagement within politics, partnerships, movement towards self sustaining models of funding.

3. Minimal traditional project management tools and techniques are used within film festival organisations in managing uncertain resources, the key ones being cash flow, budgets and human resource management plans.

4. Contemporary project management techniques are apparent within films festivals, and a creative, reactive flexible approach to project management is vital to manage uncertain resources. Managers within film festivals are '*flexible and adopt the right approaches at the right time*' (Meyer et al., 2002, p. 67).

5. Many of the film festivals we explored illustrate the importance of '*finding the balance between planning and learning*' (Meyer et al, 2002, p. 67). Our findings demonstrate that the way that film festivals learn lessons guide their planning processes. The methods varied from structured debriefing processes, to more informal brainstorming sessions.

6. Film festivals invariably make resources estimates during the planning phase despite the uncertainty of the resources, but they allow for flexibility in these estimations which allows for creativity and maximisation of all opportunities. Furthermore, resource restrictions can facilitate the creative process.

7. An experienced and passionate project team plays a key role in the delivery of a film festival and the management of uncertain resources, as they have the knowledge and experience to make changes and work creatively within the confines of their budget capabilities.

8. Horizontal management and the non-specialisation of staff are key trends seen in film festivals, which keeps the organisational fluid and flexible, a necessity when operating within uncertain environments.

9. It is commonplace for film festivals to build mutually beneficial agreements and partnerships with other organisations to add value and minimise the impact of contextual uncertainty.

These highlights outline our key findings from the research and provide an overview of research from which we can determine the further implications of the research in the following sections.

## 7.2 Contributions of Study

The research makes a number of contributions to the field. Firstly, it brings together a number of fields of research for the first time; arts and cultural management, project management and the growing field of research on film festivals, this makes for a novel piece of literature which ties up a number of theoretical 'threads' and presents them to the reader in a comprehensive style, creating a coherent picture of these fields of theory and how they are connected.

The research also makes a contribution to each of these fields in their own right by providing empirical data supporting some key areas of research outlined in the theoretical framework. In the area of arts and cultural management, our contribution particularly lies in confirmation of uncertainty and changeability of the environment that arts organisations must contend with. Film festival research is a nascent field, particularly from an organisational studies perspective, and our research contributes to earlier research by providing an insight and empirical evidence into the processes and actions occurring within these intriguing organisations. Furthermore, our research provides confirmation of the relevance and allure for further research into film festivals.

The key contribution of this study is to the field of project management, within which sits the field of cultural projects, the research provides empirical evidence of projects in

practice within an interesting a growing context. Our research affirms the need for the evolution of project management to include flexible approaches with contextual adaptations that can be used for the management of projects with elements of uncertainty.

## 7.3 Practical Implications

We, as relatively new and inexperienced researchers, are not particularly keen on giving recommendations to the film festivals considered here or the organisations reading this research. As outlined before, this thesis intends to be explorative and descriptive, and therefore we don't feel that it provides solid ground for practical implications. As keen project managers with an enthusiasm for film festivals, we would like to discuss more with each of the film festivals about project management and how it could be applied tailored to their organisations, however this is not within the scope of the research. We recognise that every creative organisation has its own peculiarities (from being a public owned nonprofit organisation, or with a team scattered all around the world, to managing the film festival as a part time job around other work), and we are not well informed enough to make strong statements and provide the perfect recipe for the success of film festivals. Even the model we presented in this research, is merely intended as a visual tool to facilitate a reality check.

We can, however recommend to these types of organisations to keep an open mind to those management tools that might help them solve specific issues, rather than just following the experience over and over. We recognise that practical experience is predominant and more relevant for these organisations and that theoretical recommendations may be viewed skeptically and therefore, in the absence of useful practical implications we reserve our judgement and can only recommend further research to mature the field and enable productive practical recommendations to be made.

