University of Wollongong Theses Collection

Career commitment in film production in the Australian film industry: a study using grounded theory

Michael Jones
University of Wollongong

Career Commitment in Film Production in the Australian Film Industry – A Study Using Grounded Theory

PhD Thesis

School of Management and Marketing

Faculty of Commerce

University of Wollongong

Wollongong, Australia

Michael Jones

2007

Certification

I, Michael Larsen Jones, declare that this thesis, submitted in partial fulfilment of the requirements for the award of Doctor of Philosophy, in the School of Management and Marketing, University of Wollongong, is wholly my own work unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Michael Jones

Monday, 21 April 2008

ABSTRACT

This thesis presents a grounded theory study of the Australian Film Industry. The study set out to examine the performance effectiveness of production workers in the Australian Film Industry. Following the guidelines of grounded theory it became evident that there was an issue existing within the Australian Film Industry regarding career commitment. This issue arose because, while film workers felt they work very hard putting up with harsh work conditions, they perceived their rewards to be inadequate and not commensurate with their work efforts. This study looks at a case of career commitment in the Australian Film Industry. It examines what factors exist in the Australian Film Industry to commit workers to the industry despite the existence of inhibiting factors.

This study finds eight career commitment factors which work to maintain worker commitment to the industry. These factors – job satisfaction, self-esteem, Hollywood factor, collegiality, autonomy, cost of leaving, volition and roles states – work individually and in combination to provide worker equity and thus facilitate career commitment in the Australian Film Industry.

This research makes a contribution to knowledge in several ways. Firstly, the research fills a large gap in the research literature, as very few organisational researchers have studied the film industry in general, and the Australian industry in particular. Fewer still have examined career commitment. Secondly, the research provides valuable insight into the role of career commitment for film workers. Together these provide practitioners and academics with a clear and focused understanding of the role of

career commitment, and its effect on workers in the Australian Film Industry. Thirdly, this research provides some practical guidance for managers in the Australian Film Industry that may assist them to develop better working relations with their crew in improving performance on the film set. Finally, this research demonstrates the strengths of using grounded theory for qualitative analysis in a organisational area of study. Through the application of this research method the study found a basic social process which was an area of concern to the participants and which led to the development of a substantive theory – that is Career Commitment in Film Production in the Australian Film Industry.

ACKNOWLEDGEMENTS

I would like to thank my two supervisors – Associate Professor Michael Zanko and Dr. George Kriflik – for their guidance and support during the process of this journey. In particular, I would like to acknowledge the patience and endurance of Michael Zanko who has seen me through two Theses and has shared the burden of my endeavours now for the better part of a decade.

In addition, I would like to thank the members of the Australian Film Industry whose help and support were invaluable components of this work. Without exception, these film workers went out of their way to render me assistance. I would like also like to thank Mr. David Sharpe and Film Illawarra, and Dr. Nina Kirsch, who all helped me kick start the project and build the empirical momentum needed to complete this Thesis.

Career Commitment in Film Production in the Australian Film Industry – A Study Using Grounded Theory

Table of Contents

List of Table and Figures

AUTHORS PUBLICATIONS RELATING TO THIS TOPIC

1. **Jones, M. and C. Kirsch (2004). The Road of Trials: Management Concepts in Documentary Film Production In Australia. 9th Australian International Documentary Conference, Fremantle, Western Australia.**

2. **Jones, M. (2005). "'Lights… Action… Grounded Theory': Developing an understanding for the management of film production." Rhyzome 1(1).**

3. **Jones, M., G. Kriflik and M. Zanko (2005). Grounded Theory: A theoretical and practical application in the Australian Film Industry. Qualitative Research Conference 2005, Johor Bharu, Malaysia.**

4. **Jones, M., G. Kriflik and M. Zanko (2005). Worker Commitment in the Australian Film Industry. Student Research Conference, Waikato, NZ.**

5. **Jones, M., G. Kriflik and M. Zanko (2005). Understanding Worker Motivation in the Australian Film Industry. Australia and New Zealand Academy of Management, Canberra.**

6. **Jones, M., M. Zanko and G. Kriflik (2006). On the Antecedents of Career Commitment. Australia and New Zealand Academy of Management, Rockhampton.**

7. **Jones, M. (2006). "Putting Action into Sociotechnical Systems Theory – a proposed analysis of the Australian Film Industry using START". Transformational Tools for the 21st Century, Rockhampton.**

8. **Alony, I., G. Whymark, and M. Jones (2007). "Sharing Tacit Knowledge: A Case Study in the Australian Film Industry". Informing Science Journal 10: 41-59.**

9. **Jones, M. and I. Alony (2007). "Tacit Knowledge Sharing in Creative Industries - A Case Study of the Australian Film Industry". Journal of Visual Arts Practice.**

10. **Jones, M. (2007). Using Software to Analyse Qualitative Data. Malaysian Journal of Qualitative Research 1(1):64-76.**

11. **Jones, M. and I. Alony (Forthcoming: 2007). "Approaches to Qualitative Research – A Review ". Practising Qualitative Research. Ed: Yusoff, M.**

12. **Jones, M., G. Kriflik and M. Zanko (Forthcoming: 2007). Using Grounded Theory in Qualitative Research: A theoretical and practical application. Practising Qualitative Research Yusoff, M.**

Chapter One

INTRODUCTION

Please see print copy for Notice

Notice in The Wall Street Journal, 1986
by Shearson Lehman Brothers Limited

1.1 Introduction

This chapter introduces the research project. The chapter discusses the research aims, the reliability of the research, and the significance of the study. However the most important component of this chapter is the context of the study and the background of the Australian Film Industry which it examines. The Australian Film Industry will be introduced, with a discussion on the inherent difficulties of this industry to management, organisational behaviour and employee relations. An overview of the ensuing chapters will also be presented.

1.2 Aims and Purpose

This research has been carried out to study the process of career commitment in the Australian Film Industry. In satisfaction of this aim a qualitative study of the management processes of the Australian Film Industry was undertaken. The grounded theory methodology was selected fundamentally because it provides a rigorous method of inquiry which is not biased by prior knowledge and assumptions. It thus encourages the researcher to enter the field early and to gain an informed understanding of a social problem which is of concern to the participants of the study.

Grounded theory was initially developed by two researchers – Barney Glaser and Anselm Strauss (Glaser and Strauss 1967). However, early in its development the two researchers separated and a bifurcation of the theory enveloped (Strauss 1990; Glaser 1992). We now have two fundamental schools for grounded theory: the Glaserian School and the Straussian School (Stern 1994). This research adopts the former methodology, that of Glaser. This method has been selected in favour of the Straussian School primarily as a result of the Glaserian method maintaining a focus on its more pure origins and due to its more emergent nature over the more prescriptive edicts of the Straussian style (Stern 1994).

Following the prescribed methods of Glaserian Grounded Theory (Glaser and Strauss 1967; Glaser 1978; Glaser 1992; Glaser and Kaplan 1996; Glaser 1998; Glaser 2001; Glaser 2005), empirical data were collected from film workers. Initial inquiries were directed toward management practices in general. However, as the basic social

process began to emerge, the research became more and more focused toward the actual social problem as related by the participants. As Glaser (2004, 8) states:

> GT provides an honest approach to the data that lets the natural organization of substantive life emerge. The GT researcher listens to participants venting issues rather than encouraging them to talk about a subject of little interest. The mandate is to remain open to what is actually happening and not to start filtering data through pre-conceived hypotheses and biases to listen and observe and thereby discover the main concern of the participants in the field and how they resolve this concern.

The emergent basic social process led to a substantive theory of career commitment in the Australian Film Industry. The resulting theory is augmented through the synthesis of related research literature on career commitment. This theory is a substantive explanation of the career commitment of workers in the Australian Film Industry.

This research, and the resulting theory, will provide management practitioners, and participants in the Australian Film Industry with a clearer understanding of career commitment and its implications for engaging staff, especially with regard to providing greater career versus work project balance.

1.3 Significance

The significance of this research is apparent on three fronts. Firstly, there is a significant lack of research and academic interest in the Film Industry from an organisational point of view. In fact, there is very little organisational research on creative industries in general (Starkey, Barnatt et al. 2000; Blair, Grey et al. 2001;

Jones and Kirsch 2004). This project begins to fill this gap. As will be discussed later in this chapter, the Australian Film Industry presents a unique environment in which to study organisational behaviour. The environment is turbulent (Emery and Trist 1965), project driven (Arthur, DeFillippi et al. 2001), and characterised by semi-permanent work teams (Daskalaki and Blair 2002). Its management practices are seen by some to be the "vanguard of future employment practices" (Blair, Grey et al. 2001, 171). The current study provides an insight into this interesting management environment and adds to the current body of management knowledge by providing a glimpse of the nature of the Australian Film Industry's management, its organisational behaviour and its employment practices.

On the second front, this research adds to the body of knowledge pertaining to career commitment. Literature on career commitment is also relatively scarce (Aryee and Tan 1992, 288), especially in comparison to research in other areas of commitment, such as organisational commitment. This research makes a valuable contribution to the career commitment literature. It provides a comprehensive review of extant research and through integration with the empirical data collected in this study provides clarification with regard to significant antecedents, particularly as they are applied to the Australian Film Industry.

A third area for which this research is of value concerns its practical importance. The outcomes of this research provides film producers and executives with a means by which they may better understand and manage career commitment in their industry, how it works, and its effect on employment and quality of work. It also provides answers for the participants of the research, those who were most concerned about the

social problem that emerges. It helps to unravel the conundrum that they raise individually: *why do they work so hard, yet receive few apparent benefits*. It is this problem that leads to the development of a grounded hypothesis based on emergent findings. An understanding of this issue may assist in achieving greater organisational harmony, and ultimately greater productivity and efficiency.

1.4 Context and Background

Film production, in Australia and around the world, began in the confined and regulated context of a conglomerated industry. Production companies grew which were largely vertically integrated with each factory being an independent, self-sufficient unit. The organisational structure of these film companies was heavily influenced by the work of Frederick Taylor and Thomas Edison "creat[ing] a production methodology of such efficiency that Hollywood has never again accomplished so much, with so few, for so little" (Billups 2003, 10).

Gradually these efficient bureaucracies gave way to the inefficiencies inherent in most bureaucratic systems through increases in redundant divisions of labour and nepotism – a process that is referred to by Perrow as *particularism* (1986, 6). As a result, the bureaucracies began to break up and sub-divide into pockets of excellence. Today these production companies provide nothing more than a name and in some instances project finance (Jacka 1997; Billups 2003).

The Australian Film Industry followed in the shadow of Hollywood. In the late 1940s, the large pre-war companies began breaking up to become smaller specialist enterprises which combine on a project-by-project basis to produce a film, and then disband in search of the next opportunity (Jacka 1997).

This change in industry structure has bred a new type of employee. An employee who has no stable employment and no guarantee of income; working from project to project, company to company, in search of payment or training, the two often being mutually exclusive (Arthur and Defillippi 1998; Blair, Grey et al. 2001; Daskalaki and Blair 2002). The plight of these casualised workers (Fairfax 2003) is exacerbated by the difficult environment of their industry which works to further constrain and complicate their work situation.

The Australian Film Industry presents a challenging industry, both to study and to work in. It is made up of a variety of diverse firms, many of which are very small (less than 25 employees) (Australian Bureau of Statistics 2003). These firms operate in a turbulent organisational environment context (Emery and Trist 1965), where work units regularly experience a high number of exceptions or unanticipated situations and frequent challenges and problems. An environment of this nature results in the formation of what Perrow (1967) refers to as 'non-routine organisations'. Perrow puts this down to a combination of high task variability and difficult problem analysability. As a result, the Australian Film Industry is an industry which faces rapid and constant change.

The work unit structure of the Australian Film Industry is based on semi-permanent work teams (Daskalaki and Blair 2002). Semi-permanent work teams can be described as informal work units which maintain a relatively stable membership comprising sets of diversely skilled people who move as a collective unit from project to project. Members are individuals who work together on an almost permanent basis. While group stability is usual, it is not required as members may leave, and those who do not perform may be expelled. Daskalaki and Blair (2002, 3) describe the evolution of semi-permanent work teams as "a mechanism to reduce the uncertainty of getting work on the part of employees and of potentially unsuccessful working relationships on the part of both capital and labour". Therefore, as poor working relationships will potentially risk profitable outcomes, uncertainty is avoided through the utilisation of regular and reliable, yet changeable, coalitions. In the Film Industry in particular, these teams are characterised by a large relational distance between junior and senior members; and ordering this is a hierarchical system that is supported through structure and culture.

The industry employs a large number of people and provides significant income to Australia's economy. It employs more than 16,000 people in 2,174 businesses, and generates almost 1.6 billion Australian dollars per year (Australian Bureau of Statistics 2003). From a survey run by the film industry – the Australian Screen Directors Association (ASDA 2000) – various employment issues emerge as ongoing areas of concern. Of the directors who responded to the survey, almost half (46%) earned less than $20,000 per year, and only 18 percent were able to claim they had full time employment, with a third (30%) relying on financial subsidies from their partner (Jones and Kirsch 2004). Research by Jones (2005) finds that people who manage

filmsets face difficulties which exceed those experienced by managers in more conventional organisations: “Some of the attributes that characterise these additional tensions are: long hours; irregular work; poor pay; changing environments and conditions; high pressure and short deadlines; large and tightly controlled budgets; creative, volatile and passionate personalities, and more” (Jones 2005, 144).

The Australian Film Industry faces major challenges. It is affected by technological developments, especially new digital technologies; by increasing globalization (now without the safe harbour of a Free Trade Agreement (SPAA 2005)); and by an increase in the co-modification of the labour market through proportional increases in the amount of contract based, freelance work. The industry is increasingly made up of ‘project-based enterprises' (Arthur, DeFillippi et al. 2001), and through the consequent intensification of organisational turbulence (Emery and Trist 1965) work design, workforce stability and knowledge transfer are affected negatively. Changes, even as significant as these, occur without empirical investigation of their implications; for example the effect on employee health and well-being, training and employee qualification, organizational learning, motivation and commitment.

On the technical side of the film business, the industry has undergone technical change unlike any other. First black and white television and then colour television changed the nature of the industry. Video and then DVD have further changed the industry. Now the Internet and digital production are threatening film production. The latest technical trend affecting film is ‘convergence’ which will see media, communications and information merging into a single delivery platform geared for easy, convenient, and interactive access by consumers. With the promise of interactive TV, video-on-

demand and with broadband internet acquiring ubiquitous status, Australia is on the verge of stepping into a new technological dimension (Jacka 2001). These innovations will increase the burden of management. Researchers and practitioners must consider: how will resources be allocated? How will staff across differing functional strata be coordinated?

The nature of employment relations within the industry is also difficult. This results from the constantly shifting structures and employment relationships, where individual crews gather and scatter on a project-by-project basis (Daskalaki and Blair 2002).

However, despite these complex management challenges the industry continues to thrive with employees working long and demanding shifts and employers competing hard for the next project and subsequent meal-ticket. The ability of this industry to adapt to changing and demanding situations is sometimes miraculous, resulting in evolving management styles which are often years ahead of other industries. Researchers have gone as far as claiming that the Film Industry is the "vanguard of future employment practices" (Blair, Grey et al. 2001, 171).

These constant threats, changes, and tensions have not been without their costs. Creativity is becoming stifled, and art is making way for commerce, and the increased pressures to do more with less are leading to greater incidents of personal and occupational breakdown (Maddox 1992). What the film industry needs is a greater understanding of the management concepts and skills which are well suited or adapted to meet the needs of this unique industry. Current managerial and organisational

research has tended to bypass this area of business with only a few research programs taking any interest (Blair 2000; Starkey, Barnatt et al. 2000; Cunningham 2002).

There is a clear need to study the Australian Film Industry, especially from the perspective of understanding what causes the industry to work so well given all of the difficulties and constraints. There is also a need to share this unique organisational environment with other researchers, and practitioners in other fields. The Australian Film Industry is a rich area for discovery and analysis.

1.4.1 Sources of Empirical Data

Four types of data will be collected and analysed for use in the development of this grounded theory study of the Australian Film Industry.

The first type of data will be drawn from an observation of a film set. An opportunity was extended for the observation of a film crew in action. A short executive commercial for a Korean company was shot around the Sydney CBD. The filming went on all day – for about 12 hours – but only represented about six minutes of footage. The observation was informal and provided an opportunity to see film workers in action, to observe their dynamics and interaction, and to gain an understanding of some of the fundamentals of the industry. During the day, informal interviews were held with most of the film crew. This discussion on the observation is extended in Section 3.2.2.

The second set of data arises through a series of formal and informal pilot interviews held at a film conference – called SPAA-03. SPAA (Screen Producers Association of Australia) is the industry association of the Australian independent film and television industry. The association represents the interests of producers on issues that affect the business and creative aspects of screen production. Each year SPAA run two conferences. The major one, simply called SPAA is quite expensive and attracts the more successful members of the industry. The conference attended here was the smaller one, called SPAA-Fringe. It attracts fewer of the very successful members of the industry (except for the delegates who are there to share their experience and knowledge), and more of the up and coming producers and film workers. During the conference interviews were held with both types of producer – the mature and successful and the up and coming. This discussion on the pilot interviews is extended in Section 3.2.3.

The third, and main set of data, comes from the structured formal interviews which were the result of theoretical sampling carried out as part of the process of this grounded theory study. These interviews were held with film producers and film workers who had worked on feature films for Australian productions. This discussion is greatly elaborated upon in section 3.3.

The final set of data is acquired from secondary sources, which comprise a collection of published interviews with film workers. These interviews discussed issues relevant to this study with prominent film producers and film workers. More is discussed on these interviews and these sources of data in Section 3.3.14.

1.5 Thesis Structure

This thesis contains seven chapters. This first chapter provides an overview of the Thesis and an introduction to the research, highlighting the need and importance of the study, as well as its valuable contribution to knowledge. Chapter One also provides a contextual introduction to the Australian Film Industry.

Chapters Two and Three discuss the methodology. The former provides a more theoretical and philosophical framework to inform the process of research. The chapter will introduce and discuss the grounded theory methodology, as well as framing it within the range of relevant qualitative theories. Complementing this second chapter, Chapter Three explains how the research was actually carried out. This chapter is in the form of a journey, and will discuss the steps I undertook as the researcher took in developing the emergent theory.

Chapter Four discusses the results of the research. The basic social process is introduced and discussed. The chapter draws strongly on the empirical data which supports the developing argument and orients the discussion towards the development of the substantive theory supporting the process of career commitment in the Australian Film Industry.

Chapter Five supports the empirical findings through a review of contemporary research literature. The literature on commitment shifts from a broad exploration of commitment into a more focussed discussion on career commitment as it progresses.

The chapter exposes relevant areas of literature which are most pertinent to the theoretical development reported in the preceding chapter.

Drawing together the findings of the two previous chapters – Four and Five, Chapter Six provides a synthesis of both the literature and the data. As an outcome it provides the theoretically grounded factors which describe the process of career commitment in the Australian Film Industry. Eight factors are described which support the emergent substantive theory.

Chapter Seven concludes this research project. It provides a summary of the overall project, discusses practitioner value, and points to areas for further investigation.

Chapter Two

RESEARCH DESIGN

2.1 Introduction

The discussion of method and methodology is divided between this chapter and the next. This chapter takes a fundamentally theoretical overview of the philosophical framework and methodology, and a discussion on the theory behind the adopted method. The next chapter outlines the practical implications of applying the method, the discussion being predominately descriptive and provides a mainly chronological account of the study as it took place. The current chapter informs the next by providing it with a theoretical foundation. Metaphorically speaking, this chapter is the skeleton, the next is the flesh; together they form the body of the adopted methodological approach.

The chapter commences with a brief discussion of the philosophical underpinnings of qualitative research. It develops and explains the current research design, locating this study within the field of contemporary approaches to grounded theory.

Grounded theory "is an inductive, theory discovery methodology that allows the researcher to develop a theoretical account of the general features of a topic while simultaneously grounding the account in empirical observations or data" (Martin and Turner 1986, 141). Grounded theory provides a detailed, rigorous and systematic

method of qualitative analysis, which has the advantage of reserving the need for the researcher to conceive preliminary hypotheses, thus providing greater freedom to explore the research area and allow issues to emerge (Glaser 1978; Glaser 1992; Glaser 1998; Glaser 2001; Bryant 2002). As a consequence, grounded theory is useful in providing rigorous insight into areas which are relatively unknown by the researcher. This research project is one such case. There is a distinct paucity of 'management' research in the Australian Film Industry and subsequently a scarcity of developed theories and literature (Jones and Kirsch 2004). It represents a strong candidate for this style of research, and allows the researcher to question 'what is going on' with an open mind.

In order to understand grounded theory it is first necessary to discuss how it has evolved, from a methodological point of view, and where it fits within the framework of epistemological and ontological choices. As Morgan states: "An understanding of research as engagement … emphasizes the importance of understanding the network of assumptions and practices that link the researcher to the phenomenon being investigated" (1983, 19). Grounded theory has been selected for this research because it provides the most efficacious method of discovering what is really happening and understanding the issues from the perspective of the worker in a field that has received relatively little academic interest (Morgan 1983). In this study, grounded theory provides an inductive analysis of a social issue inviting practical investigation.

2.2 The Evolution of Qualitative Research Methods

Denzin and Lincoln (2000) explain that there have been seven distinct movements in the evolution of qualitative research methods since its early beginnings in the 1900's. These are: the traditional (1900-1950), the modernist (1950-1970), the moment of blurred genres (1970-1986), the crisis of representation (1986-1990), the post-modern moment (1990-1995), post-experimental inquiry (1995-2000), and the future (2000-). Each imposes a different perspective upon researchers in regard to how they perceive and construct knowledge and reality, and how these are communicated. "Any definition of qualitative research must work within this complex historical field" (Denzin and Lincoln 2000, 3).

The *traditional movement* saw the beginning of the separation between qualitative sociology and anthropology. The methodological focus of this period was objective and research outcomes were taken to represent "real and accurate reports of the lives and world of the subject, and the language of their knowledge was viewed as providing a literal representation of those worlds" (Locke 2001, 3). This movement was followed by the *modernist movement*, shortly after World War Two. The modernist movement continued the realist focus, reinforcing the view that the researcher's representation of the subject was reality, but did acknowledge the reflective process of language and its ability to mediate reality and moved from their stolid position as positivists to becoming post-positivists. The third movement of *blurred genres*, in the 1970s and 1980s, challenged the literal reality imposed by the earlier movements, and moved to accept that reality was socially constructed, and the researcher's role was to interpret that reality through socially biased lenses and reinterpret it through constructs

of language. The customary boundary between the social sciences and the humanities had become blurred, and a reciprocal merging of ideas and guidelines was becoming common-place (Denzin and Lincoln 2000).

The *crisis of representation*, which followed in the mid-1980s, proposed that reality is changed through language, and absolute critical objectivity is not possible. Researchers during this movement attempted to disclose their interpretive biases by factoring their own cultural and lived experiences into their research (Locke 2001). Three important postulates are made through this period, placing significant impact on future qualitative studies. Firstly, as the movement suggests the concept of representation was brought into question, it was becoming clear that researchers were no longer able to represent reality, as reality is only one constructed viewpoint. Secondly, traditional criteria for evaluating and interpreting qualitative research became fallible (Denzin and Lincoln 2000), and lastly, as a result of the preceding two issues, doubt was placed on the utility of informed knowledge as this knowledge too was merely a fabricated viewpoint (Denzin and Lincoln 2000). The struggle to make sense of this crisis led to the fifth movement, the *post-modern* period. In this movement researchers sought new ways of relating their research. As a result increasingly novel methods of representation were conceived, and the adopted methods of reporting and conceptualisation became less imposing.

The sixth movement, the moment of *post-experimental inquiry* was concerned with a move away from conventional evaluative criteria: “alternative evaluative criteria were sought, criteria that might prove evocative, moral, critical, and rooted in local understandings” (Denzin and Lincoln 2000, 3). The final, and current, movement is

represented by Denzin and Lincoln (2000) as the movement of *the future*. This movement reengages practical discourse by contemplating the moral influences of knowledge, reality and human nature. In this movement researchers are concerned about socio-political issues like race, gender, globalisation, freedom and community.

2.3 Assumptions of Inquiry

As Burrell and Morgan (1979, 1) state: "all theories of organisation are based upon a philosophy of science and a theory of society". These philosophies and theories are derived from accepted paradigms which provide the basic assumptions of how researchers conceive the nature of reality, how researchers understand and explain knowledge, and how researchers link the relationship between humans and their environment. These assumptions are known as (1) Ontology, (2) Epistemology, and (3) Human Nature, and from the various combinations of these three variables arises a plethora of methodological choices (Burrell and Morgan 1979, 2), and each choice renders a different view of the world (Denzin and Lincoln 2000, 4). Figure 2.1 provides a conceptual model of paradigmatic alternatives, based on these three assumptions. The figure shows three interceding continua which influence a fourth, and together comprise a research framework, which is the interpretive framework and contains the "basic set of beliefs that guides action" (Guba 1990, 17).

2.3.1 Ontology

The first continuum, ontology (figure 2.1) is concerned with how the researcher regards reality, whether it is externally thrust upon the researcher, or whether the researcher fabricates 'reality' as a product of their internal consciousness. As a result of this perception of reality the researcher faces variations in degrees of objectivity. Ontology is consequently divided between *Nominalism* and *Realism* (Burrell and Morgan 1979). The nominalist sees the world as a creation of the individual and therefore subject to individual perception. In the nominal world structures are not real, only their nomenclature exists in reality. The realist sees the world as a separate and independent existence of the individual. In the real world structures exist: "They are hard, tangible and relatively immutable" (Burrell and Morgan 1979, 4). To realists, the world existed before our birth and in their view it will exist after our death.

2.3.2 Epistemology

Epistemology concerns the character of knowledge; how it is obtained and communicated. It deals with how knowledge is formed and the cogency of what the researcher views as true or false. An epistemology presupposes the noesis of the researcher to the tangibility of knowledge and assumes a hard and soft divergence. Hard knowledge is palpable and is capable of being communicated without sublimation, while soft knowledge is more subjective and is tempered through experience. Thus, the epistemological dichotomy is whether knowledge is something that can be acquired, or whether is must be personally experienced. Burrell and Morgan (1979) identify these extremes as *Positivism* and *Anti-Positivism*. An anti-positivistic researcher is a relativist who sees knowledge as being relative to an

individual's experiences, where knowledge is gained through participation. On the other hand, positivistic knowledge can be tested, and the growth of knowledge is a cumulative process where new insights can be added and false hypotheses eliminated.

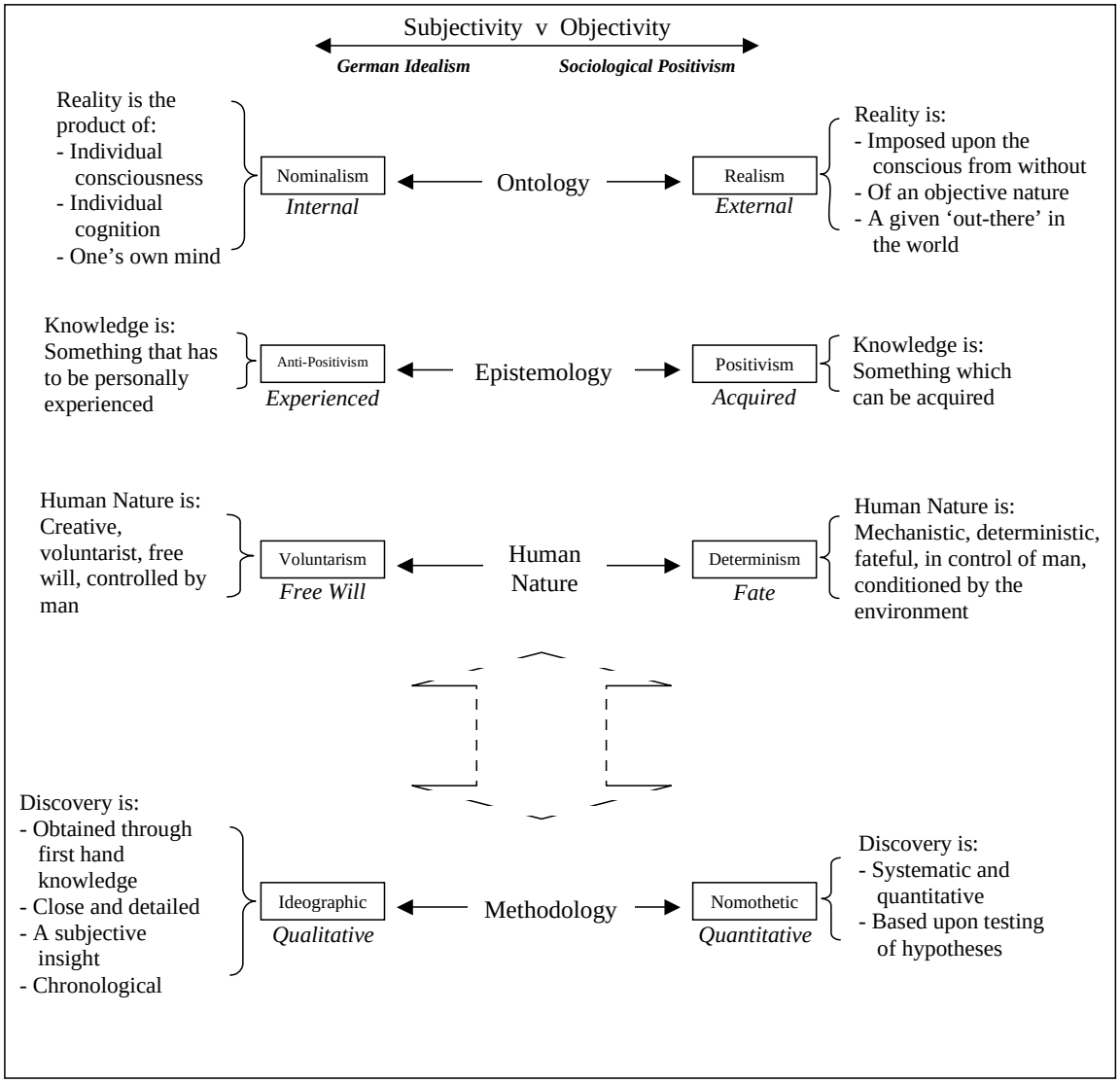


Figure 2.1 A Conceptual Model of Paradigmatic Alternatives
(derived from Burrell and Morgan (1979, 1-8))

2.3.3 Human Nature

While many researchers (Guba 1990; Hatch 1997; Mertens 1998; Denzin and Lincoln 2000; Lincoln and Guba 2000) tend to bundle the continuum of human nature into epistemology, Burrell and Morgan (1979) provide a division between the two, contending that knowledge and its relationship to human endeavour are separate considerations and a different stance in this domain may alter the perspective of inquiry. This, the third continuum, incorporates the assumptions researchers will take in regard to people's connection with the environment. A position on this plane of inquiry is especially important as "all social science, clearly, must be predicated upon this type of assumption, since human life is essentially the subject and object of enquiry" (Burrell and Morgan 1979, 2). Once again there is a continuum of ideals. One perspective argues that people are the product of their environment where reaction to environmental stimuli is the norm, and environmental conditioning determines human fate. Burrell and Morgan (1979) refer to this perspective as *Determinism*. The contrasting extreme assumes people to act in their environment with 'free-will', where in response to external stimuli humans play a casting and a proactive hand. This perspective is known as *Voluntarism*.

2.3.4 Methodology

The above three continua of assumptions provide great flexibility and variance in the way the researcher sees, interprets, and communicates the various phenomena in the world. In combination, these various assumptions will advise a choice of methodology that will suit the preferred research approach. Burrell and Morgan (1979) idealise two types of methodology, these are *Nomothetic* and *Ideographic*. The former is concerned

with systematic rigour in a scientific and quantitative sense. Adopting this style, the researcher enquires about the natural world using precise empirical tools such as surveys and questionnaires. With the latter ideographic methodology the researcher uses more qualitative procedures to examine the world. In this approach, while objectivity is exchanged for subjectivity, the researcher is able to delve deeper into the investigation with greater detail and greater definition. Results are obtained by gaining first hand knowledge of the subject.

2.4 Qualitative Research Paradigms

The seven qualitative research movements outlined in section 2.1 integrate with the assumptions of inquiry above to form paradigms that guide disciplined inquiry (Guba 1990; Lather 1992; Heron and Reason 1997; Mertens 1998; Denzin and Lincoln 2000; Lincoln and Guba 2000; Locke 2001). The paradigms that are discussed here are (1) modernism – including positivism and post positivism, (2) interpretivism and (3) constructivism, and postmodernism. Each of these paradigms places unique demands on the researcher in regard to their assumption of ontological, epistemological, human nature and methodological beliefs. There are other paradigms, as well as various convergences and conflations. For instance Lincoln and Guba (2000), supported by Heron and Reason (1997) discuss critical theory, constructivism and participatory inquiry, Creswell (2003) lists postpositivism, constructivism, advocacy/participatory inquiry, and pragmatism, and Mertens (1998) adds emancipatory. However, the three discussed here are considered by most researchers to be central in providing discipline

and guidance when engaging in research inquiry. These three illustrate the importance of having a paradigmatic anchor, and emphasise its value in informing research.

2.4.1 The Modernist Paradigm

While there are many different paradigms which comprise this direction of thought, they have been combined here under modernism for convenience of discussion. The point of this explication is not to differentiate paradigmatic idiosyncrasies, but to remonstrate that there are different alignments of thought, and these will produce different research outcomes (Denzin and Lincoln 2000, 3). The discussion will ultimately lead to the paradigmatic position of grounded theory, and the value of an adherence to its implied discipline of inquiry.

The modernist paradigm depends upon faith and reason as the source of knowledge; inquiry is concentrated on learning how the world works and how outcomes can be predicted (Hatch 1997). The goal of this paradigm is gaining control over the unknown (Alvesson 1995). The methodology of inquiry relies upon the collection of empirical facts and universal laws of cause and effect (Locke 2001, 7). Research methods, although qualitative, tend to approximate towards being quantitative (Locke 2001, 8). Content analysis and conceptual coding as well as quasi-experimental designs are examples of this style of analysis. The ontology assumed by modernism is fundamentally one of realism, where reality is a singular known quantity, and the laws that govern nature exist independent of human intervention. The epistemology sees knowledge as a series of factually substantiated acquisitions, objectivity is important as the researcher strives to manipulate and observe dispassionately (Mertens 1998, 8).

The relationship between humans and nature in this paradigm is fundamentally deterministic, while a person's enquiry is an attempt to gain control over nature, nature is very much in control of the person (Greenwood and Levin 2000; Locke 2001).

2.4.2 The Interpretivist/Constructivist Paradigm

While the modernist paradigm rests predominantly on an objective reality, the interpretivist/constructivist paradigm is concerned with a subjective reality, and its main tenet is that reality is socially constructed. Objectivity is regarded as unattainable, it is replaced with credibility and confirmability (Denzin and Lincoln 2000, 21). Schwandt (2000) argues that while there are many commonalities between intepretivism and constructivism, the two have many dissimilar aspects. Interpretivists view knowledge as an interpretation of reality and maintain that it is possible to gain subjective meanings of action while maintaining an objectivity of knowledge. Intepretivists observe three conventions: human activity is always meaningful; there is a respect for, and fidelity to, the natural world; and there is an emphasis towards the contribution of human subjectivity for the creation of knowledge which results without compromise to its objectivity. Constructivism on the other hand recognises that knowledge is not merely interpreted by the mind, it is constructed: "We are all constructivists if we believe that the mind is active in the construction of knowledge" (Schwandt 2000, 197). People do not discover knowledge, they construct it and according to preconceived sociocultural biases they fabricate models, schemes and concepts to make sense of experience, and these are continuously updated and built upon in light of occurrences of new information and new experiences.

In this paradigm reality is not a given; reality is a process of accumulated perceptions built from experiences, history, language and action, therefore, "multiple mental constructions can be apprehended, some of which may be in conflict with each other" (Mertens 1998, 11). Consequently knowledge is experiential. The researcher and his or her object of scrutiny are interlocked in an interactive process of mutual influence based on shared meanings and shared interpretations of reality. Research methods tend to be up-close and personal. Analytical techniques like ethnography and participant observation are typical among the variety of methods used. Analytical tools here are used to assist judgement, increasing subjectivity rather than eliminating human judgement and increasing objectivity (Locke 2001).

2.4.3 The Postmodernist Paradigm

Once again there are many different varieties of postmodernism. Thus, "what constitutes postmodernism is a highly ambitious and contested debate … there is no single postmodern theory or approach but theories and approaches" (Hardy and Palmer 1999, 377). Alvesson goes as far as deriding the use of conflated paradigms like modernism and postmodernism to describe what are fundamentally a host of varied research methods (1995, 1048). Acknowledging this potentially fallacious concept of ascribing generic terminology, the concern here is not for accurate description, but to illustrate the core values which underpin the philosophical reasoning of the paradigm, and expose their governance on the investigative discipline of postmodernist researchers.

In a departure from the more conventional philosophies of modernism and interpretivism/constructivism, the post-modernist paradigm is concerned with three fundamental constructs: truth, reality and power. Postmodernism forwards a theory of knowledge that assumes that real phenomena are not out there waiting for discovery but are "created out of the language that we use and the power relations in which we are entwined" (Hardy and Palmer 1999, 379). Reality is not singular but multiple, each reality being equally valid, and because we often give these realities credence without constructive critique we must continually seek to clarify our perceptions, not in an effort to find an ultimate truth, but to find new and different truths not yet conceived (Scott 1992, 119; Hardy and Palmer 1999, 379).

A postmodernist ontology perceives reality as a dubious quantity suspecting its universal truthfulness and questioning the power motives from which its discovery is furnished. Thus, "reality is interpreted and reinterpreted and hence, created and maintained" (Sarantakos 2005, 317). Knowledge too is seen as being inconstant and fragmented by many truths. It is constructed through social discourse and is created by, and bound to, power. Due to the fragmentary and relative character of the natural world the relationship between man and nature is tentative and humble (Sarantakos 2005, 317). Research methods for postmodern studies tend to be textually based and lean towards sense-making. Examples of typical methods are document studies, content analysis, and textual analysis (Sarantakos 2005).

2.5 The Location of Grounded Theory

The discussion above provides a philosophical context in which we are able to theoretically locate many research methods. The understanding this knowledge provides, allows an informed perspective from which a more sophisticated understanding can be constructed while simultaneously adding value and cogency. As the preceding discussion on qualitative research paradigms attests, boundaries are not always clear or invariable. Various researchers have differing ideas on where grounded theory should be placed. Denzin and Lincoln (2000) introduce grounded theory as an institutional icon in the modernist paradigm. This finding may have been heavily influenced by the date of publication of the original monograph. 1967 lay well within Denzin and Lincoln's espoused second movement. It may also have been informed by Glaser's strong positivist background, a view supported by Charmaz (2003, 274). Another influence was the language used by Glaser and Strauss (1967) in their book 'The Discovery of Grounded Theory' with terms like *emergence* and *discovery* which suggest an objective realist perspective (Locke 2001, 12). The main reason for this assumption probably lay in the fact that Glaser and Strauss established a strong argument for a structured method of qualitative analysis:

> Glaser and Strauss's (1967) work was revolutionary because it challenged (a) arbitrary divisions between theory and research, (b) views of qualitative research as primarily a precursor to more "rigorous" quantitative methods, (c) claims that the quest for rigor made qualitative research illegitimate, (d) beliefs that qualitative methods are impressionistic and unsystematic, (e) separation of data collection and analysis, and (f) assumptions that qualitative research could produce only descriptive case studies rather than theory development. (Charmaz 2003, 253).

Glaser and Strauss argued for a movement away from the positivistic style of the movement (Hutchinson 1988, 124; Suddaby 2006), and proffered their work as a solution to some of the concerns they saw at the time: "[grounded theory] came forward … in response to the extreme violations brought to data by quantitative, preconceived, positivistic research using forcing conjectured theory" (Glaser 2001, 6). Grounded theory was developed to avoid highly abstract sociology, and was a big part in the change of qualitative analysis during the 1960s and 1970s (Goulding 1998, 51). Through developing theory by 'grounding' it in data, Glaser and Strauss were able to bridge the void between theoretically 'uninformed' empirical research and empirically 'uninformed' theory (Charmaz 1983).

Goulding (1998) and Locke (2001) suggest that grounded theory may lay closer to an interpretive paradigm, citing its association with American pragmatism and the symbolic interactionist school of sociology. Glaser supports this view citing the influence of Strauss with his strong background in symbolic interactionism gained at the Chicago School of Symbolic Interactionism and claiming: "through Anselm, I started learning the social construction of realities by symbolic interaction making meanings through self-indications to self and others. I learned that man was a meaning making animal" (Glaser 1998, 32). However, Glaser tends to be ambivalent about his position (2005, 141-160), and states that grounded theory is intended as an alternative to this paradigm: "[Grounded Theory] is not an either/or method. It is simply an alternative to positivistic, social constructionist and interpretive qualitative data methods" (Glaser 2001, 6). Interestingly, and to reinforce the obscurity of fit, Denzin and Lincoln (2000, 21), and more recently Charmaz (2003), also endeavour to fit grounded theory into a constructivist paradigm, thus staking additional claims in the

paradigmatic dilemma. The relative ambiguity of grounded theory's antecedence is well summarised by Lomborg and Kirkevold (2003, 197):

> The examination of the pragmatic roots of grounded theory can explain the embedded ontological and epistemological ambiguities in grounded theory. These ambiguities make possible diverse interpretations of the methodology, including the recent constructivist movement, which rejects the objective character of the empirical world implied by symbolic interactionism.

Locke observes that the selection of paradigm is more often left to the preferences of the individual researcher than to a strict adherence to a specific research approach (Locke 2001; Lomborg and Kirkevold 2003). Glaser seems to support this strategy by emphasising that grounded theory is not about any one paradigmatic bias, but for researchers to make selections based on their needs: "My bias is clear, but this does not mean I rubber stamp "ok" or indite any method. The difference in perspectives will just help any one researcher decide what method to use that suits his/her needs within the research context and its goals for research" (Glaser 2001, 2).

Glaserian Grounded Theory has a realist ontology assuming an external reality that can be discovered and recorded. The epistemology is positivist (Charmaz 2003). This highlights the first divide between Glaser and Strauss where Glaser claims that theory, and thus reality, exists within the data, while Strauss and Corbin assert that reality "cannot actually be known, but is always interpreted" (Annells 1996, 386). Strauss and Corbin thus move their philosophical underpinnings closer to the paradigm of interpretivism-constructivism. Charmaz observes that "in their efforts to maintain objectivity, [Strauss and Corbin] advocate taking 'appropriate measures' to minimize the intrusion of the subjectivity of the researcher into the research" (2003, 255).

Following the abovementioned postulates of Glaser, where he advocates the researcher select a perspective which is comfortable, in this study grounded theory is aligned with symbolic interactionism. The symbolic interactionism school of sociology was influenced by Herbert Blumer (1969) (with whom Anselm Strauss was a student). Symbolic interactionism sees reality as a human construction based on the action and interaction of people in their social reality. It:

> is a sociological extension of a pragmatic position that assumes human beings construct and reconstruct the meaning of reality in a constant interaction with the self and others. Due to this assumption, human action and interaction and the construction and reconstruction of meaning in everyday life are central phenomena of interest for theory development (Lomborg and Kirkevold 2003, 196).

Based on three premises (Blumer 1969, 2; Locke 2001, 23; Ford and Locke 2002), symbolic interactionists' see humans gaining knowledge from the world through processes of meaning making and interpretation. Firstly, *people act towards things based on the meaning these things have for them*. Importantly objects are items, people, and actions which mediate interpretation of a situation. Personal expression, therefore, is an important communication tool which must be included in an understanding of a constructed meaning. Secondly, *meaning arises from interaction between socially related individuals*. Therefore meaning is not an explicit outcome of action, meaning is implied in the action. For instance, a policy which states that a film crew must report to the producer before leaving the film site is meaningless when workers act in contradiction to the rule, the real meaning of the rule is embedded in the interactions between crew members and the policy. Thirdly, *meaning is handled in, and modified through, an ongoing process which enables the individual to deal with their experiences*. Thus meanings are not static, they are changeable and subject to

revision. In the above example, the researcher interprets meaning observed in the behaviour of the film crew. If on the next film the crew respond differently to this rule, the initial interpretation is not invalid, it just requires revision (Blumer 1969, 2). Thus according to Blumer, "people's actions towards the objects in their world are sensible in light of the meanings and values these objects hold for them" (Locke 2001, 23).

Symbolic interactionism reflects Grounded Theory's approach to qualitative investigation by observing and understanding behaviour from the perspective of the participant, through gaining an understanding of their world, learning how they see themselves in relation to the contextual grounding of their interactions and relationships, and by understanding the nature of the interactions and relationships (Hutchinson 1988, 124). Grounded theory enables the researcher to maintain a direct connection with the social world of the participant, and focuses on the relevant symbols and behaviours that become evident through this connection (Locke 2001, 34).

2.6 Research Design

As has been discussed, humans – whether researchers or not – are complex individuals who interact with their environment at different levels, and in many different ways. Most people engender different views of the world based on a multiplicity of influences including class, gender, ethnicity, culture and education. Therefore, any

approach to research must acknowledge the differences between researchers and their adopted styles of inquiry.

Crotty (1998) breaks these human differences into four questions which guide our choice of research design. Foremost among these is the influence our individual background has on the selection of a research *method*. Methods are the theoretical tools that are used to accumulate and interrogate data in satisfaction of a research problem. Choice of method is informed by our preference toward a certain *methodology*. A methodology, as has been discussed (section 2.3), is an overarching strategy which governs how a study will proceed, what methods shall be used, and how the process will relate to the outcome. Informing methodology is *theoretical perspective*, and this relates to the research paradigm which comprise a disciplined set of beliefs underpinning theoretical inquiry. Crotty then asserts *epistemology* as informing the theoretical perspective, but epistemology is more than this, and it does not merely inform paradigmatic choice. As the element which characterises the very nature of knowledge; epistemology is the essence of research and links all of Crotty's preceding elements, being a concurrent theme running throughout. Figure 2.2 illustrates Crotty's Research Design.