## 7.4 Reliability, Validity and Generalisability

In order to establish the credibility of this research we need to consider the reliability and validity of the research design. Attention to the validity and reliability of research can make the difference between good research and poor research and is particularly important in qualitative research where subjectivity can alter the data and results (Brink, 1994, p. 35). In section 1.5 we set the foundations for this chapter in which we aim to present a '*mature reflection of the degree to which our findings and conclusions can be said to be the 'truth'*' (Saunders et al. 2009 p. 538).

### 7.4.1 Reliability

Reliability is considered as the extent to which the data collection techniques or analysis process will yield consistent findings (Saunders et al. 2009, p. 156), in other words, *'the ability of a research method to yield consistently the same results over repeated testing periods*' (Brink, 1994, p.35).A key element to consider is the risk of participant bias, Brink (1994, p.35) highlights the impact that even the presence of a researcher can have upon the validity of the findings, as the participants attempt to present themselves in the best light, or withhold or distort certain information. There are a number of ways to try

avoid this bias, including by 'building a trust-relationship' with the participant, by interviewing the same participant on several occasions or comparing results with other evidence, (Brink, 1994, p.36), but, unfortunately due to time constraints these were not feasible options for us. However, we did ensure that participants were 'very clear on the nature of the research' (Brink, 1994, p.36), and attempted to build a trust relationship, within the confines of the time we had, to shield the research from this participant bias.

Another threat to reliability is researcher bias, this results from the researchers making observations and interpreting findings according to their own values, or selectively recording certain data at the expense of other data (Brink, 1994, p.36). One of the benefits of having two researchers is the opportunity for triangulation, which is the use of two or more data sources, methods, investigators in the analysis of a single study and then validating the congruence between them (Brink, 1994, p.37). The benefits of working together have enabled us to evade the impact of our personal views, or subjecting the research to interpretation based on our values.

There is, of course, no guarantees that should the study be repeated that exactly the same findings would come out of the research, however we have attempted throughout the research, particularly during the data collection process, to ensure reliability in the research. Also, the way we have analysed the data, by drawing out clear consistencies, improves the reliability of the research

### 7.4.2 Validity

Validity is the extent to which the findings are '*really about what they appear to be about*' (Saunders et al. 2009, p. 157). Furthermore, '*a valid study should demonstrate what actually exists and a valid instrument or measure should actually measure what it is supposed to measure*' (Brink, 1994, p.35). Our data collection was developed based upon a detailed theoretical knowledge and, furthermore we undertook a pilot interview to ensure that the data would enable us to answer our research question by gathering data which measures the actual project management techniques present within film festivals.

### 7.4.3 Generalisability

As with most qualitative research, the purpose of this research is not to produce a universal theory that is generalisable to all populations, instead, it focuses on the contextual uniqueness and significance of the social world we are studying (Bryman and Bell, 2015, p. 402) and therefore we attempt to explore and understand what is happening in our sample of film festivals. Our sample includes a considerable number, fourteen, film festivals from across Europe. We restricted the geographical area to within Europe, to improve the likelihood of finding consistencies, and to give the research some geographical focus. In addition, although there will be some variation in the quality of film festivals within regions in Europe, there is more likelihood of anomalies should we include for example, film festivals from Canada where they have a long history of high quality film festivals, or from a third-world country where film festivals are less developed. Although we limited our geographical area, all our case studies came from four European countries in particular, with the majority, based in Italy, and then Portugal, UK and Sweden. Though representation is skewed towards Italy, however we have purposefully avoided focusing on the specificities of each

country. Of course, sometimes this is natural, particularly when discussing public funding; where we have identified a country specific issue this has been clearly outlined in the text to avoid any confusion and to ensure transferability of the research. The transferability of research, in other words, whether our findings can be applied to other context, tends to have more significance than generalisability of qualitative research (Bryman and Bell, 2015, p. 402) and we have attempted to maximise transferability by presenting our thesis in a clear and detailed way.