Figure 2.2 Crotty's Research Method

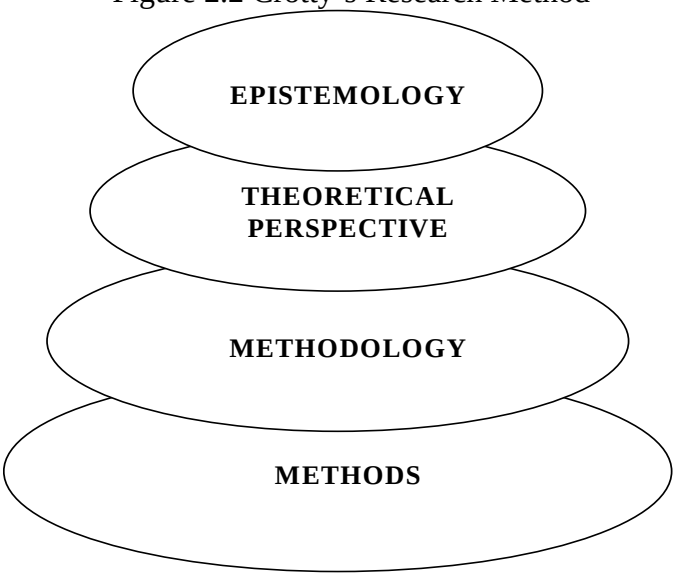


Figure 2.2 Crotty's Research Design,
(derived from Crotty (1998, 4))

Curiously, Crotty (1998) does not discuss ontology which seems an essential component in most other research designs. He justifies this by claiming that epistemology and ontology tend to blend together, and that many researchers unwittingly conflate the two. However, his argument is quite weak, relying mainly on the oversights of earlier researchers to substantiate his claims. While most researchers will bind knowledge with reality we cannot automatically discount one for the other. To combine them is to say that a person with a positivist epistemology cannot maintain a nominalist ontology or, in plain words, a person who learns of prehistoric creatures in the ocean, without gaining first-hand knowledge cannot or would not then conceive that the creatures could be the same mythical creatures in a Jules Verne novel, or that different authors may describe the same creatures differently. Although this is an extreme example, and it is unlikely a person with an objective epistemology would not have an objective ontology, it is likely, in less implausible circumstances, that a person who is concerned with what there is to know about a subject cannot ask how it may be

perceived differently by people of different cultures – or as Denzin and Lincoln (2000, 19) would put it: ‘researchers with different biographically located situations’.

Another research design is proposed by Denzin and Lincoln (2000). They suggest a process of five sequential phases. These five phases are exhibited in Figure 2.3. Their research design commences with a requirement for the researcher to develop an understanding of their location within the research environment. They hint at the necessity of the researcher to understand and acknowledge their particular biases, and to contemplate their alignment with the various historical moments, as “these traditions locate the researcher in history, simultaneously guiding and constraining work that will be done in any specific study” (Denzin and Lincoln 2000, 19). In their second phase Denzin and Lincoln advise the selection of an interpretive paradigm, a research philosophy that encapsulates the individual’s position on ontology, epistemology and methodology. In these guidelines they claim “all research is interpretive” (2000, 19) placing unique demands on the researcher intimating how they ask questions, and how they interpret the answers. With “paradigm and personal history in hand, focused on a concrete empirical problem to examine” (2000, 21) the researcher is encouraged to move on to the next phase in their quintet – Figure 2.3.

Figure 2.3 Denzin and Lincoln's Research Design
(derived from Denzin and Lincoln (2000, 20))

The third phase involves the selection of a research strategy – the practical considerations of what information is required and how it should be acquired are addressed. The research strategy is a set of flexible guidelines which link the scheme of inquiry to the method of data collection, and these are enveloped in an appropriate research paradigm (selected in phase two). "The research design … situates the investigator in the world of experience" (2000, 368), it provides a connexion between the research problem and the sources of empirical material. Phase four is concerned with the mechanics of data collection and outlines various qualitative methods that could be used including interviewing, observation and document analysis. The final

phase in Denzin and Lincoln's five is that of interpreting, analysing and compiling the results of the previous four into an acceptable and methodologically reasoned work. A particular concern of Denzin and Lincoln with this phase is the interpretive style that may influence the compilation of facts and the framed narrative that reconstructs the research discovery – the "final tale … may assume several forms: confessional, realist, impressionist, critical, formal, literary, analytic, grounded theory, and so on" (Denzin and Lincoln 2000, 23).

In terms of this study, the above research design provided little practical benefit as it seems to lack contiguous flow, and focuses greatly on paradigmic concerns. While these are undoubtedly important, they tend to restrain progressive movement towards the actual empirical outcome. A focus which is more easily articulated in other research designs. An alternative view of research design is proposed by Sarantakos.

Sarantakos (2005) proposes a six-step process for research design, where the first step is for the researcher to select a topic and methodology. In the next step the researcher develops the methodological construction. The third step is to establish procedures for sampling. The fourth step is concerned with data collection. His fifth step regards analysis and interpretation, and the final step is reporting. Interestingly, Sarantakos acknowledges that not every qualitative research project will follow this sequential process, and in so doing, he provides greater flexibility for alternative research methods, including Grounded Theory, which follows a less orthodox route (2005, 117). These six steps, illustrated in Figure 2.4, are detailed below.

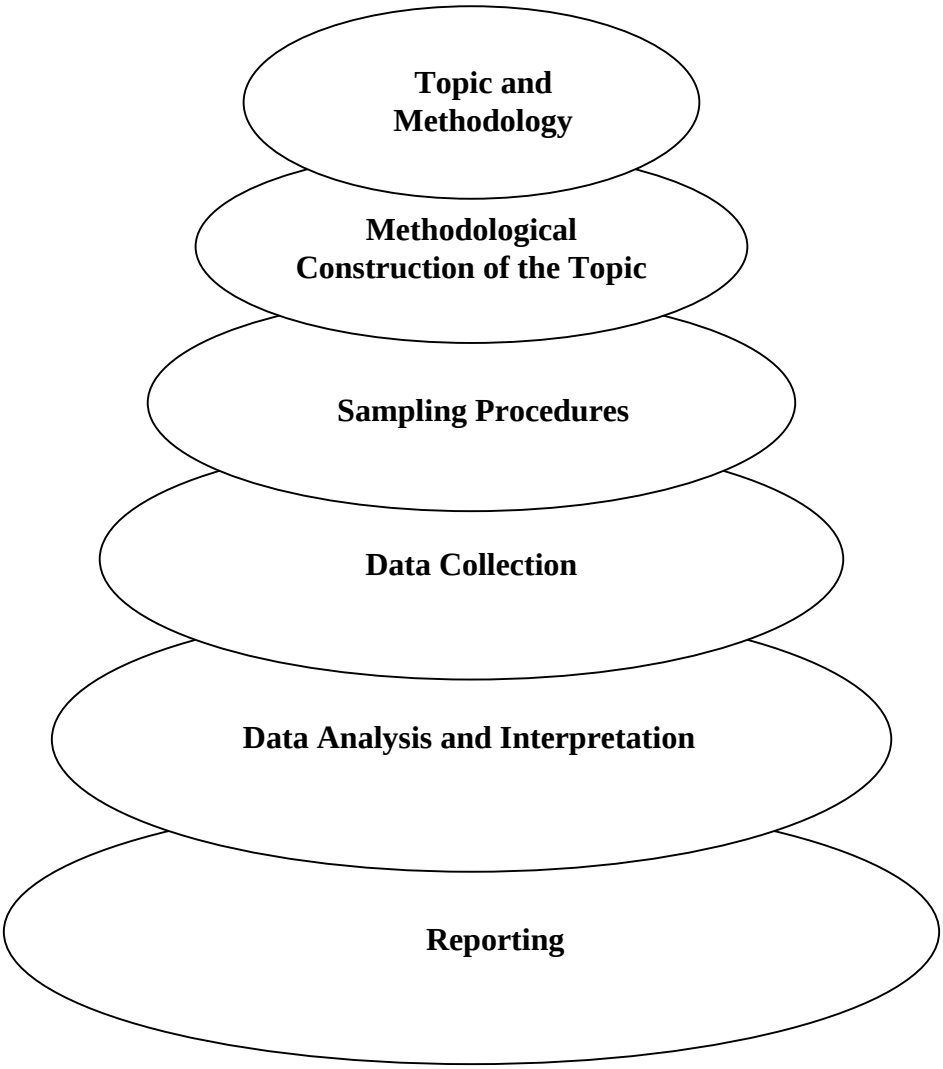


Figure 2.4 Sarantako's Research Design
(derived from Sarantakos (2005, 105))

The initial step comprises two parts. Firstly, Sarantakos states the importance of ensuring the feasibility of research; that there is a question, it is investigable and it is answerable. Secondly, he discusses the need to select a guiding paradigm to frame the research, as this will inform the selection of a methodology. This step is very general, with no detailed discussion of ontology or epistemology, which are included as an *implied* component within 'paradigm'.

The next step is to consider the methodological construction of the topic. This is a scoping of the research to establish boundaries, and identify key research terms. For example, in this study it will be necessary to delimit the research area to Australian feature films, to base the study around film production, and to identify the various contexts within this film environment. Sarantakos includes two other elements in this stage of the qualitative research design. These are exploration and formulation of hypotheses. Exploration is an initial look at the research problem, usually in the form of a pilot study. The second element is the formulation of hypotheses. The purpose of this is to express an "assumption about the status of events or about the relations between variables. It is a tentative explanation of the research problem, a possible outcome of the research, or an educated guess about that outcome" (Sarantakos 2005, 147). Neither of these latter elements are applicable to a grounded theory study as the researcher must enter the research without *a priori* assumptions.

The third step in Sarantakos's research design is sampling. Sampling provides the researcher with a system of data selection which provides the research with an important element of objectivity, and allows access to a smaller portion of the population which is generally representative of the whole (Sarantakos 2005, 152). However, concerns about objectivity and representation are largely an issue for researchers using a quantitative means of investigation. This research, using grounded theory, utilises a means of sampling which is prescribed by the method, and is called theoretical sampling, where "the sample units are not simply 'chosen' by the researcher prior to the commencement of the study but determined by the knowledge that emerges during the study" (Sarantakos 2005, 166). Theoretical sampling provides subjective access to participants because of their perceived complementary

representation, that is, individuals are targeted because their contribution will be beneficial to the research. This method will be discussed later in this chapter (see 2.7.5).

The fourth step, data collection, dictates the method that will be used to interface with the empirical data, and to collect meaningful information for later analysis (Sarantakos 2005, 110). Sarantakos discusses three major forms of research used by qualitative researchers. These are: field research, ethnographic research and case study research (2005, 202). All of these methods require direct contact by the researcher(s) with individual participants, gaining first hand information of a substantially qualitative nature.

In the fifth step analysis begins. Sarantakos discusses the characteristics of qualitative analysis, stating: "that it deals with data presented in words; that it contains a minimum of quantitative measurement, standardisation and statistical techniques, and that it aims to transform and interpret qualitative data in a rigorous and scholarly manner" (Sarantakos 2005, 344). The different types of qualitative analysis vary widely, but all share common elements including similar analytical methods, paradigmatic foundations which ascend from interpretivism or hermeneutics, an understanding that reality is socially constructed through language, and a shared ideal that outcomes of analysis are cultural representations expressed through text. Of the various methods, Sarantakos cites grounded theory, and its use of inductive analysis, as representing the fundamental strengths of qualitative inquiry (2005, 344).

The final step in Sarantakos's research design is a discussion on the reporting of research findings. This step points out the necessary criteria for producing accurate and scientifically meticulous reports, which reproduce the salient findings of the research.

Sarantakos's research design builds on the rigorous methods detailed before it, in that it presents a more practical and systematic discussion. Alone, none of these research designs are sufficient to inform this current research, each having its own unique strengths and weaknesses. A composite design based on the three methods discussed above: Crotty's fours steps, Denzin and Lincoln's five steps, and Sarantakos's six steps, along with an integration of the steps associated with grounded theory (section 2.7.5), will be used to guide the research in this study. This customised approach provides greater pertinence to the research at hand, and allows better integration of the unique research processes prescribed by Grounded Theory. This research design is discussed in section 2.7.6.

2.7 Grounded Theory

This section outlines the research design that, based on the above discussion, will be presented in this thesis. However, before covering this aspect in depth, it is first necessary to provide insight into what grounded theory is, why it was selected, and how it works. The discussion will also aim to clarify why a qualitative approach has been deemed most appropriate for the research.

2.7.1 What is Grounded Theory?

Grounded theory is an interpretive qualitative research method originally conceived by Glaser and Strauss (1967). The method differs from other qualitative methods for two major reasons: (1) it is "unencumbered by explicit expectations about what the research might find, or by personal beliefs and philosophies" (Pole and Lampard 2002, 206), therefore allowing the researcher to make discoveries without *a priori* knowledge, and (2) it is "an approach that leaves itself open to charges of relativism" (Pole and Lampard 2002, 206), meaning that the findings and theoretical assumptions are not uniquely valid. Other researchers using the same method are equally likely to derive empirically grounded explanations for other social processes which have equal substance in any given field of investigation: "the constant comparative method is not designed (as methods of quantitative analysis are) to guarantee that two analysts working independently with the same data will achieve the same results" (Glaser 1967, 103).

The above two distinguishing principles of grounded theory render it an appropriate tool for analysis of social phenomena, particularly when there is little known about the situation under investigation (Glaser and Strauss 1967; Martin and Turner 1986; Sarantakos 2005). Hence, grounded theory has been used in this study, as little managerial research has been previously undertaken in the Australian Film Industry (Jones and Kirsch 2004). The use of grounded theory in this study also provides the advantage of delving into an unknown area to see what real social problems emerge. Therefore, it provides the researcher with an opportunity of having the data inform the

research and discovering the theoretical principles that are relevant to the situation under investigation.

To summarise the basic tenets of grounded theory, Creswell (1998, 56-58) provides a list of the features which differentiate this method from other methods. Among the various points he discusses, the following help to explain the unique value of grounded theory. (1) The basic aim of grounded theory is to generate or discover a theory or theories, as "abstract analytical schema" of the phenomenon. (2) As has been discussed, grounded theory relies on the researcher setting aside theoretical assumptions and knowledge which may constrain the emergent processes of constant comparison and conceptualisation. (3) The development of theory focuses on how participants interact in relation to the phenomenon under study. (4) Theory is derived from the analyses of data acquired through field observations, interviews and documents, *where literature is also considered data*. (5) Data analysis is systematic. It commences as soon as data is available, and continues through the process of compiling and identifying relevant categories, and the connections between them. This is the process of *constant comparison*. (6) Participants are theoretically chosen through a process of *theoretical sampling*, this enables the researcher focus efforts on obtaining the best sample. (7) Further data collection is directed by the emerging concepts, resulting from constant comparison. (8) The resulting theory can be reported in either a narrative framework or as a set of theoretical propositions.

Practitioners who adopt grounded theory are simply employing a methodology which relies on "a set of integrated conceptual hypotheses systematically generated to produce an inductive theory about a substantive area" (Glaser and Holton 2004, 2).

Grounded theory provides a mix of structure and flexibility, with clear and unambiguous guidelines. Glaser sees it as being comprehensive, yet perfectly straightforward: "Following the full suite of GT procedures based on the constant comparative method, results in a smooth uninterrupted emergent analysis and the generation of a substantive or formal theory" (Glaser and Holton 2004, 3).

Grounded theory will not provide accurate facts or factual description, rather the results, after analysis, are theoretically grounded conceptualisations of a basic social process which explains the preponderance of behaviour in a substantive area of the research environment. As the analysis is abstract in time, place and people it lends itself to modification in light of new data (Glaser 2001; Glaser and Holton 2004).

Grounded theory is, fundamentally, the generation of theory from data. Glaser stresses that researchers who contemplate using this method must have a degree of 'theoretical sensitivity' (Glaser 1978). The researcher must be able to maintain an open mind with analytical distance, which is not clouded by predetermined ideas or *a priori* hypotheses, while maintaining a level of tolerance toward the unorthodox and uncertain environment grounded theory forces upon them. In addition, the researcher must have strong conceptual skills, which enable the conversion of data into something meaningful (Glaser 2002, 13). "He/she must have the ability to conceptualize and organize, make abstract connections, visualize and think multivariately" (Glaser and Holton 2004, 8).

Please see print copy for Figure 2.5

Figure 2.5 Comparison of Conventional Research Methods to Grounded Theory (Jones 2005, 165).

Grounded theory takes a research approach, which is contrary to most of the more conventional research models (Figure 2.5). As Glaser says: "The best way to do GT is to just do it" (Glaser and Holton 2004, 8). Data collection, coding and analysis occur immediately, concurrently, and throughout. The process is not impeded by the development of research problems, theoretical understanding or literature review. Instead, the researcher is granted the freedom to enter the field and discover the main concerns of participants and analyse the ways in which they resolve these problems. Grounded theory is founded on the conceptualisation of data through coding, using a method of constant comparison. Through analysis, data – mainly in the form of transcripts, observations or literature – are fractured into conceptual codes. Then, during a process of comparison these individual codes are compared, and are collected together to form meaningful categories. These categories that accumulate through the rigorous application of the grounded theory method usually comprise a core-category, coupled with some sub-categories – which "explain with the fewest possible concepts, and with the greatest possible scope, as much variation as possible in the behavior and

problem under study" (Glaser 1978, 125). Finally, through a process of abstraction, these categories build and are refined until they are able to lead the researcher toward the development of substantive theories or conceptual hypotheses (Glaser 1978). When these hypotheses are located within the relevant literature pool, the final product demonstrates parsimony and theoretical totality (Yee 2001).

As previously mentioned, the aim of grounded theory is to discover theory: 'grounded theorists want to know what is going on. They look at areas that have either never been studied before or those that are inundated with disparate theories' (Yee 2001). As the Australian Film Industry has received such little academic interest it represents an excellent research opportunity, one for which grounded theory is well suited.

2.7.2 Why Grounded Theory?

Grounded theory is not the only method available for qualitative analysis. There are many other methods of similar utility from which a researcher can make a selection (Yin 1989). However, in this case of this research, grounded theory has been selected because it is the most suitable method due to the required research approach, the appropriateness of the analysis and the intended outcomes. The following discussion will briefly describe some of the methods that are available, and will explain more conclusively why grounded theory is the most appropriate method in the case of this research.

Creswell (1998, 6) lists 27 different types of qualitative inquiry among the various disciplines of qualitative research, of these the following three methods, as well as grounded theory, are by far the most popular methods used by qualitative researchers. Therefore, the following section will discuss the methods of: case study, ethnography, and phenomenology.

2.7.2.1 Case Study Method

A case study is "an empirical enquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used" (Yin 1989, 23). Case studies allow the researcher an opportunity of explaining the causal links in real-life interventions that would be too complex for surveys or experimental strategies (Yin 1989, 25). The method is most appropriate when there is a desire to find broad definition, rather than narrow discovery (Yin 1993). Case studies provide thick description and provide a basis for analytic generalisation. Grounded theory enables the researcher to investigate phenomena at great and narrow depth, and while the report is augmented through contextual excerpts, it does not rely upon thick description. Finally, as the unit of analysis is generically defined grounded theory is able to provide a theoretically generalised explanation of the social process under study (Glaser 2001).

Yin (1989) explains that the use of case study hinges on three conditions: (a) the type of research question asked – there are seven types of question, who, what, how, why, where, how many, and, how much; (b) the amount of control the researcher is able to

exert over behavioural events; and, (c) the degree of contemporary versus historical events. The conditions for the latter two are similar in both case study and grounded theory, where the researcher has little control over events and works predominantly with current or contemporary data. Yin (1989, 17) states that case study works best when questions are how or why, the question in this study is definitely one of 'what'.

2.7.2.2 Ethnography

Ethnography is the study of people within a culture (*ethno* - folk, *graphy* – description (Goulding 2005)), where people share similar patterns of beliefs and behaviour, as such it is seen as the science of cultural description, where a group is studied with the purpose of understanding them from a native point of view (Mertens 1998; Sarantakos 2005). Ethnographic research is guided by implicit or explicit theory where the researcher endeavours to find a fit between what is observed and the way things work or are said to work. Observations are analysed and interpreted either from the perspective of an insider – *emic* – or an outsider – *etic*, or can be combined to create a third perspective which creates an ethnographic picture which is a theoretical interpretation of the phenomena being studied (Goulding 2005). "Interpretation is the consummate goal of ethnography because meaning is understood in the social constructivist realm to derive from interpretation, where knowledge is significant only insofar as it is meaningful" (Rosen 1991, 1).

Using ethnography a researcher will represent meaning by focussing on one or a combination of three fundamental constructs: (a) functionalism – establishing the appropriateness of the reported data to those of human needs; (b) structural-

functionalism – by reinforcing social and cultural equilibrium with the observed data; and, (c) structuralism – by highlighting the harmony of the data with presumed meta-patterns of thought (Rosen 1991). The data which inform theory development are compiled from the researcher's observations, experiences, and interviewee reports. These are recorded in field notes which are consciously and unconsciously value-compared against the researcher's own beliefs, understandings and imaginings, and as time and data accumulate these interpretations are constantly reconsidered and reworked. "What appears as written ethnography, therefore, is as much a product of the time and context in which it was written as of any purported truth of interpretation" (Rosen 1991, 2).

As ethnography is usually concerned with a group of people sharing a similar culture, it is in-depth and focuses on a single, but complex, social system. Findings are atypical and are not independent of time, place or situation, and therefore cannot be generalised. Grounded theory however relies on the examination of multiple sources of data, including individuals, who may not share a common culture, to develop social theory (Miller and Salkind 2002). Grounded theory is also initially unconcerned with extant theory whether implicit or explicit. It works in polarity to this, relying on the absence of theory. Grounded theory, therefore, is suited to research approaches which are dissimilar to those of ethnography. Finally, ethnography is predominantly longitudinal and works best when the data have time to develop: "A key feature of ethnography is that it is labour intensive and always involves prolonged direct contact with group members in an effort to look for rounded, holistic explanations" (Goulding 2005, 299), this also requires that the researcher become acclimatised to the field, which also adds time to the investigation. Therefore, before meaningful data is acquired a period of

time must have elapsed. This luxury of time, which is a prerequisite for ethnographers, is not a requirement for Grounded Theorists.