## 7.5 Future Research

Finally, following Saunders et al. (2009, p. 538), we would like to comment on what our research implies for any future research. We hope that our research lays some groundwork for further studies on film festival management. We call for further empirical data in the European panorama with specific focus on the contextual factors of the countries considered, in order to analyse better the national context. For example, we already mentioned how the Italian legislation on cultural funding negatively impacts the organisations. Moreover, we recommend future research that links project management to the creative industries, particularly the film industry and film festivals, as we understand from our research that many lessons and insights into project management can be learnt from these industries.

# 8. References

Aghina, W., De Smet, A. and Weerda, K. (2015). Agility: It rhymes with stability. *McKinsey Quarterly*. 3. pp. 58–69.

Andersson, T. D and Getz, D. (2008). Stakeholder Management Strategies of Festivals. *Journal of Convention and Event Tourism*. 9 (3), pp. 199–220.

Atkinson, R., Crawford, L. and Ward, S. (2006). Fundamental uncertainties in projects and the scope of project management. *International Journal of Project Management*. 24. pp. 687–698.

Biedenbach, T. (2015). The Paradigm as a Steering Mechanism for New Research Endeavours. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management.* Surrey, UK: Gower Publishing Limited. p. 33-42.

Birbili, M. (2000). Translating from one language to another. *Social Research Update 31*. Available via: www.soc.surrey.ac.uk/sru/SRU31.html [Retrieved: November 28, 2016]

Blomquist, T., Hällgren, M., Nilsson, A. and Söderholm, A. (2009). Projects-as-practice: making project research matter. *Project Management Journal*. 41(1). pp. 5-16.

*British Film Institute London Film Festival Film Fund Guidelines for Applicants*. (2016). Available via: http://www.BFILFF.org.uk/sites/BFILFF.org.uk/files/downloads/BFILFF-film-festival-fund-guidelines-for-applicants-2016-06.pdf [Retrieved: October 16, 2016]

Brady, T., Davies, A and Nightingale, P. (2012). Dealing with uncertainty in complex projects: revisiting Klein and Meckling. *International Journal of Managing Projects in Business*. 5 (4). pp. 718 - 736.

Brink, H. I. L. (1993). Validity and Reliability in Qualitative Research. *Curationis*. 16 (2). pp. 35-38.

Bryman, A. and Bell, E. (2015) *Business Research Methods*. 4th Edition. Oxford, UK: Oxford University Press

Caves, R.E. (2000). *Creative Industries: Contracts between Art and Commerce*. Cambridge, Massachusetts: Harvard University Press

Creative Europe (2014-2020). *MEDIA SUB-PROGRAMME CALL FOR PROPOSALS EACEA/16/2016: Support for Festivals*. Available via: https://eacea.ec.europa.eu/creative-europe/funding/support-for-film-festivals-eacea-162016_en [Retrieved: October 13, 2016]

Coblentz, J. B. (2002). *Organizational Sustainability: The Three Aspects that Matter.* Presentation for the 1st strategic orientation session of the Education Research Network for West and Central Africa (ERNWACA) in Dakar, Washington D.C. Academy for Educational Development.

Cwikla, M., & Jalocha, B. (2015). Unspread wings: Why cultural projects don't provide refreshing ideas for project management though they could. *International Journal of Managing Projects in Business*. *8* (4). pp. 626–648.

Daigle, P., & Rouleau, L. (2010). Strategic Plans in Arts Organizations: A Tool of Compromise Between Artistic and Managerial Values. *International Journal of Arts Management*. *12* (3). pp. 13–30.

De Meyer, A.d,. Loch, C.H and Pich, M.T. (2002). Managing Project Uncertainty: From Variation to Chaos. *IEEE Engineering Management Review*. 43(3). pp. 60-67

De Valck, M. (2014). Supporting art cinema at a time of commercialization: Principles and practices, the case of the International Film Festival Rotterdam. *Poetics*. 42 (1). pp. 40–59.

DeVereaux, C. (2009). Arts and Cultural Management: The State of the Field: Introduction. *The Journal of Arts Management, Law and Society*. 38 (4). pp. 235-238.

Dubois, A. and Gadde, L-E. (2002). Systematic combining: an abductive approach to case research. *Journal of Business Research*. 55. pp. 553–560.

Edmondson, A. C. and Mcmanus, S. E. (2007). Methodological Fit in Management Field Research. *Academy of Management Review*. 32 (4), pp. 1155–1179.

Einstein, A. (1955). Old Man's Advice to Youth: 'Never Lose a Holy Curiosity. *LIFE Magazine*. May, 2. pp. 64.

Europa Cinemas (2016, June 25-29) *Innovation Lab: The Cinema Experience In The Age Of Digital Distractions?* [conference] Bologna, Italy

European Commission. (2015). *Film Festivals at EU Delegations: Feasibility study exploring different possible modus operandi for making available a package of European films*. Available via: http://www.nck.pl/media/attachments/317482/Film%20Festivals%20at%20EU%20Delegations.pdf [Retrieved: October 13, 2016]

Fischer, A. (2009). Conceptualising Basic Film Festival Operation: An Open System Paradigm. PhD dissertation. Australia: Bond University.

Finney, A. (2008). Learning from Sharks: Lessons on Managing Projects in the Independent Film Industry. *Long Range Planning*. 41 (1). pp. 107–115.

Fortune, J. & White, D., 2006. Framing of project critical success factors by a systems model. *International Journal of Project Management*, 24(1), pp.53-65. Available at: http://linkinghub.elsevier.com/retrieve/pii/S0263786305000876.

George, L.B. (1996). Reviewed Work: Art Lessons: Learning from the Rise and Fall of Public Arts Funding. by Alice Goldfarb Marquis. *Contemporary Sociology*. 25 (1). pp. 117-118.

Hällgren, Jacobsson & Söderholm, (2012). Embracing the drifting environment. *International Journal of Managing Projects in Business*. 5 (4) .pp. 695-713.

Hällgren, M. and Maaninen-Olsson, E. (2009). Deviations and the breakdown of project management principles *International Journal of Managing Projects in Business*. 2 (1). pp. 53 – 69.

Hanna, P. (2012). Using Internet Technologies (such as Skype) as a research medium: a research note. *Qualitative Research* 12 (2). pp. 239–242.

Hesmondhalgh, D. (2012). *The cultural industries*. SAGE.

Hope, C. (2004). *A History of the Sydney and Melbourne Film Festivals, 1945-1972: Negotiating between culture and industry*. PhD dissertation. Canberra: University of Canberra.

Jonasson, H. I. and Ingason, H. T. (2015). Ethical Considerations in Project Management. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management*. Surrey, UK: Gower Publishing Limited. pp. 143-152

Joslin, R. and Müller, R. (2015). Relationships between a project management methodology and project success in different project governance contexts. *International Journal of Project Management*. 33. pp. 1377 – 1392.

Karlesky, M. and Vander Voord, M. (2008). Agile Project Management (or, BurningYour Gantt Charts). *Pace Pacing And Clinical Electrophysiology*. 48(12). pp. 1–16.

Klakegg, O. J. (2015). Ontology and Epistemology. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management*. Surrey, UK: Gower Publishing Limited. pp. 33-42.

Kim, Y. (2010). The Pilot Study in Qualitative Inquiry: Identifying Issues and Learning Lessons for Culturally Competent Research. *Qualitative Social Work*. 10 (2). pp. 190–206.

Knardal, P. S. and Pettersen, I. J. (2015). Creativity and management control – the diversity of festival budgets. *International Journal of Managing Projects in Business*. 8 (4). pp. 679 – 695.

Larson, M. (2004). Managing Festival Stakeholders. In: *13th Nordic Symposium in Tourism and Hospitality*. Aalborg, Denmark, November 4-7.

Larson, M. (2011). Innovation and Creativity in Festival Organisations. *Journal of Hospitality Marketing and Management*. 20 (3-4). pp. 287- 310.