2.7.2.3 Phenomenology

Phenomenology is an inductive, descriptive research method which seeks to gain understanding from human consciousness and experience. It "is the study of essences; and according to it, all problems amount to finding definitions of essences: the essence of perception, or the essence of consciousness, for example" (Merleau-Ponty 1999, vii). It is inductive because the researcher does not consider causal explanations, or endeavour to validate predetermined theoretical concepts. A fundamental assumption of phenomenology is that individuals can only understand their existence through the contemplation of the perceptions, and their meanings, as they awaken conscious awareness (Husserl 1962). From this perspective, a person is a product of their socially contextualised world, in which experiences interrelate coherently and meaningfully. While this social context is the fundamental instrument for inducing meaning, primacy is placed on understanding from the viewpoint of the participant rather than from the perspective of the observer (Thompson, Locander et al. 1990, 346). Phenomenology utilises principles of linguistic and hermeneutical research approaches (Goulding 2005). The linguistic approach adopts language as the medium through which humans express meaning about their experiences, therefore it is the words of those who experience a phenomenon that become the primary data for analysis (Goulding 1998, 151). The hermeneutic approach relies on researchers putting themselves into the original context to gain an understanding of the meaning of the phenomenon. The process of research involves studying a small number of subjects, but the focus is intense and extended, so that patterns and relationships of meanings can emerge (Creswell 2003, 15).

Phenomenology provides a subjective view of what the participant is experiencing in any given situation (Mertens 1998, 169; Suddaby 2006, 635). It provides a detailed analysis of specific individuals in specific situations. It follows many of the guidelines of grounded theory in that findings are allowed to emerge through a process of induction, and preconceived ideas are set aside. The literal use of language however does not allow easy conceptualisation of categories describing social process, and this is heightened by the fact that the method relies on a group of people who have experienced similar phenomena (Miller and Salkind 2002, 152-153). Grounded theory, on the other hand, uses a process of theoretical sampling to select individuals who, having different perspectives, add to and complement the accumulating body of knowledge (Glaser 1978). While in phenomenology, words are considered the only valid source of data, grounded theory utilises many different forms of data to get a wider perspective and understanding of social phenomena (Goulding 1998, 151). With grounded theory there is also less reliance on subjective meaning, but more with how collected "subjective experiences can be abstracted into theoretical statements about causal relations between actors" (Suddaby 2006, 635).

2.7.2.4 Grounded Theory

There are two main elements of choice when selecting a research methodology (Lincoln and Guba 2000). Firstly, the merits of each method must be assessed in light of the needs of the research goal. Each method has its advantages, and its strengths and weaknesses. For instance, ethnography provides data which is rich in depth and detail, but results acquired through ethnography cannot be generalised (Mertens 1998, 165). Secondly, the research method must be able to accommodate the researcher's personal

preferences and philosophical assumptions. For example, a person with positivistic tendencies would not be comfortable with the highly subjective nature imposed by phenomenology.

In the case of this research, and this researcher, grounded theory is the method of choice because it enables an understanding of an area which requires no preformed concepts of knowledge or reality. The ontology and epistemology adopted in this research accepts that knowledge is not static, but is always emerging and transforming, and is interpreted by both observer and participant. Meaning is conveyed through dialogue and action and within dialogue and action is embedded understanding, experience and emotion, and only through interaction and discourse can meaning be unlocked and conveyed to the observer. From this perspective, grounded theory and symbolic interactionism provide methods which enable a researcher to adduce true meaning and understanding.

2.7.3 Why Glaserian Grounded Theory?

As discussed in the Introduction to this thesis, there is more than one school of thought on the approach a researcher should take toward undertaking grounded theory research. The discovery of this methodology is attributed to two researchers Glaser and Strauss in their seminal book 'The Discovery of Grounded Theory' (1967). Not long after the launch of this book however, the pair went their separate ways, each believing their own version of the method was the better method. As a result, the Glaserian method has remained relatively true to its original inception, but the Straussian version

(developed with Corbin) has deviated from its original form. The Glaserian method is seen as being inductive, while the Straussian method has become more prescriptive (Stern 1994). This is what Glaser refers to as emergence versus forcing (Glaser 1992). Strauss and Corbin claim that the original method needed verification due to the various charges laid upon it that the method was too loose, and as result they endeavoured to make their approach more precise (Strauss 1990).

Glaser believed that the researcher should allow theory to emerge as a result of the process of coding and analysis. On the other extreme, Strauss and Corbin believed that the researcher should be more actively involved in the generation of theory and prescribed a more systematic method of coding and analysing utilising methods which were more productive but less sensitive to the subtleties of the data (Strauss 1990; Glaser 1992; Stern 1994).

This research project takes the Glaserian argument and relies on the more emergent processes of Glaserian Grounded Theory.

2.7.4 Qualitative versus Quantitative Methods?

There are various ways in which research methods can be compared. The division between qualitative and quantitative is one of the more common means used to distinguish between the two fields of inquiry.

Quantitative methods derive from positivist and post positivist research paradigms. They were originally developed to study, through means of quantification, natural phenomena in the natural world. Knowledge through quantitative methods is gained through several analytical techniques including: cause and effect thinking, reduction using variables and hypotheses, measurement and observation. The various methods adopted by quantitative researchers include: surveys, experiments, statistical analysis, and numerical modelling (Myers 1997; Creswell 2003).

Qualitative methods were developed to address some of the short-comings of pure quantitative research and worked to place a more human focus on natural enquiry such as cultural and social phenomena. A sample of some of the methods used by qualitative researchers includes grounded theory, case study, ethnography, and phenomenology, as discussed above. Empirical information is acquired from numerous sources, but are usually confined to observation, interviews, questionnaires, documents, historical interaction and researcher's impressions and reactions (Myers 1997; Denzin and Lincoln 2000). Language is the main medium of analysis. This increases methodological saliency as the discourse upon which it is based is better able to examine the feelings and perceptions of participants and thereby clarify the cultural and social contexts within which people interact and express meaning. Kaplan and

Maxwell (1994, 47) argue qualitative methods are able to analyse data in a way which enables the retention of their inherent textual nature: "This is because the goals of qualitative research involve understanding a phenomenon from the points of view of the participants and in its particular social and institutional context. These goals largely are lost when textual data are quantified." Researchers are therefore motivated to undertake qualitative research to be able to engage with humans at a higher level and gain a more complete understanding of their world and its accompanying phenomena (Kaplan and Maxwell 1994).

Creswell (2003) states that quantitative methods are most suitable when problem outcomes or predictors need to be identified or when a theory needs to be tested. On the other hand, he finds qualitative methods are most suitable when there is a lack of research and a concept or phenomenon needs to be understood. Therefore, quantitative methods are preferred when existing knowledge needs to be tested and qualitative methods are preferred when there is a need to establish information in a situation where little knowledge already exists. The latter is certainly the situation with this research. The research intends to discover what is happening in an area which has received little or no theoretical attention (Jones and Kirsch 2004).

Creswell forwards a useful definition of qualitative research. It is the context of this meaning which is adopted in this research:

> Qualitative research is an inquiry process of understanding based on distinct methodological tradition of inquiry that explore a social or human problem. The researcher builds a complex, holistic picture, analyses words, reports detailed views of informants, and conducts the study in a natural setting. (Creswell 1998, 15)

2.7.5 How Does Grounded Theory Work?

Grounded theory bases its unique methods on a pair of principle foundations: *theoretical sampling* and *constant comparison*. Theoretical sampling regards the process of data collection, where new targets for data collection are directed by the results collected from the preceding sample. As the theory emerges and the investigation focuses, so too does the sampling. Constant comparison is the simultaneous and concurrent process of coding and analysing the collected data (Partington 2000). These two processes lead the researcher through the exercise of theory discovery using the grounded theory method.

A grounded theory study begins with a general opening of a subject area. As stated by Dey (1999, 3) the researcher will usually start with a "general subject or problem conceived only in terms of a general disciplinary perspective". From this initial opening, the study becomes continually focussed towards an area of social concern. Once a data site has been selected, collection of data begins, this is usually in the form of open-ended interviewing and transcription, but can include other forms of data acquisition such as documents and literature. Glaser comments that "all is data" meaning that "exactly what is going on in the research scene is the data, whatever the source, whether interview, observations, documents. It is not just what is being, how it is being and the conditions of it being told, but all the data surrounding what is being told" (Glaser 2001, 145).

After the empirical data have been collected, usually an audio transcript or a document (Glaser 2005), the researcher begins the process of open coding. The grounded theory method uses three levels of coding – *open coding*, *selective coding*, and *theoretical coding* – initially open coding is adopted, this is the stage where the raw data, for

example transcripts, are initially examined and are coded through a process which fractures the interview into discrete threads of datum. These data are eventually collated and accrue to form categories of similar phenomena. The process of open coding examines the data without any limitations in its scope and without the application of any filters, thus all data are accepted and none are excluded. This allows the researcher to look for patterns which may lead to social processes which may be of eventual interest. As the categories begin to fill, those that are most dense become known as *core categories* (Glaser 2001). Through this process of densification, core categories build to become the core focus of theoretical articulation through the development of a basic social process (Glaser 1978, 93). The basic social process will be discussed later in this chapter.

As these core categories become apparent the researcher switches to the second level of coding, known as *selective coding*. Selective coding allows the researcher to filter and code data which are deemed to be more relevant to the emerging concepts. Therefore only the most pertinent passages of a transcript are used and coded, and to facilitate this, interview questions are continuously reformulated to encompass the new and more focused direction of the research.

The final stage of coding is known as *theoretical coding*. Theoretical coding occurs when core categories have become saturated. *Saturation* is both a peculiarity and a strength of grounded theory. Unlike other methods of qualitative analysis which acquire rigour through multiple levels of confirmation or triangulation (Mertens 1998), Grounded theory builds an analytical case by constantly seeking new categories of evidence. Eventually, after a period of data collection, a point is reached where no new

data result from additional data collection. This is the point of saturation: "One keeps on collecting data until one receives only already known statements" (Seldén 2005, 124).

Theoretical coding examines these saturated categories and provides the researcher with analytical criteria which assist in the development of conceptual relationships between categories and their relevance to the literature (Glaser 1978; Glaser 1992; Glaser 2005). As the coding procedure before this phase worked to fracture the data and cluster them according to abstract similarity, *theoretical coding*, along with sorting, knits the fractured pieces back together again to conceptualise relationships between the hypotheses derived through open and selective coding. "Theoretical codes give integrative scope, broad pictures and a new perspective. They help the analyst maintain the conceptual level in writing about concepts and their interrelations" (Glaser and Holton 2004, 9). This is achieved through linking the conceptual outcomes of analysis through a meaningful schema of interpretation. For example Glaser (1978, 1998, 2005) identifies 50 families of theoretical codes to identify what he calls "latent patterns" (Glaser 2005, 5).

The first of these theoretical codes he calls "The Six C's" (Glaser 1978, 74). Using this method of synthesis the researcher will reconstruct the categories according to their causal connection to the developing theory. This concept is illustrated in Figure 2.6 where A is the central item relating to the basic social process, and the six C's provide a methodology for theoretical organisation. The remaining 49 theoretical coding concepts provided by Glaser follow a similar analytical framework, and similarly provide a means for establishing a grounded theory *theory*.

Please see print copy for Figure 2.6

Figure 2.6. Theoretical Coding Example:
"The Six C's" (Glaser 1978, 74)

These stages of coding utilise the process known as *constant comparison* (Glaser and Strauss 1967). As categories start to accumulate and gain depth constant comparison compels the researcher to begin to reflect on the data, and to commence conceptualisation, usually through 'memos', eventually leading to hypothesis and theory: "The purpose of the constant comparative method of joint coding and analysis is to generate theory more systematically … by using explicit coding and analytic procedures" (Glaser and Strauss 1967, 102). "The constant comparative method is designed to aid the analyst … in generating a theory that is integrated, consistent, plausible, close to the data" (Glaser and Strauss 1967, 103). Figure 2.7 illustrates the process of constant comparison. The process does not, however, yield tested theory. It produces a substantive theory which derives from a set of plausibly induced (but not scientifically tested) categories, properties and hypotheses which regard real social

problems (Glaser and Strauss 1967, 104), the validity of which arise through data saturation. The requirement then is not to saturate the research with data through varied and thorough sampling of a large field, but instead to saturate the research with data through varied and thorough questioning of a small field. As Glaser states: "Group comparisons are conceptual; they are made by comparing diverse or similar evidence indicating the same conceptual categories and properties, not by comparing the evidence for its own sake" (1967, 49).

Please see print copy for Figure 2.7

Figure 2.7. Constant Comparison (Glaser, 1967, 1978, 1992, 1998, 2001)

Constant comparison continues until core categories emerge from the data, and no significant new phenomena are reported in the data. As data are being coded, compared, and accumulated to form categories and core categories, an on-going process of sampling takes place, known as *theoretical sampling*, this works to systematically select new participants or data which will guide the researcher to select data samples which are most salient for the research being undertaken.

Theoretical sampling works by selecting subsequent participants based on the information which emerges from the data already coded (Sarantakos 2005, 166). This process provides a means of ensuring that new data contribute to theory development and that they work with the concepts already compiled through a measure of fit and relevance (Glaser 1978). New data are confirmed and disconfirmed to ensure the emerging theory develops rigour and parsimony:

> The criteria of theoretical sampling are designed to be applied in the ongoing joint collection and analysis of data associated with the generation of theory. Therefore, they are continually tailored to fit the data and are applied judiciously at the right point and moment in the analysis. The analyst can continually adjust his [sic] control of data collection to ensure the data's relevance to the impersonal criteria of his [sic] emerging theory (Glaser and Strauss 1967, 48).

There are two main stages involved with theoretical sampling. In the first stage, the researcher targets participants who share minimal differences with regard to the subject under examination. After data from this set have passed the scrutiny of constant comparison the sampling moves into the second stage which commences an enlargement of the sample until differences between participants are maximised. By initially minimising differences the researcher is able to quickly develop categories and determine their properties, subsequent treatments provide the benefit of ensuring that categories have been fully developed and that data saturation is actually occurring (Glaser 1978).

The final result of research using grounded theory as a method of qualitative analysis is a model depicting the *basic social process* – a basic social process is a core category which has been developed through densification and is found to substantially represent a major social process of the phenomenon under study. A basic social process focuses only on those variables that are related to the core category and those which are necessary in "relation to resolving the problematic nature of the pattern of behaviour to be accounted for" (Glaser 1978, 93). It is possible that more than one core category will emerge from the research, if this is the case, the researcher selects one of the core categories to develop into a basic social process and subsequent theory. Selection, in this case, is usually based on the core category which represents the main concern of the participants. The remaining core categories are not developed further, but can be reinstated in future studies.

It is through the articulation and explanation of the basic social process that the explanatory theory will emerge. To qualify as a basic social process the category will "have two or more clear emergent stages" (Glaser 1978, 97). Basic social processes also share other important characteristics: they should be *pervasive*, in that they reflect and summarise the patterns of behaviour which are fundamental to the phenomena, taking into account the moderating variables which work to alter the process. By being separate from a unit based structure basic social processes should be *fully variable* and therefore maintain validity in other settings and structures independent of social unit. Basic social processes are not only durable and stable over time, they are also flexible enough to accommodate for temporal change – or *change over time* – maintaining an interchangeable consistency in meaning, fit and workability through the addition of new conditions and stages which account for the changing environment (Glaser 1978).

Thus, the basic social process is the discovery of a human process that transcends the typical research boundary of ‘social unit’ by examining the social process occurring within that unit. Subsequently, studies revealing basic social processes are not grounded by their research context, but gain a degree of universality (Glaser 1978, 101):

> [Basic Social Processes] are abstract of any specific unit's structure and can vary sufficiently to go on in very different other units. Thus recruitment processes go on no matter what the social unit; people are continually brought into units or eventually the units disappear. As such, their full variability makes BSP's independent of structural units, that is, free of their time and place and the perspective of their participants and fully generalizable as abstract processes to be found anywhere they may emerge.
>
> Full variability and generality also make BSP's transcending of the nature of any structural unit—hence of unit-focused theories. They transcend the boundaries of unit analyses as we understand the general, basic processes which shape peoples lives instead of solely their particular units of participation.

Another outcome is a collection of clearly articulated and conceptualised categories which, once sorted and integrated with relevant literature, become substantial components in the writing up of the research. Figure 2.8 illustrates the methodological approach using grounded theory.

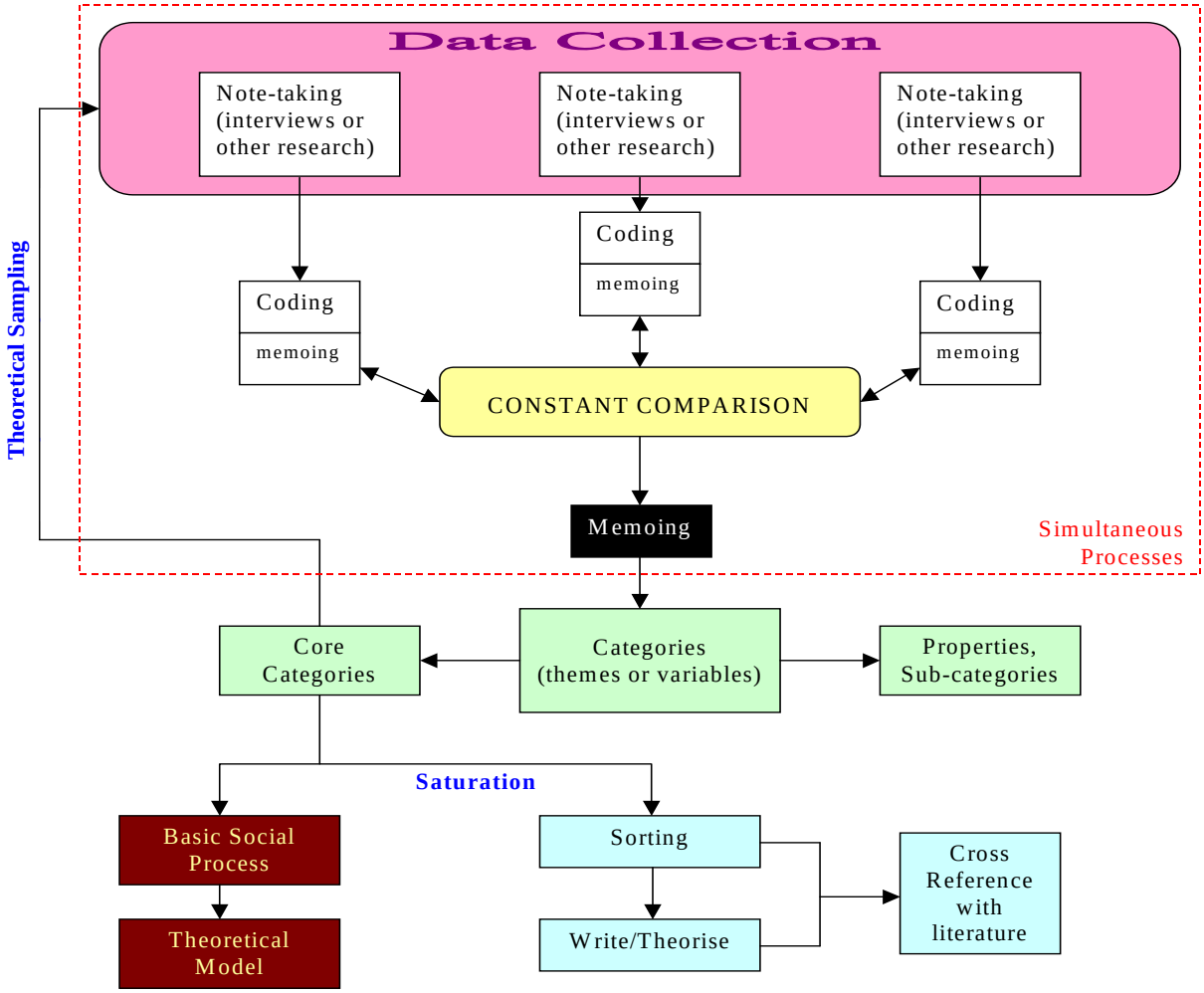


Figure 2.8 The Process of Grounded Theory
(conceptualised summary from Martin and Turner (1986))

2.7.6 Research Design Using Grounded Theory?

The research design adopted in this research is a composite of the designs discussed earlier (see 2.6) in addition to those steps prescribed by grounded theory. An overview will be provided here, and is illustrated in Figure 2.9. This research design will however be more explained in greater detail in the next chapter which discusses the actual research that took place.

The first step in the research design is to select the paradigm of inquiry, as has already been discussed the paradigm selected in this research is symbolic interactionism, which has its roots in the area of constructivism-interpretivism (Blumer 1969). The reason and advantage of this perspective is that Symbolic Interactionism allows the researcher to study, pragmatically, the social phenomenon as it exists, as a form of human interaction, where knowledge and understanding are embedded in the actions and discourse of each participant.

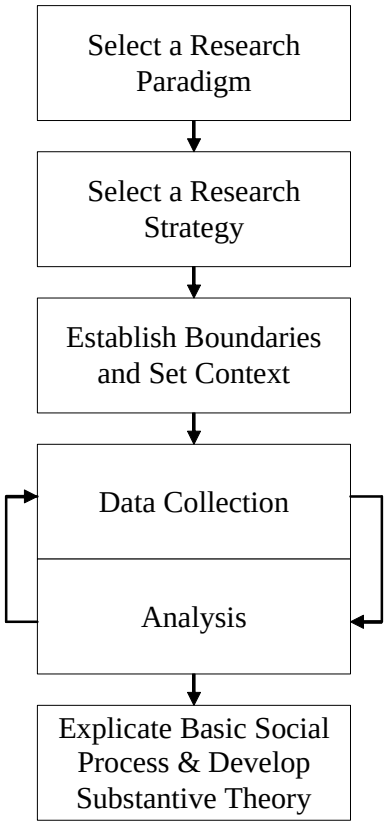


Figure 2.9 The Research Design

The second step is to select a research strategy. As has been clearly articulated in this chapter, grounded theory has been selected as the research method.

In the third step, the researcher should establish boundaries and set the research context. As has been discussed in Chapters One and Four, this study has been limited to research on the management of film production in Australian feature films, produced either locally or overseas. Similarly the context is also discussed in Chapters One and Four, which outlines the unique nature of the Australian Film Industry.

The fourth and fifth steps are the integrated processes of data collection and analysis, and these include the principles of constant comparison and theoretical sampling so important to grounded theory.

The final step in the research design used in this study comprises two interrelated processes, which are fundamental, although not necessary, outcomes of grounded theory. These are the explanation of the basic social process and the subsequent substantive theory that has emerged through this process of research.

2.8 Summary

This chapter has discussed the position and value of grounded theory. Commencing with an overview of the philosophical foundations of research and human inquiry, the chapter explains the evolution of qualitative research based on Denzin and Lincoln's (2000) seven movements, taking us from the early 1900's to the present. From these foundations, a discussion on the assumptions of inquiry ensues, establishing that, based on the work of Burrell and Morgan (1979), there are four primary assumptions that

researcher's must consider, these are: ontology, epistemology, human nature and methodology. Building on these assumptions, the discussion moves to consider three conceptual paradigms: modernism, interpretivism/constructivism, and post modernism, and presents their importance in the exposition of conducting research. Together these enable the positioning of grounded theory within the research continuum, and comparison of this method against other popular methods of contemporary research. From this discussion various research designs are postulated and evaluated, and the method that will guide this research is explained. Finally, the discussion considers grounded theory, why it has been selected for this research project, how it is of value in this study, and how it works as a research method.