Le Guin, U. K. (1976). *The left hand of darkness*. New York, U.S.A: Ace Books

Lloyd-Walker, B. and Walker, D. (2015). Moving from hunches to a Research Topic: Salient Literature and Research Methods. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management*. Surrey, UK: Gower Publishing

Limited. pp. 119-128.

Loist, S. and de Valck, M. (2010). Film Festivals / Film Festival Research: thematic, annotated bibliography 2nd Edition. *Medienwissenschaft/Hamburg: Berichte und Papiere* 91. Available via: https://pure.uva.nl/ws/files/853705/73107_311632.pdf [Retrieved: September 30, 2016]

Marshal, P. (1997). *Research Methods : How to Design and Conduct a Successful Project*. Plymouth, U.K: How To Books, Ltd.

Maylor, H. and Söderlund, J. (2015). Project Management Research: Addressing Integrative Challenges. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management.* Surrey, UK: Gower Publishing Limited. pp. 11-17.

MEDIA Programme, European Commission. (2013). European Film Festivals 2013-14. Available via: http://www.creativeeurope.at/files/BMUKK/MEDIA/festivalsGuide2013-web.pdf [Retrieved: October 13, 2016]

Morris, P. G. W and Pinto, J. K. (2007). *The Wiley Guide to Project, Program and Portfolio Management*. New Jersey: John Wiley & Sons, Inc.

Newton, Isaac. '*Letter from Sir Isaac Newton to Robert Hooke'*. Historical Society of Pennsylvania. Available via: http://digitallibrary.hsp.org/index.php/Detail/Object/Show/object_id/9285 [Retrieved December 29, 2016]

Peranson, M. (2008). First you get the power, then you get the money: Two models of film festivals. *Cineaste*. 33 (3). pp. 37–43.

Pérez-Cabañero, C., & Cuadrado-García, M. (2011). Evolution of Arts and Cultural Management research over the first ten AIMAC conferences (1991-2009). *International Journal of Arts Management*. 13 (3). pp. 56–68.

Presence, S. (2016a). 'One Screening Away From Disaster': Community Exhibition in the Independent Sector. In: Malik, S., Chapain, C. and Comunian, R. ed. *Community Filmmaking: Diversity, Innovation, Policy and Practice*. London: Routledge. Forthcoming.

*A Guide to the Project Management Book of Knowledge* (PMBOK). (2008). 4th Edition. Project Management Institute. Pennsylvania: USA

Reichertz, J. (2009). Abduction: The Logic of Discovery of Grounded Theory [39 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 11(1) Available via: http://www.qualitative-research.net/index.php/fqs/article/view/1412/2902 [Retrieved November 29, 2016]

Robson, C. (2011) *Real World Research*, 3rd Edition. Chichester, UK: Wiley

Rüling, C.C., and Strandgaard Pedersen, J. (2010). Film festival research from an organizational studies perspective. *Scandinavian Journal of Management.* 26 (3). pp.

318-323.

Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural Trends*. 17 (3). pp. 147–164.

Turbide, J., and Laurin, C. (2014). Governance in the Arts and Culture Nonprofit Sector : Vigilance or Indifference? *Administrative Science*. 4 (4). pp. 413–431.

Turner, D. W. (2010). Qualitative Interview Design: A Practical Guide for Novice Investigators. *The Qualitative Report*. 15 (3). pp. 754-760.

Sandberg, J. and Alvesson, M. (2011). Ways of constructing research questions: gap spotting or problematization?. *Organization*. 18 (1). pp. 23-44

Santini, L. (2013). *Public Funding of the Visual Arts in Canada: Keeping Creativity at an Arm's Length*. M.A thesis. New York: Sotheby's Institute of Art

Saunders, M., Lewis, P. & Thornhill, A. (2009). *Research methods for business students*. Harlow: Financial Times Prentice Hall

Shenhar, A. J., Dvir, D., Lechler, T. and Poli, M. One size does not fit all - True for projects, true for frameworks. PMI Research Conference, 2002. 99 -106.

Shepard, M. (2015). Interview Methods for Project Management Research. In. Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management.* Surrey, UK: Gower Publishing Limited. pp. 185-201

Stanley, S. (2013). *The feasibility of using standard methodologies for project planning processes in nonprofits: A multicase study*. Doctoral dissertation. Minnesota: Cappella University.

van Nes, F., Abma, T., Jonsson, H., & Deeg, D. (2010). Language differences in qualitative research: is meaning lost in translation?. *European Journal of Ageing*. 7(4). pp. 313–316.

Viano, M. S. (1993). *A certain realism: making use of Pasolini's film theory and practice*. California, U.S.A: University of California Press

Wåhlin, A. and Blomquist, T. (2015). Guest Editorial. *International Journal of Managing Projects in Business*. *8*(4), pp. 626–648.

Webster, J. and Watson, R. T. (2002). Analyzing the Past to Prepare for the Future: Writing a Literature Review. *MIS Quarterly*. 26 (2). pp. xiii-xxiii

Wells, H. and Smyth, H. (2015). An Agile Approach to the Real Experience of Developing Research Methodology and Methods. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management.* Surrey, UK: Gower Publishing Limited. pp. 33-42

van Liemt, G. (2014). *Employment Relationships in Arts and Culture*: Working Paper No. 301. Sectoral Activities Department, International Labour Office: Geneva [Online] Available via: http://www.ilo.org/wcmsp5/groups/public/---ed_dialogue/---

sector/documents/publication/wcms_249913.pdf. [Retrieved October 12, 2016]

van Nes, F., Abma, T., Jonsson, H., & Deeg, D. (2010). Language differences in qualitative research: is meaning lost in translation? *European Journal of Ageing,* 7(4), 313–316. http://doi.org/10.1007/s10433-010-0168-y

van Teijlingen, E.R. and Hundley, V. (2001). The Importance of Pilot Studies. *Social Research Update*: *University of Surrey*, Issue 35

Young, M. (2015). Project Management Research: Social Dimensions and Organisations Context. In: Pasian, B, ed. *Designs, Methods and Practices for Research of Project Management.* Surrey, UK: Gower Publishing Limited. pp. 19 -31

## 8.1 Personal Communications

Bertacche, T. and Villotta, M. (2016). *Intervista sul Far East Film Festival: come viene gestita la scarsità di risorse (Interview about Far East Film Festival: how they manage uncertain resources).* [Skype Interview] (personal communication, November 29, 2016).

Bisesti, L. (2016). *Intervista sul Trento Film Festival: come viene gestita la scarsità di risorse (Interview about Trento Film Festival. how they manage uncertain resources).* [Skype Interview] (personal communication, December 2, 2016).

Borrelli, N. (2016). *Intervista sul Lucca Film Festival: come viene gestita la scarsità di risorse (Interview about Lucca Film Festival: how they manage uncertain resources).* [Interview] (personal communication, November 26, 2016).

Castagna, M. (2016). *Intervista sul GIFFONI Film Festival: come viene gestita la scarsità di risorse (Interview about GIFFONI Film Festival: how they manage uncertain resources).* [Skype Interview] (personal communication, November 19, 2016).

Della Chiara, C. (2016). *Intervista sul Pesaro Film Festival: come viene gestita la scarsità di risorse (Interview about Pesaro Film Festival: how they manage uncertain resources).* [Interview] (personal communication, November 18, 2016).

Ferrari, A. (2016). *Intervista sul Festival MIX Milano: come viene gestita la scarsità di risorse (Interview about Festival MIX Milano: how they manage uncertain resources).* [Interview] (personal communication, November 27, 2016).