The next chapter will add to this chapter by providing the practical application to the methodology. Chapter three will look at the application of grounded theory as it was used in this research project, it will discuss how data were collected and analysed, and what methods were used. It will discuss how categories were found and how the basic social process and the theory emerged.

Chapter Three

THE APPLICATION OF GROUNDED THEORY

3.1 Introduction

Chapter two presented a detailed discussion of the theoretical aspects of grounded theory and provided an overview of the qualitative research framework. This chapter adds to that discussion by outlining the practical application of grounded theory research. This chapter will detail my experiences with grounded theory, and the procedures I used in developing the theoretical model. The chapter contains an account of what I did and why I did it. Its purpose is to provide practical insights of grounded theory so that the reader is able to make an informed judgment as to the overall quality of the research project and to my diligent application of Glaser's ideals.

As this chapter concerns my experiences in the field and my personal application of grounded theory the chapter will make use of first person. Any other rendering would make the work more abstract and difficult to understand. An advantage of the first person here is that it does provide a more subjective view of the research process, and since subjectivity is an inherent component of qualitative research, this strategy is perhaps appropriate. In addition, since I am the researcher and an instrument of the research, my personal account provides greater transparency (Yee 2001). To assist in this, I will explicitly acknowledge my own background and biases. This section will

inform the reader of possible influences which may affect the research and its interpretation, but will also explain how sensitivity to the subject matter was achieved. This is especially important to acknowledge as it can be a difficult middle ground to achieve (Glaser 1978).

I chose to undertake grounded theory research for several reasons. Firstly, grounded theory allowed me to enter the field to discover the phenomena of greatest importance to the participants. I had been floundering around for some time, unable to conceive appropriate research questions which would allow me to undertake more conventional research. Grounded theory provided me the opportunity to get on with the study. Secondly, grounded theory also made more sense to me. The progression of research is logical and practical. The researcher begins with only an idea of the area they intend to research, but as the research gains direction, focus and momentum, the researcher commences a gradual sensitisation with extant literature (Suddaby 2006, 634). However, the literature does not inform the research, it is more a reality check for comparative purposes.

Thirdly, I liked the guiding structure that is provided by grounded theory. I found comfort in my analytical journey using its methods of coding and constant comparison because of its systematic and thorough construction. I also found the principle of theoretical sampling practical and useful. Other methods provide much less structure. Finally, I felt that grounded theory offers the research a much more substantial end product. Most methods are designed to test theory, only a few actually build theory (Glaser and Strauss 1967). I wanted to build theory.

3.2 The Role of the Researcher

In qualitative research the researcher plays a fundamental role in conveying to the public the full meaning of what is occurring in the situation under study. Qualitative research will always have an element of subjective interpretation; the researcher can never be totally removed from the research (Kaplan and Maxwell 1994; Denzin and Lincoln 2000; Mays and Pope 2000; Malterud 2001). Therefore, it is important to identify potential biases which may play a part in the singular version of facts represented in this thesis. By acknowledging researcher biases the work gains a degree of scientific hardiness. In addition, Glaser and Strauss (1967) recommend that researchers enter the field without preconceived or *a priori* ideas of the subject area, of what may be discovered, or where it may lead. However, as many writers have testified (Hettinga 1998; Charmaz 2003), it is very difficult, if not impossible, to totally divorce one's self from the accumulations of knowledge and experience which temper understanding, observation and interpretation.

To be honest with the research and the reader it is important to identify and declare all forms of potential bias (Kaplan and Maxwell 1994). In Sections 3.2.1 to 3.2.3 I have disclosed various influences I feel may have greatest potential for affecting the interpretation and process of this study. This disclosure will do two things. Firstly, it will inform the reader of areas where objectivity may be at risk of not being absolute. More importantly though, it will communicate that I, as the researcher, am aware of these potential biases and have endeavoured to account for them.

3.2.1 Researcher Background and Biases

When conducting qualitative studies, researchers can typically fall into one of two classifications, they can be insiders – *emic* or outsiders – *etic* (Yee 2001). An insider's view is considered more dependable and valid, and closer to reality, but this view is also more subjective. An *etic* view may not gather the same depth of knowledge and reality, but is considered more objective (Warner 1999; Bell, Paul et al. 2000). With regard to the research environment and the research subjects, I have approached this study with an outsider view. I entered the study with little prior knowledge of the Australian Film Industry – I knew nothing about film production, or the management of a film set.

In order to gain some initial knowledge of the film industry and of the jargon used, and to gain some of the requisites for the development of theoretical sensitivity (Glaser 1978) I did three things (the first two of these will be discussed further below – see 3.2.2 and 3.2.3): Firstly, I undertook an initial pilot study, which involved an observation of a short film production for an overseas car manufacturer. Secondly, I interviewed several film producers at a film conference. Thirdly, I spent several months reading relevant film literature (Jones 2005). These activities served to provide me with some basic general knowledge, and an understanding of what is involved in being a film producer, and ultimately enabled me to select an area of interest within which to commence my investigation. Glaser and Strauss (1967) stress that developing a theoretical sensitivity is essential for the proper emergence of grounded theory. As a result, I am conscious of the fine line that exists between sensitivity and prior knowledge that could lead to bias.

On the theoretical side of the research the situation was slightly different. While endeavouring to maintain a position of open-mindedness in all situations my interpretation of the research findings, as they emerged, was at times influenced by my knowledge and experiences. I have had several years' experience teaching and practicing management, as well as gaining an undergraduate degree in management. This knowledge has undoubtedly been influential in my interpretation of the data and so informing the direction of the study when choices needed to be made.

On a more personal level, my background, beliefs and assumptions may also impact on the objectivity I bring to this research and its interpretation. Firstly, I have an engineering background, having spent many years as an Electronics Engineer in Government and commercial practice. This training and experience may compel me to take a different view of the world. Therefore shaping a more analytical and systematic approach to understanding problems, regardless of whether they are social or scientific mechanisms. This perspective, and my personality, also push me towards a tendency to see things as either black or white, on or off. While I have since had several years being educated into the softer side of reality by studying and researching sociology, I am still aware of these constraints on my understanding and interpretation. As a result, I am careful to question results and interpretations which seem to have a binary nature; where possible I try to find the shades of grey.

Secondly, I have had a great deal of business experience, including managing my own company. This experience may have shaped values which I have applied in interpreting the management environments of the film sets and the views of film workers I approached and researched. This experience will have helped me identify

some concepts that emerged in the study and may have influenced me to miss others. I believe my interpretation and analysis is open and unbiased. I have made every effort to protect these findings from prejudice or bias through rigorous application of grounded theory. The codes and categories that emerged did so naturally, and were not forced. As the chronological path of the study unfolds, the various areas where objectivity may have come into question will be highlighted and discussed.

The next section will discuss the early research events I undertook which preceded the main research (which is the focus of this study). While I was cognisant of the themes that emerged during these early stages, and which could have had an effect on the findings of the main study, I was careful to remain objective and to put aside all of these early findings until an appropriate time to integrate them (this is discussed in section: 3.3.7). In the first phase of the research (see: 3.3.1.1) I deliberately entered the field with questions which had no distinct 'agenda'. Instead it was hoped the questions would open up the field of investigation to those areas of social concern as they were perceived by the participants.

3.2.2 Field Observation

In early October 2003, an opportunity was made available for me to observe and interview a film crew while they were working on five-minute corporate production for a Korean Car Manufacturer. The work was intriguing and presented several areas of research interest.

3.2.2.1 Background

The film project was an executive commercial – an infomercial. The executive staff were from Korea, there was an Australian based Korean national acting as liaison between the Koreans and the Australians. The cast and crew were all Australian. The filming took place in three locations in and around the Sydney CBD. The day began at 6.30 am at a site near Martin Place in Sydney. The crew arrived first, about 90 minutes before the cast, and they immediately began to set up their equipment according to instructions received the previous day.

I quickly tried to insert myself into the work environment by providing manual assistance where I could. When asked, I said I was doing a study of the Film Industry, but did not elaborate any further. The purpose of my study, on this day, was merely to collect exploratory data, *to test the waters*.

I engaged only with the crew, of whom there were seven in total:

- The Grip – who is responsible for moving the camera – and one assistant,
- The Gaffer – who is responsible for the lighting – and two assistants, and
- The 'Water Guy' – who produced the rain effects – and one assistant

Of these, I observed all, and held conversations with six, except the gaffer, who was reserved and aloof, and with whom conversation was difficult.

3.2.2.2 Issues

The first driving concern of these film workers I observed developed from what could be considered a very base need (Maslow 1954), and this was the crew's desire to be fed, and surprisingly a large amount of angst was created whenever the food and drink

was not forthcoming. Discussion turned to topics of a rebellious nature, and a collective feeling of disgust and dismay soon took hold. This situation repeated itself a few hours later when lunch was also not provided on time (afternoon tea was, fortunately, on schedule).

Another issue, and something more upon the lines of what I expected to find, was the issue of casualisation – "casual employment is defined by the absence of entitlements to both paid annual leave and paid sick leave" (Wooden 1998). The term 'casualisation' is often associated with insecure employment, irregular hours, intermittent employment, and low wages (Basso 2003). This issue was, in the first instance, evoked by me when I queried the crew about their work experience, but was later brought up again by the grip's assistant when he received a telephone call regarding a personal financial problem. There were several concerns among the crew regarding casualisation:

- The most important (and most obvious), were the privations caused through the unstructured work conditions, and the lack of predictability regarding income. The workers were not easily able to obtain personal finance, and had problems meeting existing financial commitments.
- Another issue was the irregularity of working hours, which seemed to strain personal relationships.
- Selection and on-the-job training was another area of concern. The only way to get a foot into this industry is to firstly know someone who is in a position of influence. The next step is to learn the skills of the job, this often entails working on jobs for free until one's level of skill is sufficient to work reliably and unsupervised. However, a big problem that goes along with this is 'exploitation', where less scrupulous employers take on green labour with the stated intention of 'paying you on the next job', but never in fact engaging that person for that 'next job' which pays. Due to the great supply of labour

coupled with a low demand plus the limited recruitment and the attractiveness of the industry this practice seems often to go unchecked.

These issues of casualisation seemed to add to the tension and anxiety of the crew's already stressful working life.

Another situation which arose was related to inter-cultural working relations between the Australian crew and the Korean executive. During the filming a sign needed to be attached to a building. It weighed approximately 30 kilograms, and presented a huge sail to the wind (which was quite strong at the time). The executives wanted to attach the sign with double-sided sticky tape, and requested this be done, without any concern to injury or occupational health and safety, not to mention public liability (the sign was positioned over a public side-walk, with pedestrians walking by). This, I was told by several of the crew, was typical of the many problems which occur due to different working styles and different cultures. Along these lines – but a problem of a different nature – is the way that payment was negotiated. With most film projects a fee is negotiated prior to commencement of the job, but in this case the bill was negotiated after completion, and I observed the size of the potential bill growing as one bad experience led to another. Subsequently, the invoice varied, not only according to the cost of resources, but also according to the treatment the crew received at the hands of the executives.

The day ended at around 7pm. The actors dispersed, the crew hit the pub, and the executives headed for the airport.

This first experience of the film industry opened up a few subjects for potential investigation. I gained an understanding of the structure of work and hierarchy, and the responsibilities of staff, and an understanding of some of the problems that workers face. Most striking was the issue of worker equity. The story from the young Grip struck a chord with me when he complained about irregular work, low income and high bills. Later during my interviews with other members of the Australian Film Industry this same theme resounded time after time: 'The work is hard; I am poorly rewarded; but I keep working'. A connection eventually emerged between this early research and the emergent analysis in the areas of motivation and career commitment.

Another issue which emerged during this early stage was that of job selection and exploitation. It seemed that the Australian Film Industry wrote its own rules of recruitment and selection which differed to that which was my understanding of the rules governing these processes. I thought that this may present an interesting opportunity for research.

This exposure reinforced my enthusiasm to continue to research in the Australian Film Industry. The Industry had the potential to provide an interesting research context with sufficient issues and concerns to fuel a larger research project.

I believe that as a result of this experience I became sensitive to issues regarding worker equity, commitment and motivation. This field observation was instrumental in building a level of sensitivity which enabled the interpretation of otherwise disjointed data and led to the emergence of two core categories – those of career commitment and motivation.

The intention of this exploratory fieldwork was to get a feel for the industry. It resulted in my feeling that my future research should commence with producers, as these people are at the top of the management structure, as far as the crew are concerned. Even though themes had emerged through this empirical engagement, I was determined not to let them bias my research and decided not to begin my research by looking for evidence in support of these themes. Instead I decided to open up the research to any issue in the area of film management.

3.2.3 Pilot Interviews

Shortly after conducting the field observation above, I attended a film conference (SPAA Fringe 03 – Screen Producers Association of Australia). At this conference I was able to learn more about the film industry and how it operated, along with an introduction to many of the "concerns" (Glaser 1967) of film workers. I interviewed twelve film producers. These spanned the continuum from successful and experienced to those who were new to the industry and just beginning their film production career. In addition, I interviewed one very successful executive producer who was a key note speaker at the conference. These interviews were all unstructured and informal (except the interview with the executive producer which was structured and formal).

The information that I acquired through these interviews, in addition to the knowledge I gained as result of my attendance at the various presentations during the conference, provided a rich source of data. This accumulation of data confirmed that this area of study would be interesting and appropriate. As a result of these pilot interviews and the previous field observation a number of concepts were already revealing

themselves. I felt that with further analysis and investigation these might reveal themes that could guide future interviews.

3.2.3.1 Background

The conference, SPAA Fringe, is designed to provide an affordable opportunity to educate and assist the increasing number of low budget and emerging independent film and television makers. Delegates attend Fringe to network, meet like-minded people, pitch ideas and gain development opportunities.

The interviewees at SPAA Fringe could be divided into two categories – participants and delegates. The participants were generally young and relatively inexperienced filmmakers, with usually one or two completed film projects under their belt. These people were able to provide me with a better understanding of the particular difficulties they face when they are managing a film project. The participants that I spoke with were, without exception, from very small companies, with little or no funding. Their companies comprised only a small number of 'colleagues' who were mainly sought from personal relationships. As such their management dynamics were very different from those conventional models with which I am most acquainted, and from those which I expect to study (small to medium sized enterprises). The areas that these people saw as problematic were mainly limited to funding and cost management.

The other half of my interviews were conducted with the delegates and speakers. These are usually those industry figures who have 'made it'. They are generally very successful in their chosen field, and tend to play a 'role model' figure for the participants. I found that these people were especially valuable sources of information

for two reasons. Firstly, they held some expertise in their areas of excellence, and therefore were able to provide confirmatory substance to some of the industry problems which were found during the field observation, as well as some emergent issues from this conference. More importantly, it was hoped that these people would be in a position to provide access into the film industry for further empirical research. I met with several delegates, all of whom were encouraging and supportive of my proposed research.

3.2.3.2 Issues

The conference was a valuable exercise. It put me closer to the mindset of my research subjects. I was able to become more sensitive to their world, its issues and concerns. Also, I was able to gain a feel for the big picture; a context for their collective goals, strategies, and business plans. I was able to grasp ideas of some areas of difficulty or challenges which the industry faces. For instance, the immense dependence on networking and relationship management, and associated with this, the need for communication skills (especially challenging in this a very creative and self-indulgent industry). Another clear area of concern I found was cost management and the need of producers to manage their projects efficiently. While the conference tended to focus on bottom line issues, this did not negate the importance of managing top line areas such as project efficiency and human resources.

An interview with one of the key speakers was of particular interest in regard to my theoretical sensitivity. Our conversation revolved around a discussion on the merits of digital production – which was a key topic of interest at the conference. During the

interview ‘Paul’ (assigned pseudonym) raised one very important issue which would later emerge in the study:

> People are free to do this, or not do it, and if they can't pay the rent and put bread on the table they’re insane to keep doing, and nobody’s holding a gun against their head and saying you have to be in independent film. Only people that are compelled to do this should be doing this. No rational sane people should apply. So you have to be a lunatic to start with, and then you’re compelled to do it, and you try to succeed at it, but there’s no way on paper you’d say well I could be a teacher, I could be a doctor, I could be a lawyer, I could be a whatever … a journalist, that anybody would ever look at this as a sane choice.

He continues:

> I’m sure people get exploited, but they’re exploiting themselves first, and they’re doing it ‘cause they have a goal which is to continue to work in this world, and to learn and have experience and to make contacts (Paul_Executive_Producer 2003).

In this conversation Paul raised a very important issue that was later to coincide with this study’s emerging theme of ‘equity’. In this conversation, Paul was alluding to the notion that working in film is not usually a sensible economic choice. However, people will work in film because of other perceived intangible benefits – eg experience and contacts. This continuing theme foreshadows what will emerge as the basic social process of commitment, which is driven by the same apparent inequities as stated by Paul, and others encountered in the field observations.

3.3 The Major Study

Following on from the preliminary work discussed above, the core Grounded Theory research began in earnest with the first interviews held in September, 2004. While I had identified several issues that had emerged in the earlier work (worker equity through poor income and casualisation, and the intangible benefits that can be found in film work). For this, the major component of research, I needed to enter the field with as open a mind as possible, and not to adopt any of these themes into my line of discovery. I adopted this strategy so that I could allow themes, and eventually a basic social process, to fully emerge without forcing or filtering. I therefore commenced the research with a focus on discovering 'what are the concerns of a manager when managing a film production'. (This questioning strategy will be covered in more detail below – Section 3.3.1.1.)

Table 3.1 lists all of the interviews used in the major study (including the transcript of 'Paul' from the Pilot Interviews). Selection of the first two participants was based on an introduction from the University of Wollongong's film office (Film Illawarra). The Manager of Film Illawarra provided me with a list of five potential participants. I was able to contact two of these (the other three either could not be contacted or were working).

Interviewee	Profession	Type	Source of Data	Date of Record	Pseudonym/ Citation
A	Crew	Observation	Primary	11/10/03	(Crew 2003)
1	Executive Producer	Interview	Primary	14/11/03	(Paul 2003)
2	Producer	Interview	Primary	01/09/04	(Jim-Producer 2004)
3	Producer	Interview	Primary	01/09/04	(Sara-Line-Producer 2004)
4	Producer	Interview	Primary	14/10/04	(Phil-Producer 2004)
5	Producer	Interview	Primary	14/10/04	(Alice-Producer 2004)
6	Production Manager	Interview	Primary	24/02/05	(Vera-Production-Manager 2005)
7	Production Manager	Interview	Primary	04/03/05	(Lyn-Production-Manager 2005)
8	Gaffer	Interview	Primary	10/03/05	(Simon-Gaffer 2005)
Al Clark	Producer	Biographical Account	Secondary	1999	(Clark 1999)
Jane Scott	Producer	Interview	Secondary	1988	(Shand and Wellington 1988)
Greg Ricketson	Production Manager	Interview	Secondary	1988	(Shand and Wellington 1988)
Colin Fletcher	First Assistant Director	Interview	Secondary	1988	(Shand and Wellington 1988)
Steve Andrews	First Assistant Director	Interview	Secondary	1988	(Shand and Wellington 1988)
Gillian Armstrong	First Assistant Director	Interview	Secondary	1988	(Shand and Wellington 1988)

Table 3.1 Table of Transcripts Used

Introductions were necessary as these people were generally high profile and were also accustomed to working unusual hours. It was both courteous and convenient to secure an introduction before contacting each of the participants. Following the guidelines of Theoretical Sampling (Glaser 1978), each participant was asked to recommend a number of people who would potentially satisfy my expected needs for theoretical sampling and densification. After analysis I would determine which of these potential

participants would be most suited to my research by examining their biographies and filmographies. Through this examination of the history and experience I could determine whether they would be suitable for my research according to what I thought they could add to the study in relation to the data I was obtaining. When I had determined which of the potential contacts were most useful I would ask the person I had interviewed if they could contact this person and introduce me. This did not work in all cases – due to various reasons, usually because the person was busy working – in these cases I would ask for an introduction to my next preferred participant, or the next (I only had to go to this third level once).

Table 3.1 lists these participants and provides a chronological record of their interview. Secondary data, comprising interviews of film workers conducted by other researchers, are used to augment this list. Glaser and Strauss (1967) recommend the use of secondary data to support a Grounded Theory study. These two data-types are indicated in the table under the column 'Source of Data'.

3.3.1 Initial Interviews

The first two interviews were held on the same day with two film producers in two separate locations. These initial interviews went from 90 to 120 minutes each, both yielding rich information. The data were of such high quality that nearly all of it was used in the study. The producers were also very enthusiastic about my research and their input into it, and were easy and pleasant to interview. Interviewing them, and all of the subsequent film workers made my work easier and enjoyable.

After these first two interviews, subsequent interviews became progressively shorter as the study progressed, with the final interviews running just short of one hour each. Glaser and Strauss (1967, 75-76) explain that it is customary for interviews to run this way:

> At the beginning of the research, interviews usually consist of open-ended conversations during which respondents are allowed to talk with no imposed limitations of time. … Later, when interviews and observations are directed by the emerging theory, he can ask direct questions bearing on his categories. … Thus, the time for any one interview grows shorter as the number of interviews increases.

This reduction in time and increase in focus can be seen in the formulation and evolution of questions – see Tables 3.2, 3.3 and 3.4 – and will be discussed in more detail in the section 3.3.1.1 which follows.

I commenced with producers because, as mentioned earlier, it is the producer who actually manages the film set. The need for this choice came from my field observations (see 3.2.2 and 3.2.3), and especially the pilot interviews. As I really wanted to understand how film workers work and how the film business operates, I thought the producer would be the most appropriate person to start with.

The first two producers, Jim and Sara (assigned pseudonyms), were each asked the same set of questions. These questions were open-ended and allowed for significant prompting and focussing. Table 3.2 provides a list of these questions. Section 3.3.1.1 explains the rationale used in question design. Although the questions were the same, my questioning varied slightly with each interview due to variances in probing as a result of the different information offered by each participant. It was also expected that the questions would change over time as the categories, processes and problems

emerged. Glaser advises that this is the best method to use with grounded theory: "The GT researcher is free to vary questioning as he follows the emergent problem, the emergent codes, the core variable … The routing of sampling and the content of questions is based on grounded deductions from the induction or generation of theory" (Glaser 2001, 175).

OPEN-ENDED QUESTIONS.

1. In your opinion - what makes a good film?

This is a broad question, which includes all aspects of production, including creative. Through this question I am hoping to get a sense of where this person stands, and their possible influences/biases. [As well as a few leading comments.]

2. What is the most difficult/critical aspect of filmmaking?

If necessary prompt with: scheduling – budgeting – communications – cast/crew relations – production management

This is a very direct question, I am hoping to learn what areas of the process this person finds impacts the most on the production process, which may lead me to other areas for analysis/focus.

3a. What was the most difficult film you had to manage?

3b. What made it so difficult?