Ferreira, J. (2016). *Interview about Queer Lisboa Film Festival: how they manage uncertain resources*. [Skype Interview] (personal communication, November 24, 2016)

Gil, C. (2016). *Interview about DocLisboa Film Festival: how they manage uncertain resources*. [Skype Interview] (personal communication, November 25, 2016)

Johansson, K. (2016). *Interview about Umeå Europeiska Film Festival: how they manage uncertain resources.* [Interview] (personal communication, November 17,

2016)

Lo Russo, A. (2016). *Intervista su Cinemadamare come viene gestita la scarsità di risorse (Interview about Cinemadamare: how they manage uncertain resources).* [Skype Interview] (personal communication, November 23, 2016).

Porquier, A. and Di Dato, C. (2016). *Intervista sul FI-PI-LI Horror Fest: come viene gestita la scarsità di risorse (Interview about FI-PI-LI Horror Fest: how they manage uncertain resources).* [Interview] (personal communication, November 26, 2016)

Presence, S. and Perez-Blanco, H. (2016) *Interview about Bristol Radical Film Festival: how they manage uncertain resources.* [Interview] (personal communication, December 8, 2016)

Tuttle, T. (2016). *Interview about BFI London Film Festival: how they manage uncertain resources.* [Interview] (personal communication, December 1, 2016)

Valverde, M. (2016). *Interview about Indie Lisboa Film Festival: how they manage uncertain resources.* [Skype Interview] (personal communication, November 30, 2016)

# APPENDIX I: Interview Guideline

The following questions are intended to be as a guideline for the interviews. We understand that probably, each interview will follow different path and some questions might change in line with the flow of the conversation, for example in a different order. However, the interviews must cover the following points in order to gather all the necessary data to study.

The research question should be kept in mind through the process of the interviews:

**'How do FF manage uncertain resources using project management techniques?'**

**PART 1**
Objective: General understanding of who the interviewee is and FF context, with its main characteristics

**Section I (FF: Internal Context)**

Personal questions:
- What is your position in this organisation?
- What are your key responsibilities?
- How did you arrive to this position?

FF information:
- Please give us a brief overview of the festival
- Age of the festival (less than 10, between 10 and 20, more than 20)
- What is the FF size?
  1. Average attendance
  2. Average total budget
  3. Number of full-time all-year paid staff
  4. Number of volunteers used
- How do you decide which films to show, are there any restrictions upon that eg. national films, European films, coproductions, LGBT, woman directors)
- What are your key sources of funding?
- What are the key objectives or aims of the film festival?
- How do you ensure you meet these objectives?

**Section II (FF: External Context and Resources)**

Competitors:
- Do you feel there are some direct competitors for funding, or programming?
Resources:
- What do you consider to be your resources? (prompt: money, time, spaces, marketing in kind etc.)
- Do you feel a lack of resources available to the film festival
- What is the most valuable resource for your FF? Why?
- How do you search for resources?
- Do you feel application to external funders requires a 'formalisation' of the organisation?

- To what extent do your resources change every year and how do you manage those changes?
- When does funding usually get confirmed for the following year?
- How do you manage when you have a shortage of resources?
- Do you sometimes overspend in one year and fill the gap the next year?
- What are the risks related to your resources?
- Do you try to control the project and stick to resource estimates made in the planning phase?
- Do you feel constrained by your budget?
- How much flexibility do you have in managing resources? Do you find you have to improvise?
- Do staff participate actively in resource allocation?

**Section III (FF: creative management)**
- Is there a separation between creative and management side of the festival? do you think one aspect is more important than the other?
- Do you think that more money would make your festival better?


**PART 2**
Objective: Understanding of the organisation use of traditional and soft & flexible project management processes. Understanding of strengths and weaknesses of current practices.

**Section I (traditional PM)**
*Objective: establish if and what traditional PM tools FFs use*

Project Planning
- **How do you plan the FF? Do you use specific tools?**
  Project Scope Statement
  Project Charter
  Project Schedule
  Work Breakdown Structure
  Quality Management Plan
  Risk Management Plan

- How do you plan your resources during the planning phase? (Money, time, people)
  Gantt chart
  Resources Breakdown Structure
  Budget Estimations
  Project Cash Flow
  Human Resource Plan

- Do you currently use any PM software? If so, which and why?