4a. How much reliance does your position or function place on management experience or knowledge?

4b. Which of these skills do you feel is required most?

4c. Do you think any of these skills need strengthening?

I am hoping to learn about some of the more obvious and acknowledged management problems, this may also steer me in a new and more focused direction.

5. Are there skills unique to the function of <producer> that are difficult, or rarely, attained?

This is to validate the findings from the above questions.

6. How does the relationship between you and the production company/studio/investors/sales agents etc affect your ability to complete the film efficiently/effectively?

This question asks the extent to which the producer has his or her hands tied by the 'others', those external to the production.

Table 3.2 Initial Set of Questions

During the interviews a digital voice recording was made, along with notes which enabled me to recall certain expressions and body language that would convey information pertinent to the participants' intended meaning. For example, in response to a question on the importance of communication, Sara responded by saying:

> Um, I think communication is a really, really important skill. And a lot of … I mean I'm not going to claim that most producer's don't have that, but I think being able to talk to people on a human level is vital and to listen to what people say. I mean that's one of the main skills of producers. Listening to what everybody has to say… (Sara-Line-Producer 2004).

During this part of our conversation she became very animated, she raised her voice a little, and looked at me more directly. I interpreted this to mean that this aspect of her job was very important to her. Similar notations and allowances were made through all of the interviews to enable me to further interpret the information that was conveyed during the meeting. This is similar to what Glaser terms as listening "with a big ear", meaning to use all avenues of interpretation (Glaser 2001, 175).

3.3.1.1 Design of Questions

The strategy of initial questioning was to open up the research to discover what concerns these producers had as managers of the film production. Initial questions, therefore, were designed to elicit information which would open up their world and yield personal insights into the working life of a 'movie producer'. From here I hoped I would see the emergence of concepts that could help me identify the participants actual 'concerns'.

Table 3.2 exhibits the questions which were used during this stage and the reasoning behind the design of each question. In general, the questions started with a very open

perspective, but they tended to address more management-specific areas as they progressed. For instance, the first question: “1. In your opinion – what makes a good film?” was designed to discover if there were important management aspects for this person. From here I hoped to understand more about the participant and to learn what they thought were the more important elements of film production. The second question: “2. What is the most difficult/critical aspect of filmmaking?” is a little more specific, but still retains an open, undirected focus. This question again prompts the participant to comment on what they think is important, but this time seeks to frame the response in a more extreme perspective. The third question comprises a pair of questions: “3a. What was the most difficult film you had to manage?” and: “3b. What made it so difficult?” This question endeavours to capture similar information to questions one and two, but tackles the response from a different direction. This question has been designed to complement the first two and to retrieve information that the first two may have missed.

The remaining three sets of questions are more specific to the understanding of management issues. These questions did not follow any particular theme, but instead hoped to open up the various management issues for voluntary discussion by the participant.

All of these questions were designed to be free from the biases I declared earlier. They were not influenced by my studies in management or the preliminary work I carried out. Instead it was expected the questions would provide an objective entry into the discovery of management practices in the Australian Film Industry.

3.3.2 Open Coding

Almost immediately upon completion of the two interviews I transcribed them and began coding them using qualitative data analysis software called NVivo 2.0 (QSR International Pty Ltd 2002). It is important to begin this parallel task of collection and coding in a timely and synchronous manner to ensure a structured discovery of data which more easily illuminates emerging themes and potential areas of enquiry (Backman and Kyngäs 1999).

Observing the tenets of Grounded Theory, data were coded following the prescribed process of open coding. This involved systematically reading and considering every comment made by each participant in an effort to find similarities between concepts, then coding these according to their meaning and relevance to the study. As this was my first set of interviews, I was interested in all the respondents had to say, and as a consequence coded everything (Glaser 1978). At this stage I was unable to identify the data which were not relevant to the emerging concepts.

Glaser has proposed researchers observe certain rules when conducting open coding (1978 2001, 57-60). According to these rules, while coding, I did the following:

1. I continually asked myself these questions:
    a) What are these data a study of?
    This helped me to keep my mind focused on the original intent of the study, while allowing the emergence of themes and categories.
    b) What category or property of a category, or part of the emerging theory does this incident indicate?

This helped me to maintain a focus on coding which would enable the formulation of emergent theory.

c) What is actually happening in the data?

With this question I was able to inquire of the participants, through the data, what they are actually experiencing, what is their concern, what is the basic social process.

These questions were employed continuously to ensure that coding maintained focus and objectivity. Of particular benefit was *Rule 1(c)* which maintains a level of engagement between the data and the researcher ensuring that the words of the respondents are not only read, but also interpreted and understood in light of the big picture and with the concepts that are emerging.

2. I analysed the data line-by-line; constantly coding each and every part of the extract. By doing this I was guided to examine the data minutely and comprehensively, so that every angle and every potential development could be investigated. As a result of this rule, data analysis took a long time. At times a simple paragraph could take me over an hour to fully analyse and code. Figure 3.1 provides an example of this type of coding.

3. I coded the research myself. Glaser (1978) says this ensures that the researcher is able to maintain a productive focus on the work as it becomes clear. Having others do the coding reduces temporal feedback and renders the clarification of categories more difficult.

4. A very important step which I was constantly mindful of was to always interrupt the coding to memo an idea as it emerged. As I read extracts of transcript during coding, thoughts and question would come to me constantly. It would have been easy, not to mention faster, to put these thoughts aside while I continued the task of analysis. However, I disciplined myself at the very early stages to record every thought and reflection as they occurred. I made notes in my research journal, and through NVivo I made annotations and memos wherever appropriate. I later found these reflections invaluable as I tried to make sense of the data; of what the participant was saying; what areas were

densifying; and what areas needed further clarification. (Memoing is discussed in more detail in section 3.3.3)

5. Glaser (1978) says it is important to concentrate on the empirical data which are specific to the study, until categories have emerged. By moving beyond the initial boundaries and opening up the study too early the researcher may never allow the categories to emerge. This rule is in place to ensure sensitivity. It would be premature to consult literature or other perspectives if the core categories have not fully emerged. Cognisant of this potential for bias I immersed myself in the data, and did not consult literature until after the core categories had emerged and the basic social process had been identified. Thus I ensured that I remained within the confines of the substantive area of my study.

6. I was also careful not make assumptions based on face variables, eg race, sex, social class, skin colour, etc.

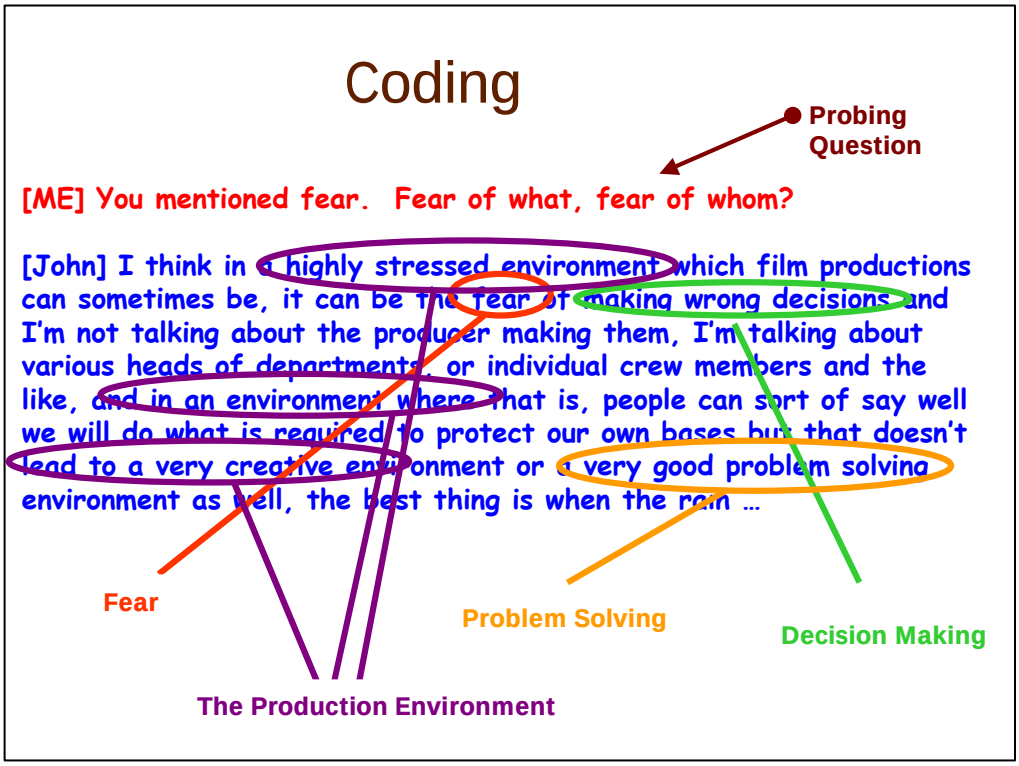


Figure 3.1 Coding: An Extract from an Interview with John

Open coding involves taking the transcribed text and fragmenting it into pieces of relevant datum. In the example in Figure 3.1 a passage of text is displayed. From these data, all potential categories are coded. In coding this transcript I created a category titled "The Production Environment" the sentence containing the words: "*I think in a highly stressed environment which film productions can sometimes be …*" was stored in this category as a node. The next category was "Fear", which was coded *in vivo* from the text. As coding progressed I continually compared new phrases from the data with coded phrases I had already interpreted. Where data appeared relevant, they were either added to existing categories (as with *"in an environment"* and *"a very creative environment"*) or they were used to create new categories (as with *"making wrong decisions"* and *"very good problem solving"*). In addition to these categories, I coded the following categories from this passage: "worker emotion" and "defensive behaviour".

Through coding I was able to accumulate data into categories which were most relevant to the study. Where data accumulated most densely I started to focus in on a core category. This process is discussed below in sections 3.3.4 and 3.3.5.

3.3.3 Memoing

As data began to accumulate into categories, I needed to reflect on what was emerging. This process of reflection was greatly enhanced through the use of memos. As categories fill through constant comparison and constant reflection memos start to become rich and reflective. Memos are an important part of the grounded theory process. In this case they enabled me to become reflective very early in the research, while there was still time to fine tune data collection. Glaser refers to memoing as "the

core stage in the process of generating theory, the bedrock of theory generation" (Glaser 1978, 83)[1]. Memos have four basic goals: they should develop ideas and codes, these ideas should develop freely, should be stored centrally, and should be sortable (Glaser 1978, 83).

When recording memos, researchers should reflect on the data, but should not limit their reflection to just the data. Everything is an important reflection. The important thing is to write down everything – no matter how bizarre or nonsensical – and to interrogate one's feelings and thoughts constantly. Martin and Turner describe this style of writing as a free-flowing style which is free from any self-editing (1986, 151).

In my case, I would question what the participants were telling me. I would comment on inconsistencies and discrepancies in their stories. I would note when they were more or less passionate in their narratives. For example, the first producer I spoke to was talking about his most recent production (quite a well known and controversial film) and when he spoke about the difficulties he became very passionate about 'how' and 'what' the crew did to overcome these difficulties and how he was in awe of their energy, creativity and drive. This higher level of passion in his narration was noted and included in all associated codes and categories. This later became a very important notation which was observed in other producers when they regarded a similar situation.

During the process of constant comparison I accumulated a significant amount of data. Continuing on from the example above, the category 'Fear' (see Figure 3.1) was

[1] Emphasis original

combined with others at a higher level of abstraction (Martin and Turner 1986, 147) to become: “Controlling the Fear of Collaboration”. One of the memos for this category is illustrated in Figure 3.2. In addition to the reflective annotation, my actual memo includes extracts from the transcripts, which support my observation and reflection. These anecdotal comments that I added to the memos provided excellent support and evidence for the eventual explication of the basic social process and associated substantive theory.

Memoing

Category: Controlling the Fear of Collaboration

10:36 pm, 4 Sept, 2004.

There seem to be two areas emerging where participants and workers tend not to want to collaborate.

The first is self-preservation, there is an abundance of pressure and stress, and departments tend to want to avoid owning additional responsibility and limit focus to only their small part of the big picture.

The second occurs when the Director, as the most influential member of staff makes demands on people and resources.

In both of these cases its important for the Producer to maintain control of the staff, to ensure there is adequate communication, and problems are properly discussed and resolved.

Figure 3.2 Memoing: a Reflection Following the First Two Interviews

3.3.4 Constant Comparison and Abstraction

As I have discussed in the previous chapter (refer to: Section 2.7.5 "How Does Grounded Theory Work?" and Figure 2.7 "Constant Comparison"), the process of constant comparison occurs continuously and throughout the study. New data are compared to data already collected; new categories are compared with categories already established; and new interview questions are compared with the old questions and realigned with the continually focused direction of the research (Glaser and Strauss 1967; Glaser 1978; Glaser 2001; Charmaz 2003).

An important part of this process, especially with regard to categorisation and memoing, is the level of abstraction. During coding, I sorted my data into various categories; in some cases multiple categories were used for the same discrete piece of datum (Martin and Turner 1986, 149). When allocating extracted data into categories I followed the advice from Turner (1981) and avoided using generic titles. Instead, I conceived titles which were abstract enough to represent the unique information the data were describing. According to Turner (1981), titles can be "long-winded, ungainly or fanciful" but it is crucial that the label "fit the phenomenon described in the data exactly" (Turner 1981, 232). An example of this process is described below, and is also illustrated in Figure 3.3.

In attributing titles the categories are conceptualised and in some cases subordinate categories (those which are below the category in a tree – see Figure 3.3) are subsumed into a larger category. This process of conceptualisation uses a method of abstraction (Martin and Turner 1986) to bring relevant categories and concepts together. Martin and Turner (1986, 149) say that the level of abstraction should be high enough to

provide coverage of very similar phenomena, and low enough to remain explicitly descriptive.

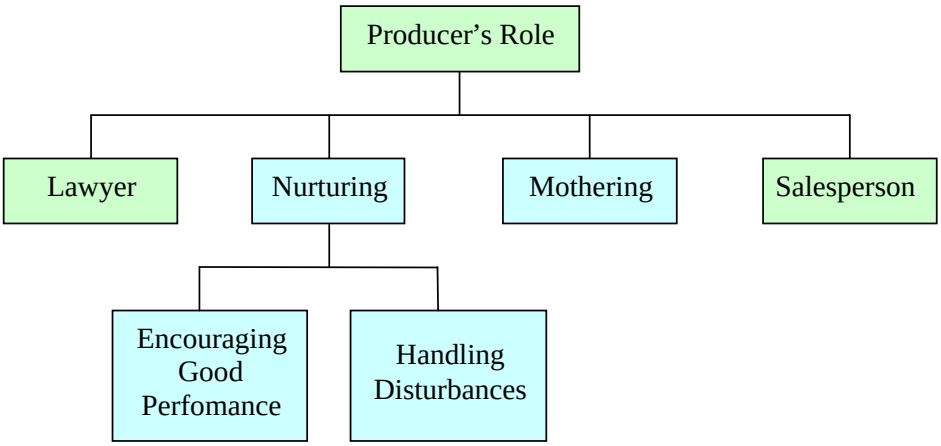


Figure 3.3a. The original categories – before abstraction

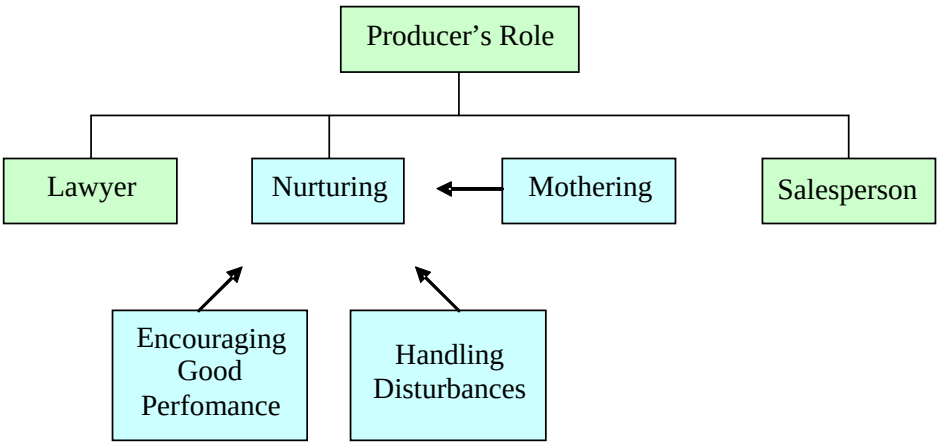


Figure 3.3b. The categories that will be subsumed during abstraction

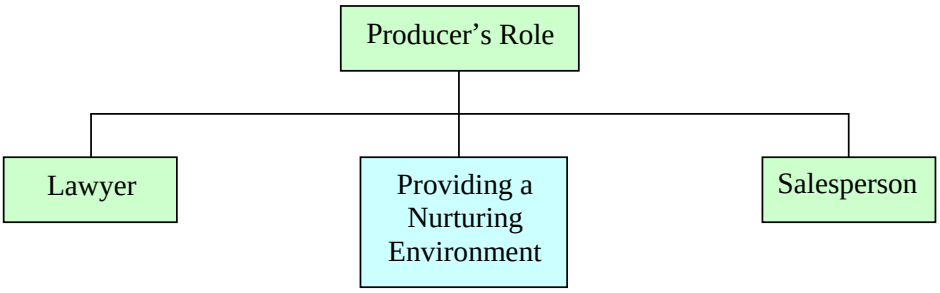


Figure 3.3c. The new categories after abstraction

Figure 3.3 (a to c) shows how abstraction brings together related categories. In the first part of the Figure – 3.3a I have identified four categories which contain similar or redundant information. These categories are brought together (Figure 3.3b) and the new category 'Providing a Nurturting Environment' is re-titled to reflect the data which it contains (Figure 3.3c).

Over time, I found my categories would build in both breadth and depth, but this did not happen all the time. In some cases new data did not add to any existing category. Instead, they would necessitate me creating new categories to explain this new information. All the while, applying 'constant comparison', I read and re-read the categories, their data and their memos to extract from them the central concepts. These central concepts were derived through higher levels of abstraction by this method of looking at the data to find themes and commonalities which would capture the ideas or phenomena described by my memos (Martin and Turner 1986, 147).

This process of constant comparison was employed throughout my analysis from initial open coding through until the literature were integrated at the stage of theoretical development. In the case of these first two interviews, I compared data during the process of coding within interviews and between interviews. The goal was firstly to compare selections of data to each other to gauge their similarity or dissimilarity, and then to compare them to existing categories to look for fit and whether the data were confirming or disconfirming the existing data. For example, in the first interview Jim says the following:

> Really you're the chain of command, it's very hierarchical in many instances although there are some contradictions to that and that is particularly the director/producer role which is something that throws the whole hierarchical thing out of kilter to a degree, but it is very much there.

During open coding, I coded this statement into three categories. Firstly, into 'Hierarchical Structure' because Jim is making reference to the chain of command and the hierarchy. Secondly, into 'Director-Producer Dichotomies & Relationships' because Jim is commenting on the fact that while he is at the head of the hierarchy, the Director is a contradiction to this structure. Finally, into 'Influences of the Director' because the Director has a level of autonomous influence over the management of the film above or in addition to that of the Producer.

By looking at a later statement from Jim we can see how constant comparison works:

> The Director is doing their part and wants to realise the film, the producer knows what the film is that the director is out there to achieve, but the producer has to then allocate resources on an overall basis …

In addition to other categories, this was coded into 'Director-Producer Dichotomies & Relationships' because Jim speaks of a conflict between the roles of the Director and the Producer where each wants access to the resources in different ways and for different reasons. Here we can see that the process of constant coding works to analyse the nature and meaning of decontextualised code to determine its meaning and then to recontextualise it with other relevant data to ensure an appropriateness of fit with accumulating categories of meaning (Richards 2002).

3.3.5 Results from the Initial Interviews

The purpose of these first two interviews was to provide an overview of the management processes in the Australian Film Industry, and to provide a basis for the next, more focussed, phase of research which would permit me to look at more specific problems within the Australian Film Industry. My findings in this initial phase revealed the overall management process that seemed to differentiate this industry from others, as well as illuminating areas which created concern for the participants. Figure 3.4 illustrates the complex structure of categories that was built from these initial interviews. The area which created the greatest research depth, and therefore presented a more pressing need for further investigation, was the area related to 'Managing the Production'.

Although this concept developed through a process of emergence, it may not have been the case had non-managerial issues appeared. As discussed in Section 3.2, I had a deliberate intention to move my research in a 'management' direction as this was the area in which I wanted (my supervisors might say *needed*) to study. I was not concerned about which areas of management would emerge. Indeed, I undertook steps through analysis, concept development, theoretical sampling and question design to ensure I would stay objective and open to all themes that would emerge. As can be seen in this first stage of analysis – Figure 3.4 – other non-management themes could have emerged as central concepts as they were raised by the participants. For example: 'creative influences' – which is arguably more in the theoretical area of creative arts – was a key area of inquiry at this initial stage. However, I did not have to force my study into an area which did not naturally emerge. As a result of this first level of

analysis there was a much greater preponderance of data – through both breadth and depth – to support the emergence of 'Managing the Production' as a major concept and a central concern of the participants.

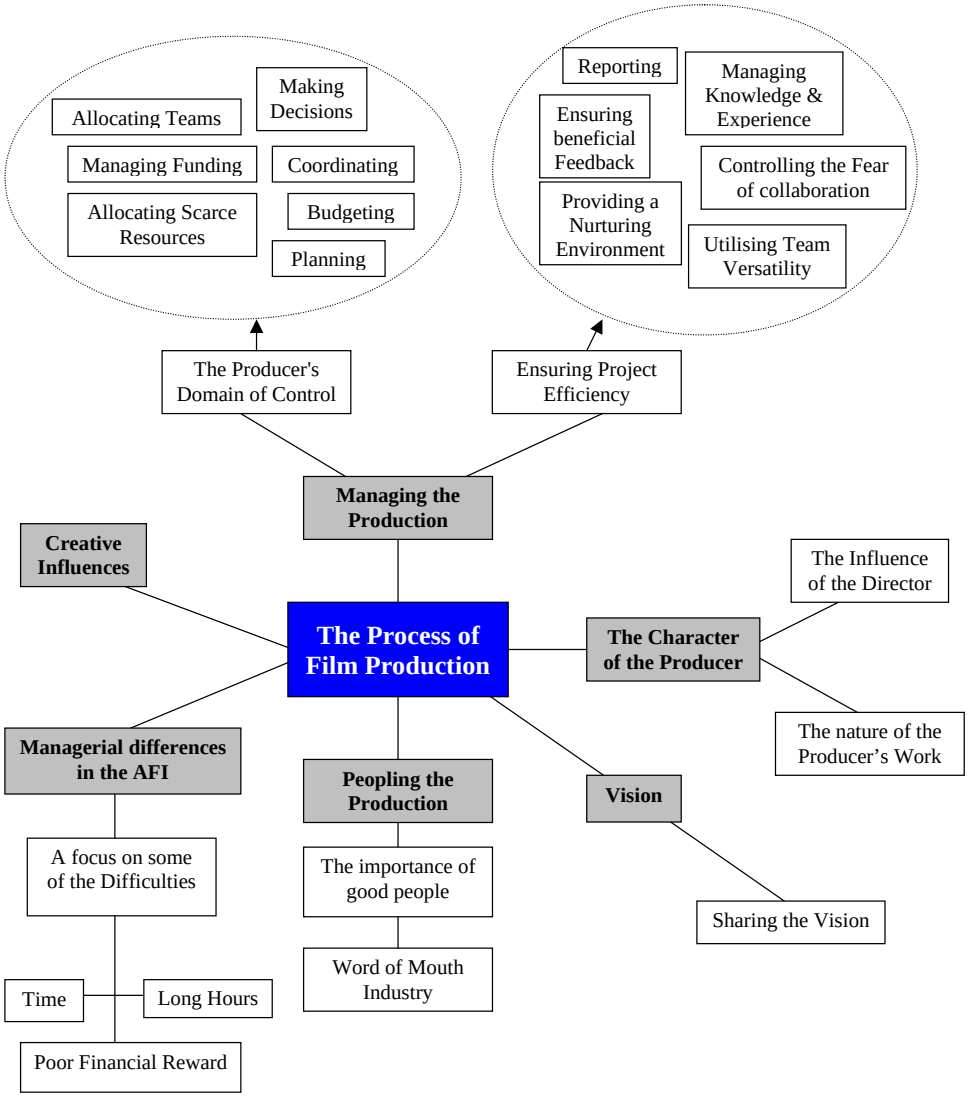


Figure 3.4 Results from the First Two Interviews

The next set of questions was developed to explore this area more thoroughly. Glaser states that limiting a study to certain areas and groups early in the research is useful:

> Because the sociologist who wishes to generate theory cannot state beforehand how many groups he [sic] will study and to what degree he will study each one, he cannot say how much time his [sic] project will take. But he can state the type of theory, substantive or formal, that he wishes to generate, and give the geographical areas where he will study certain kinds of groups (Glaser and Strauss 1967, 74).

3.3.6 Second Set of Interviews

The second set of interviews was also completed as a pair. In these interviews Phil and Alice (pseudonyms) were interviewed at different locations and times. Table 3.3 provides a sample of the questions I asked in this second round of interviews. By comparing the two tables (Table 3.2 and Table 3.3) it can be seen that the second set of questions are very different from the first. This is due to my process of theoretical sampling; in grounded theory both the choice of participants and the questions are continually refined to make the most of the available data (Glaser and Strauss 1967, 70).

In this second round of questions I placed greater emphasis on the emerging area of social inquiry – 'Managing the Production'. The questions in Table 3.3 are much more specific. These questions ask the participant for information on how they communicate (Q1), how they manage their human resources (Q2), how they would describe the environment they create to support staff (Q3), and for any variables in their management environment (Q's 4 & 5).

1) What can you tell me about communication on and off the set?

Probes

a1) Is there a structure?
a2) How is it established?
b) How can you ensure the vision is being communicated?
c) How do you know that communications are working/are effective?
d) Is it important to have honest and timely feedback? How?
e) What can prevent or impede communication?

2) How do you manage to get people to work together?

Probes

a1) How do you encourage collaboration?
a2) What can prevent of impede collaboration?
b1) How important is it to get the right people?
b2) What determines if people are right?
b3) What differences will a right or wrong person make?
c) How is it that teams that seldom or never meet can work so well together?

3) How would you describe the environment that is developed during production?

Probes

a) What do you do to create this environment?
b) How does the environment work to support the crew or talent, and their relationships?

4) How is efficiency or effectiveness achieved throughout the project?

Probes

a) How are problems and mistakes managed (prevented).

5) What is the difference between a good and bad production – in terms of setup and operation?

Probes

a) What goes into making a film project successful?
b) What systems/processes do you have in place that ensure the film will be managed effectively?

Table 3.3 Questions for Second Set of Interviews

Following the same process I adopted for the first set of interviews, this set of interviews was also transcribed and coded. I utilised open coding for this batch of data as I did for the first. Therefore everything was coded, and new categories emerged. Film producers were questioned again in this phase because I expected they would provide information that would widen the categories. As a result new categories were added, and some of the major categories began to saturate. *Saturation* is the stage where continued sampling and coding reveal no new and unique concepts within these categories. At this stage the researcher can be empirically confident that further research with similar participants will reveal nothing new (Glaser and Strauss 1967, 61). Seeing saturation beginning to occur I started to become more confident in my data and in my theoretical sampling and data collection.

Saturation is an indication for the researcher to begin to widen the sample to other areas of data collection, for example a move from producers to production managers (Glaser and Strauss 1967, 61). New sample groups are desirable at this stage as large differences in groups will "maximize the varieties of data bearing on a category, and thereby develop as many diverse properties of the category as possible" (Glaser and Strauss 1967, 62). The analysis therefore suggested that I should start to explore other areas for the next level of data collection. The interviews I was to undertake in the next round were with film workers who were lower down in the film management hierarchy. These interviews are discussed in Sections 3.3.10 to 3.3.14.

3.3.7 Results from the Second Set of Interviews

The second set of interviews provided a more focused examination of the areas which were to become the core categories. Figure 3.5 illustrates the categories which emerged from this second phase.

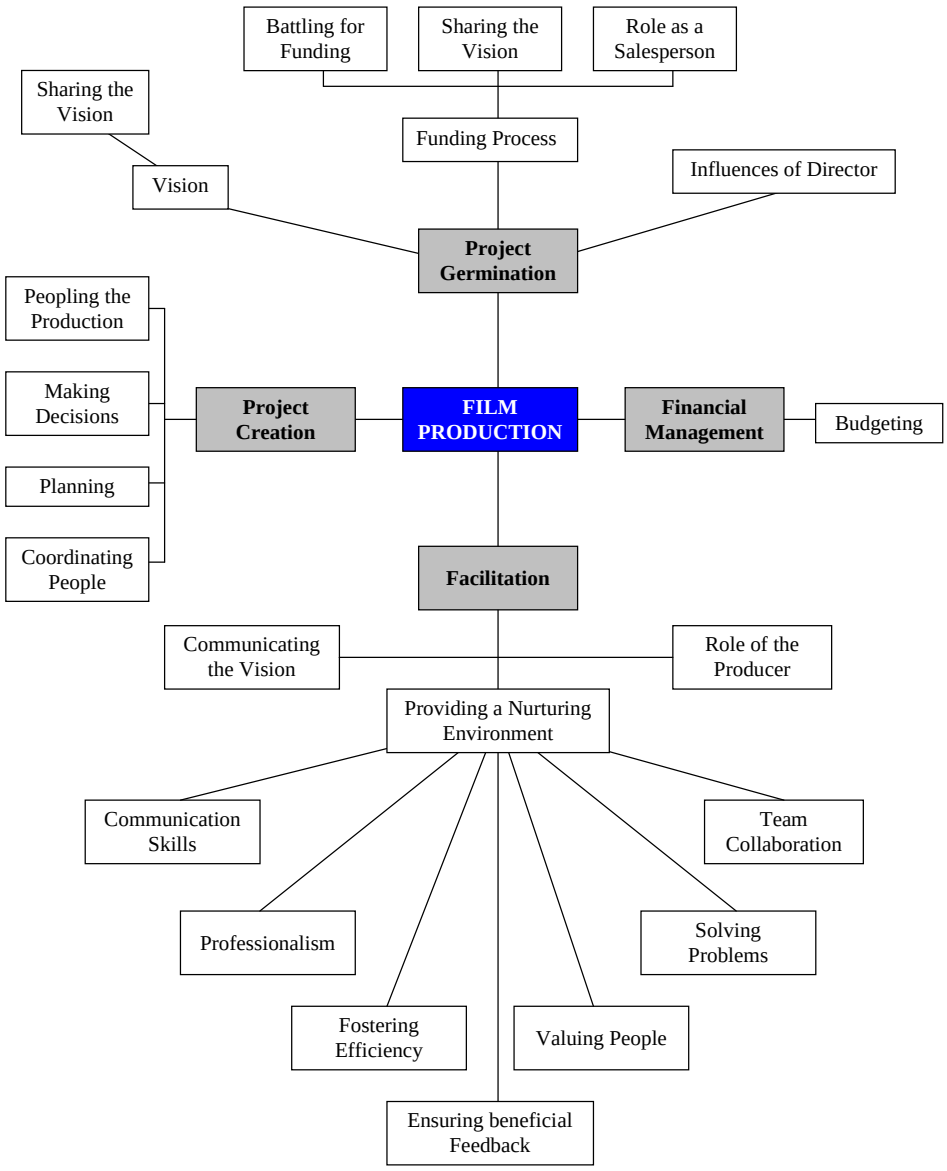


Figure 3.5 Results from the Second Set of Interviews

After I coded the data from these interviews I found that many of the categories that constituted the core category of 'Providing a Nurturing Environment' had accumulated similar information and thus had begun to saturate. While Producers continued to reinforce the value they place in more peripheral functions like 'Project Creation', 'Project Germination' and 'Financial Management' it was becoming clear that a large proportion of their work focussed on maintaining an environment which nurtured and supported the work of others. Producers saw their role as ensuring factors like collaboration, communication, efficiency and problem-solving were positive, and were elements present in the management of the film set. In fostering and supporting these elements they would value their people, provide feedback and rely on the professionalism of their workforce.

At this stage I experienced problems seeing how the data were fitting together and could not see how they could form into a basic social process. This was obviously the 'brick wall' I had read that most novice Grounded Theorists run into. So before embarking on another series of interviews, I needed to consider what the data were actually telling me. This stage of theoretical development commenced with a long period of reflection and abstraction lasting four months. During this time I decided to recode all of the data from all of the interviews. I started from scratch and discarded all of the categories which had already emerged. This time, however, I also included the data I had collected from my initial observation and from the pilot interviews – see Sections 3.2.2 and 3.2.3.

3.3.8 Reflection and Abstraction

By recoding and reordering all of the data, my categories were rebuilt and the data and concepts that I had previously missed or misunderstood were now allocated more meaningfully to this structure of categories. This time I also abstracted better and developed more relevant categories which I also titled more appropriately. While all of the categories and concepts were recoded to ensure that the original process of analysis had not missed any other developing categories, the evolving model tended to focus more on the area of 'Nurturing'. However, the emerging model still did not seem to reflect the essence of the accumulated data according to the interviews and the information the interviewees were relating. I felt there was still something I was not seeing in the data; something that was preventing a thorough emergence.

After consultation with my supervisors I decided to try to put the emerging model into a processual form – similar to the model in Kriflik (2002). This model would have inputs and outputs with variables which would explain a basic social process. If this were possible it would also enable me to progress towards the articulation of a Theory. In order to maintain a more processual focus I abstracted the concept of 'nurturing' into 'Encouraging Optimum Performance' (Glaser and Holtman 2004). This, I thought, would better reflect the process that the producer is trying to achieve as the major focus of this function. Figure 3.6 illustrates this new model.

It seemed that finally a model of how the Australian Film Industry works with regard to the production of motion pictures was beginning to emerge. A lot of the findings from this and the previous stage combined to develop the context within which this model operates. This is discussed in the next chapter.

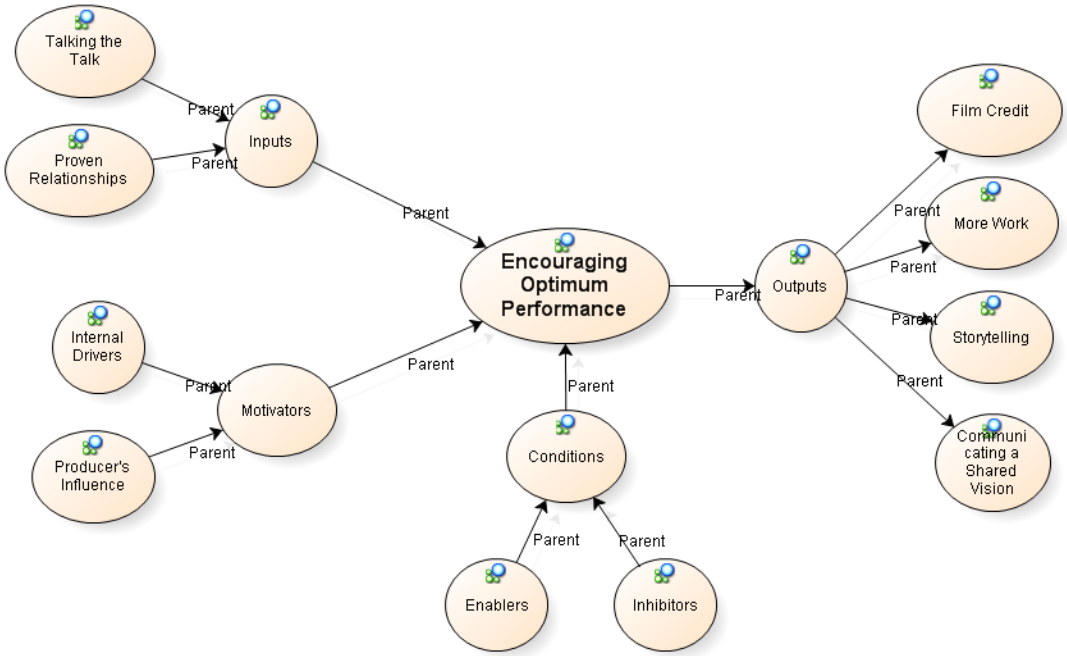


Figure 3.6 A Processual Model of Encouraging Optimum Performance

3.3.9 Eureka

Glaser and Strauss (1967) discuss a moment where, for researchers using Grounded Theory, everything seems to come together – core categories emerge, the basic social process becomes evident and a theory starts to develop. After recoding and reordering the second batch of interviews this moment, my 'eureka' moment, occurred for me. A lot of the frustration I was feeling finally started to evaporate as a basic social process began to emerge. I noticed several themes appearing in the data, articulated mainly through the memos which had accumulated through coding and constant comparison. These themes are professionalism, preparation, commitment, and motivation. They are discussed below and are illustrated in Figure 3.7.

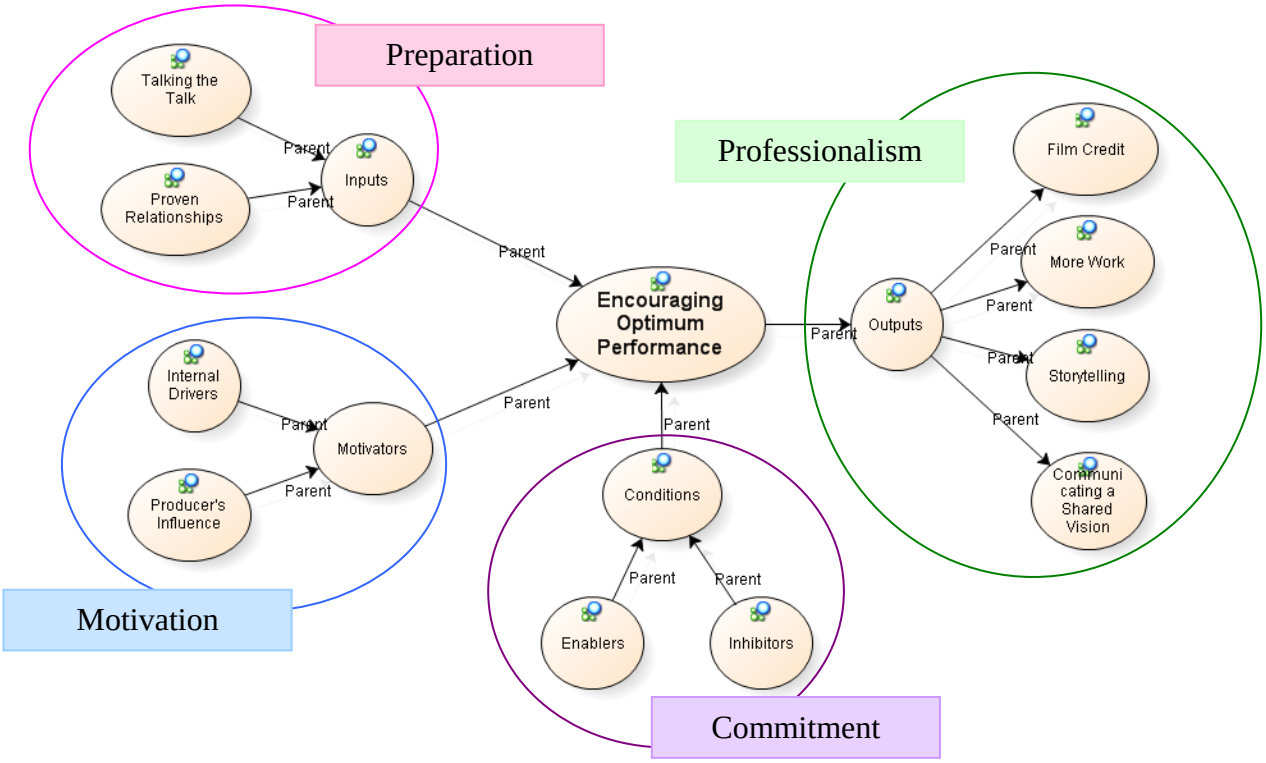


Figure 3.7 Four Emerging Themes

As I discussed at the beginning of this chapter, there were times within this research where the emergence of processes or themes may have relied on my theoretical sensitivity to enable the interpretation of data. I believe that this 'eureka' moment may have been one of these times. As a component of constant comparison and coding, my accumulation of categories was as objective and free from bias as I could make it. However, the ability of the researcher to be able to recognise patterns and themes is, especially in my case, subject to individual understanding and theoretical sensitivity. During this phase of the research I was teaching Organisational Behaviour and many of the themes that emerged during this research are components of this field. Of special note was the association of motivation and commitment with equity theory,

which to me was an important step in the selection of these as major categories. I may not have made this connection without my knowledge of motivation theory.

Glaser (2005) supports connections of this kind. He acknowledges that staying open can be difficult, but revelations that result from emergence provide easier discovery:

> Staying open is not easy. It is hard. Most people attempt a GT research framed – inculcated in a theoretical framework – consciously or unawaredly. Perhaps it is hard to truly become open, but it is quite possible because GT procedures from start to finish are designed to open up the researcher and keep him [sic] open to the emergence and earned relevance. … staying open then becomes relatively easy (Glaser 2005, 3-4).

According to Equity Theory (Adams 1963) people will compare their inputs to outcomes ratio to that of others, and where there is a perceived inequity they will seek to restore the balance through various means. The findings that have emerged from the interviews that I have conducted up to this point have shown that there is an apparent inequity in the Australian Film Industry. It appears that film workers put in effort which is disproportionate to their rewards. This finding suggests a conceptual hypothesis: **there are various mechanisms for reward and compensation in place to provide equity to those people who work in the industry**. Evidence from the themes which have emerged so far are beginning to answer this hypothesis.

Glaser (1967) supports the use of emergent hypotheses when conceptualising and densifying categories, even when such hypotheses may be triggered by external sources, providing these external triggers are related to the data:

> Generating a theory from data means that most hypotheses and concepts not only come from the data, but are systematically worked out in relation to the data during the course of the research. Generating a theory involves a process

> of research. By contrast, the source of certain ideas, or even "models," can come from sources other than the data. The biographies of scientists are replete with stories of occasional flashes of insight, of seminal ideas, garnered from sources outside the data. But the generation of theory from such insights must then be brought into relation to the data, or there is great danger that theory and empirical world will mismatch (Glaser 1967 5-6).

Further, Charmaz (1990) recognises that knowledge which precedes the natural emergence which results from grounded theory can be problematic. However, she tends to condone the use of inherent knowledge due to the level of theoretical sophistication it brings to grounded theory research:

> Bringing a strong theoretical perspective to grounded theory studies does pose some knotty problems. Prior theoretical socialization in a researcher may produce ideational and ideological baggage which inhibits forming fresh ideas and promotes tunnel-vision. Yet, theoretical sophistication in classical and contemporary sociological theory can also foster asking fundamental questions throughout the research and analytic processes. Such sophistication leads the researcher beyond training for theoretical sensitivity to create sound analytic questions. Rather, such sophistication leads the researcher to address basic questions of value and meaning. To discover the conditions which promote this theoretical sophistication instead of theoretical tunnel-vision may, in itself, require grounded theory research (Charmaz 1990, 1171).

The section below will discuss the four themes and how they emerged during this phase. They are also illustrated in Figure 3.7.

Professionalism

Professionalism emerged as a major category due to a preponderance of information supporting the concept. In my analysis of the data, I found four categories which supported professionalism and these were abstracted into a

higher order category which when modelled into a process (discussed above) became outputs.

The four categories were firstly, ‘film credit’ which captures the importance of a film workers filmography – that is their list of credits which serves to show the world what they have done. *This is similar to a bibliography for an academic.* The second category I labelled ‘more work’. In this category the film workers discussed their need to maintain high standards and a strong work ethic so that they have a higher probability of future work. The third and fourth categories – ‘storytelling’ and ‘communicating a shared vision’ – emphasised the importance of either creating the vision through creative means or communicating it to get a shared meaning across the film set through all levels of the film set.

Preparation

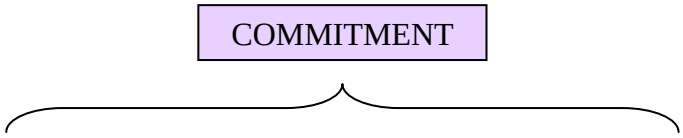
The data which supported this major category emerged predominantly from the earlier interviews. This category comprised three main sub-categories – ‘inputs’, ‘proven relationships’, and ‘talking the talk’ – see Figure 3.7. This category captures elements of film making which are required for production to begin. Elements such as the skills and equipment that are necessary and their coordination; the relationships of people and the optimisation of their coupling to ensure a productive and harmonious set; and the ability of all of these components to come together and work.

On abstracting these categories I found a common theme which pointed to a strong need for the producer to prepare prior to commencing production.

Commitment

The next major category that emerged from the data was commitment. Commitment was clearly dichotomised into two distinct and opposing elements. These were enablers – those factors which supported commitment and inhibitors – those factors which impeded commitment.

Under each of these categories – enablers and inhibitors – were a host of sub-categories which when abstracted to this higher level supported my interpretation of them as elements of commitment. These subcategories are illustrated in Figure 3.8. As commitment emerged to become the core category it is explained further in Section 3.3.10.