**Section II (soft PM, flexibility and Agile)**
*Objective: to establish whether FFs are using soft project management and more flexible approaches*

- What role does learning play in the FF management process?
- Do you try to incorporate lessons learned in previous years to the process? If so, how?
- Do you have a 'vision' for the film festival? If yes, please describe.
- Do you believe that a creative, flexible, reactive approach is suitable in the project management of a film festival?
- How does the team work together? Do they fix one main objective with a long term and keep constant control on it? Or do you rather set smaller goals and change your direction on the way, with short terms meeting, to readjust your direction?
- How much documentation do you have? Do you have to fill a lot of documentation (for public institutions and/or for yourself)?
- Do you feel that uncertainty lowers as the festival due date gets closer? Particularly about the resources)

**Section III (overview of resource management)**
- Do you think your current method of resource management is an efficient method?
- What are the main strengths and weaknesses of it your in your opinion?

**PART 3**
Objective: Conclusion of the interview. Future telling and other questions out of our research question, that however can provide a clearer picture on the festival. These questions might follow the specificity of that festival.

- What are the objectives for the future editions?/ long term plans for the FF?
- What are the main threats to film festivals that you can foresee?

# APPENDIX II: Interview Respondents

|   | Date | Length (min.) | Location of Interviewer | Format | Interviewee | Film Festival | Position of Interviewee |
|---|------|---------------|-------------------------|--------|-------------|---------------|-------------------------|
| 1 | Nov., 17, 2016 | 67 | Umeå, SE | Face-to-Face | Karin Johansson | Umeå Europeiska Filmfestival | Festival Producer |
| 2 | Nov., 18, 2016 | 151 | Pesaro, IT | Face-to-Face | Cristian Della Chiara | Pesaro International Film Festival | Operational Manager |
| 3 | Nov., 19, 2016 | 118 | Milan, IT | Skype | Manlio Castagna | GIFFONI Film Festival | Deputy Artistic Director & Marketing Director |
| 4 | Nov., 23, 2016 | 158 | Milan, IT | Skype | Alessandra Lo Russo | Cinemadamare | Project Manager |
| 5 | Nov., 24, 2016 | 61 | Umeå, SE | Skype | João Ferreira | Queer Lisboa | Festival Director |
| 6 | Nov., 25, 2016 | 56 | Umeå, SE | Skype | Cíntia Gil | Doc Lisboa | Festival Director |
| 7 | Nov., 26, 2016 | 124 | Livorno, IT | Face-to-Face | Alessio Porquier and Ciro Di Dato | FI-PI-LI Horror Fest | Artistic Director and Festival Coordinator |
| 8 | Nov., 26, 2016 | 141 | Lucca, IT | Face-to-Face | Nicola Borrelli | Lucca Film Festival | President |
| 9 | Nov., 27, 2016 | 140 | Milan, IT | Face-to-Face | Andrea Ferrari | Festival MIX Milano | Marketing Manager |
| 10 | Nov., 29, 2016 | 129 | Milan, IT | Skype | Thomas Bertacche and Marco Villotta | FEFF - Far East Film Festival | Festival Coordinator |
| 11 | Nov., 30, 2016 | 71 | Umeå, SE | Skype | Miguel Valverde | IndieLisboa | Director |
| 12 | Dec., 1, 2016 | 116 | London, UK | Face-to-Face | Tricia Tuttle | BFI - London Film Festival | Deputy Head of Festivals |
| 13 | Dec., 2, 2016 | 158 | Milan, IT | Skype | Luana Bisesti | TFF - Trento Film Festival | Artistic Director |
| 14 | Dec., 8, 2016 | 78 | Bristol, UK | Face-to-Face | Steve Presence and Humberto Perez-Blanco | Bristol Radical Film Festival | Festival Founders |