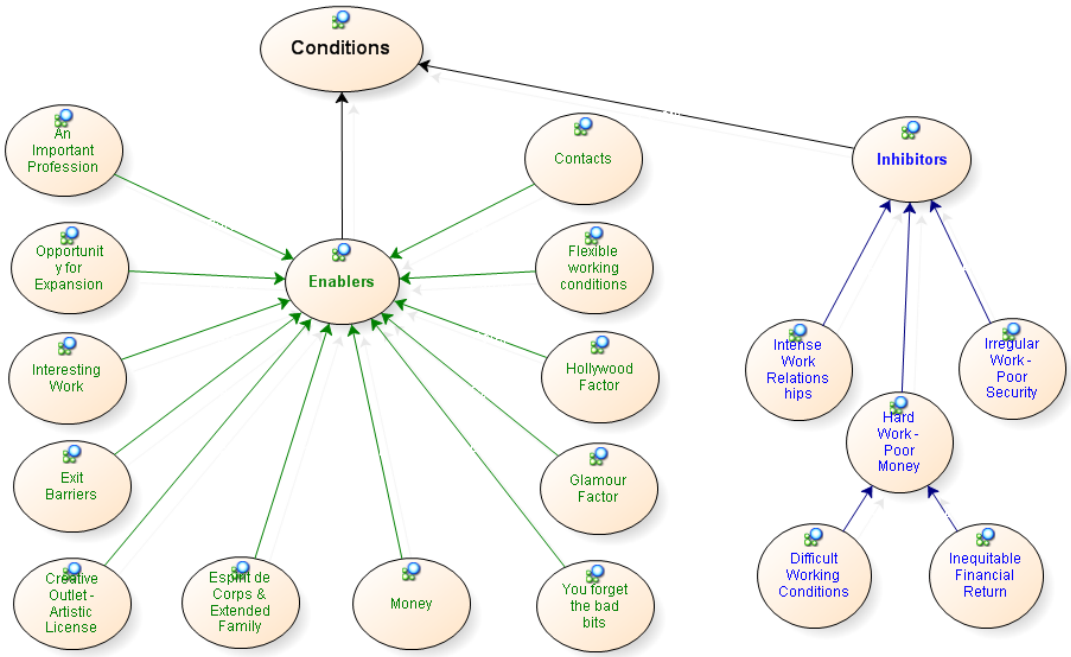


Figure 3.8 Sub-Categories Supporting Commitment

Motivation

The final major category that emerged from the data was motivation. Analysis of the data showed that motivation appeared to be split into two major elements. Firstly, the producer was doing a lot to ensure that conditions were in place to support a productive work environment. This category was abstracted from elements such as 'a nurturing environment' and 'disturbance handling' – these are illustrated in Figure 3.9. Secondly, it was emerging that the film workers themselves were very much in charge of their motivation on-set. This was abstracted from elements such as 'creative input', 'challenge factor', and 'collective behaviour' – these are also illustrated in Figure 3.9.

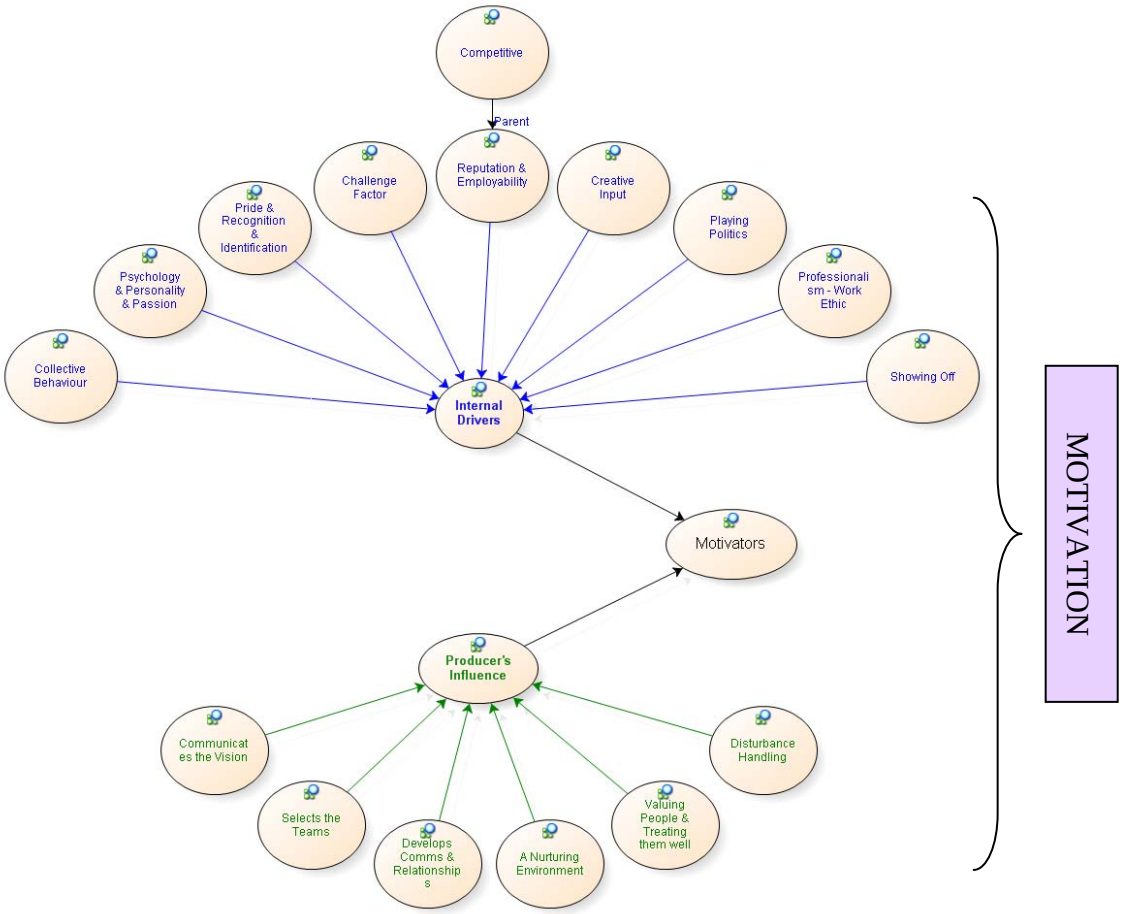


Figure 3.9 Sub-Categories Supporting Motivation

Any one of these themes had the potential to become a core category. However, it is not prudent to pursue research with many core categories (Glaser 1978). While any one of them could have been pursued independently and, with additional field data, may have led to a discovery of a basic social process. *Commitment* was chosen to become the core category. This was based on the depth and breadth of data collected and the intensity of participants' knowledge and conviction, which had made it the category with the highest level of saturation. The other categories, for this study, were treated as context or put aside and identified as being suitable for future research.

Glaser and Strauss (1967, 70-71) comment that it is important to accumulate data toward the saturation of several categories until it is clear which category or categories will be core. However, once it becomes evident that a category has "the most explanatory power" (Glaser and Strauss 1967, 70) it is important then to concentrate data collection efforts on this category as completely as possible: "efforts to saturate less relevant categories should not be made" (Glaser and Strauss 1967, 70). In light of this, I made commitment the sole core category as it was the most relevant issue to the participants and it had received a greater proportion of empirical support leading to a position of 'most explanatory power'. In addition, the research carried out earlier in the project: my field observation and the pilot interviews – see Sections 3.2.2 and 3.2.3, showed that issues around equity, and subsequently commitment, were important to workers in the Australian Film Industry.

I now moved my focus to creating and saturating categories pertinent to this new, delimited, direction. Glaser and Strauss (1967, 112) describes delimiting in this context as:

> a reduction in the original list of categories for coding. As the theory grows, becomes reduced, and increasingly works better for ordering a mass of qualitative data, the analyst becomes committed to it. His commitment now allows him to cut down the original list of categories for collecting and coding data, according to the present boundaries of his theory. In turn, his consideration, coding, and analyzing of incidents can become more select and focused. He can devote more time to the constant comparison of incidents clearly applicable to this smaller set of categories.

All of the interviews were again recoded to ensure that all of the categories relevant to commitment were added to the emerging basic social process, and three new participants were sought for the next phase of interviews.

3.3.10 The Core Category

A core category is a category which has developed through densification and which explains most of the variation which represents the participants' major concern. The core category should be an issue upon which the basic social process is centred. It should relate meaningfully and easily to other categories, and should have clear and grabbing qualities (Glaser 1978; Glaser 2004). In the case of this research, the category which has developed the most has been abstracted from various sub-categories to form a core category titled 'commitment'. This category is central to most of the major concerns the participants have expressed. These relate quite strongly to the conceptual hypothesis mentioned above – that workers invest an amount of effort into their work which is not rewarded commensurate with this level of effort. This brings about a degree of commitment which binds these workers to this vocation as a result of other elements that they may or may not be aware of.

The commitment category comprised two major opposing elements. On one side there were factors which seemed to support and encourage commitment. I called these 'Enablers', and these included concepts such as: 'interesting work' and 'exit barriers'. On the other side were factors which seemed to reduce or prevent commitment. These were called 'Inhibitors'. Within the inhibitors were concepts such as: 'hard work and poor money' and 'intense working relationships'.

All of the participants that had been interviewed to this point had expressed concerns which related to this core concept and the concepts which were grouped into this category. Indeed, many of the participants repeatedly discussed various concerns over

‘commitment related concepts’. It is this degree of saturation – in both breadth and depth – which led to the selection of commitment as the core category. This is exhibited in the following few quotes from the interview data. These quotes, along with an accumulation of data of a similar vein, demonstrate that saturation has occurred and that commitment was indeed a valid selection as a core category.

One producer discusses the difficulties of the environment and the type of individual who would commit to the Australian Film Industry:

> In most industries management would avoid such a tough and pressured environment but in film you can't avoid it because of the complexity involved and of the deadlines involved and of the myriad skills involved. You can't really avoid the tough environment, but I find that actually a lot of the reason people work in films is because they love it and they like that environment and they excel in that environment and they get to show off and get to be appreciated. So it has its own built in pleasures (Phil-Producer 2004).

Phil goes on to discuss another element of commitment, where the producer needs to create a level of support and a sense of importance to maintain the team:

> A sports analogy may not fit every aspect of this but I think it is a bit like … you might have a couple of star strikers on your team, but if you don’t look after every member of the team adequately and fully and appreciatively and give them equal reason to believe that they’re important, you’re never going to have a team (Phil-Producer 2004).

Another producer continues about the difficulties of the environment and the passion that enables commitment:

> You have to have quite a tenacious personality I think, to be able to deal with [the unpredictability], not everyone likes to go somewhere different everyday. A lot of people like to know exactly what's happening to them for the next year, or five years, and in film you don't know what is happening for the next five days. I mean the film industry appears to have been in decline for the last year or so, and a lot of people haven't worked for a year, now that's a very onerous position to be placed in, but only a very small percentage of people have left the industry and they're prepared to try and ride it out if they can, they're gone, a lot of people are doing other jobs but they're just waiting for another film to come along and then they'll drop that and go and do the film job if they can. Some people have been stretched a bit too far but principally, I mean people are pretty passionate about films, they really do enjoy what they do and I think it's that temporary element of it that allows that you can do a film, you can take as long as you like off and then you come back and do another one. So you work at this intense pace of twelve, fourteen or fifteen hour days for, well I just did that for twenty weeks … I think people work in the industry like that, in a way they like that uncertainty. I think it's the unknown elements of it that people [enjoy] (Alice-Producer 2004).

As I had selected the core category and saturation was occurring, I felt it was time to ensure that the findings and my analysis were valid. I engaged the next set of interviews to continue along this emergent path of commitment, and utilising delimitation, focusing the questions more specifically on commitment.

3.3.11 Third Set of Interviews

I conducted an additional three interviews in February and March of 2005. These were conducted with people in positions which were subordinate to the producers. I selected a Gaffer and two Production Managers. The reason I needed to collect data

from these people was two-fold. Firstly, it was important to gain the perspective of workers in the production, rather than just managers, to fill some of the gaps in the emerging model. Secondly, I wanted to densify the data sample. In order to do this it was necessary to collect information from a group of people who differed from previous groups (Glaser and Strauss 1967, 55-62). Table 3.4 presents the questions that were asked during this phase.

I asked the participants a larger number of questions, but the information I was seeking was predominantly to fill in any missing gaps and to ensure I had accounted for all moderating variables. The questions, while still quite open, were more focussed and constrained. The questions I asked were either to confirm the findings that had already emerged by continually prompting for more information, or to seek information that may work to disprove or vary what I thought had emerged. For example questions one to eleven asked the participants for information on their experiences following what had emerged from previous interviews. This was to gather evidence to ensure that saturation had occurred and that I had not missed anything in my emergent model. Questions 12 to 17 concentrated on finding out whether there were other moderating variables affecting that various categories that had already emerged.

Interview Questions – *Set 3*

General discovery confirms current findings, and opens any gaps

1. Why do you work in the AFI?
2. What causes you to stay?
3. What keeps you going? What about all the bad bits? Is there a Work Ethic? How would you describe it? Is the work ethic/standard throughout the cast and crew, or does it vary according to various demographics?
4. Why do you work so hard? What's in it for you?
5. Is there a sense of obligation for people who work in the industry?
6. The films you have worked on were very successful. Does the success influence your attitude toward working in the industry?

Specific Q, based on current core category

7. It seems that people who work in the film industry put up with a lot of harsh conditions (examples if necessary) that they are ill-rewarded for.
8. Why do they do it?
9. Why do you do it?
10. Are there any factors which balance the equation?
11. Why don't people find easier employment elsewhere?

Specific Q, based gaps in current evidence. To be used if information is not otherwise forthcoming.

12. When you consider people who have built a successful career in film, how would you describe them, is there anything which makes them different from those who do not make it? (I want to see if there are any particular characteristics embedded in people who work in film)
13. Do you hope one day to make it big? What do you think are your odds for making it big? Does making it big contribute to your desire to continue in the industry? (I want to know if the 'Hollywood Factor' exists)
14. How would you characterise working in the film industry? (I want to know how they find their work)
15. How would you describe your working relationships on set? Is it all good, or are there times when relationships can be too intense? Would this affect your desire to work and/or work well? (I want to know if working relationships can be too intense)
16. How important is it to have creative input into the film? Is your creative input ever restricted? How does that (would that) make you feel? (I want to know if creative input is a motivator, and inhibitor or an enabler)
17. How would you describe the working conditions? Could you work in a regula job? What do you see are the major differences? What appeals to you the most (I want to know if they are driven by any flexibility in their working conditions

Table 3.4 The Third Set of Interviews

3.3.12 Results from the Third Set of Interviews

These interviews were also transcribed and coded. However this time, as the direction of investigation was known, I used selective coding. Glaser and Holten (2004, 11) prescribe selective coding as the method a Grounded Theory researcher uses when they have found the core category and they need to begin to narrow the analysis to only those variables important to the development of the theory:

> Selective coding means to cease open coding and to delimit coding to only those variables that relate to the core variable in sufficiently significant ways as to produce a parsimonious theory. Selective coding begins only after the analyst is sure that he/she has discovered the core variable (Glaser and Holten 2004, 11).

My use of selective coding meant that during coding I only picked out relevant data from the transcripts and I only added these to the core category where they added value. As a result of this analysis, many of the categories building the core category became saturated (the additional data yielded no new insights or phenomena). It was now safe for me to assume that the core category was empirically mature (Glaser and Strauss 1967, 61). To ensure that this was the case, and to ensure that the categories were wide enough to encompass all relevant phenomena, I acquired second source data from the literature and coded these data into the emerging process to look for concepts that would fill gaps in my model, and moderating variables that might explain apparent contradictions in the emerging model. These second source data were grouped as the fourth set of interviews and are discussed in Section 3.3.14.

3.3.13 Densification of Core Category

Prior to and during the third stage of data collection my emerging model was interrogated to ensure that all variations were accounted for and that sub-categories of the model were saturating. At this point the actual basic social process started to emerge. The process looked at what the producer did to 'encourage optimum performance' which encapsulated the core category of 'commitment' and linked in other major categories – this is illustrated in Figure 3.7 in Section 3.9, and re-presented here for the convenience of the reader.

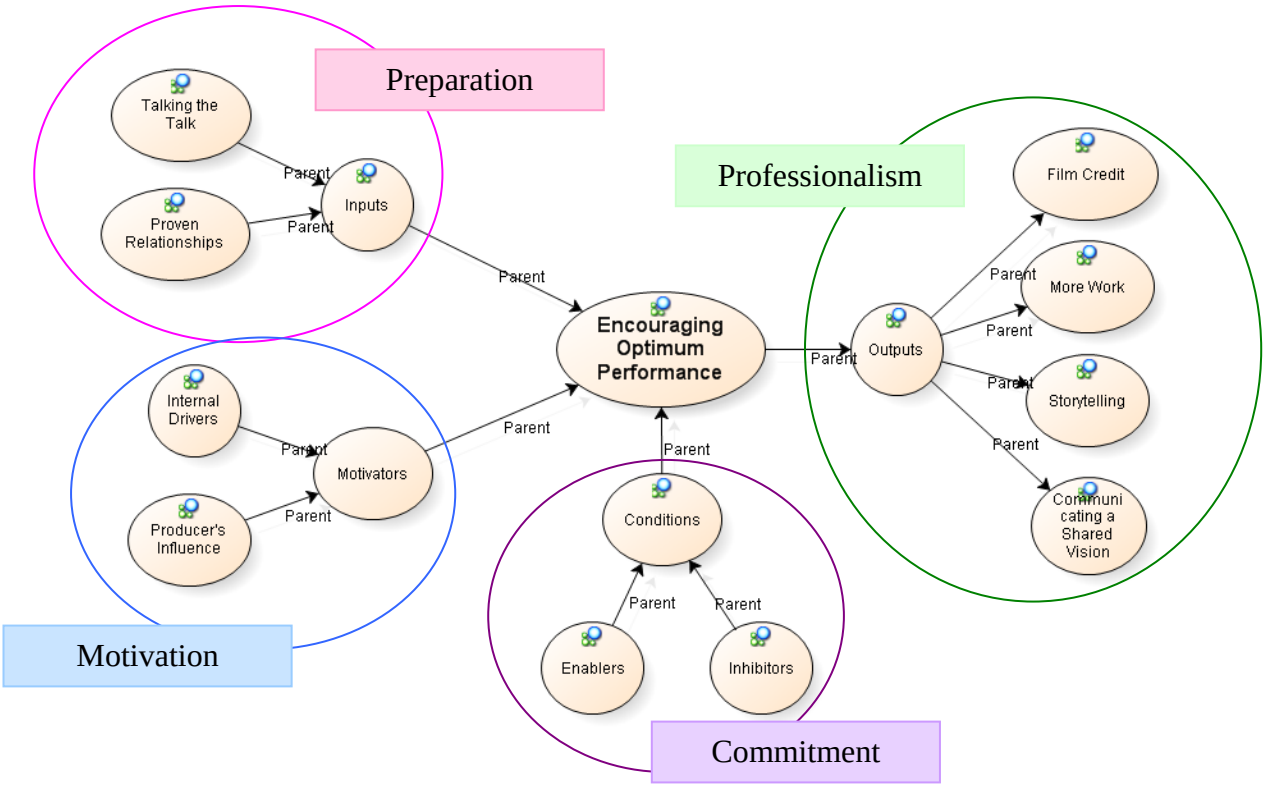


Figure 3.7 Four Emerging Themes – *re-presented from Section 3.9*

To assist with this process of densification I developed a family of theoretical codes to fully explore and analyse all new and existing data (Glaser 1978, 2005). The family of codes that I developed were derived from the basic social process that had emerged and operated on the theme of 'encouraging optimum performance' – refer to Figure 3.7 – above. This family of theoretical codes is illustrated in Figure 3.8.

These theoretical codes were used to assist me in the recognition of patterns and in the process of theorising what was actually happening in the situation under examination. Using Theoretical Coding ensures consistency and objectivity in the process of analysis (Glaser 1978). Glaser states further that the use of Theoretical Codes is not necessary, but "a GT is best when they are used … a GT will appear more plausible, more relevant and more enhanced when integrated and modeled by an emergent TC" Glaser 2005, 14)[2]

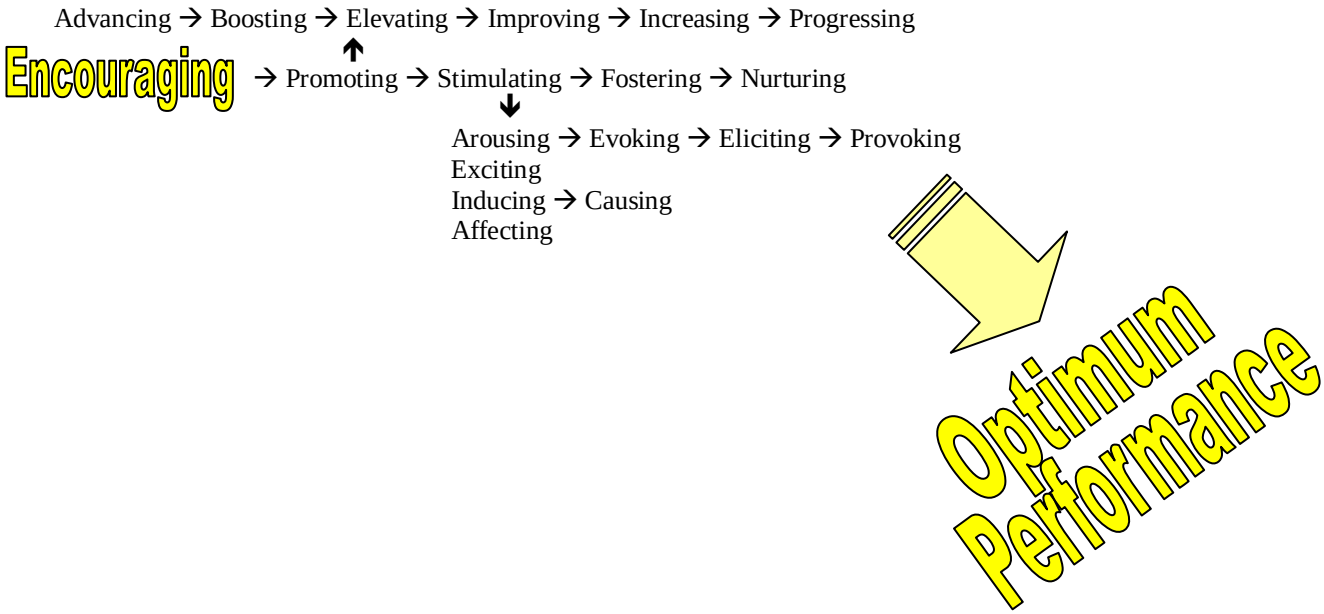


Figure 3.10 The Family of Theoretical Codes Used

[2] Acronyms are original: TC = Theoretical Code. GT = Grounded Theory.

This family of Theoretical Codes emerged from the data after analysis of the categories and the memos. Glaser supports the use of this emergent form of Theoretical Codes:

> There is no "for or against" argument for any one discipline of TCs as they are just some of many that may emerge. This is the GT procedure: Let TCs emerge in mature memos and in sorting. Do not worry about results as remember: no GT is better than the skill development of the researcher and in the bargain no TC is better than what the researcher is sensitive to" (Glaser 2005, 8)[3].

At the same time, all of the memos which I had written through processes of abstraction and reflection, along with the major categories that had emerged, were printed out. I then cut them up and scattered them on the floor. Then I compared and assessed them to ensure that my theoretical development was in tune with the data and that there were no areas where my interpretation of categories could not easily be traced back to the data.

This exercise of physically printing the memos and categories and arranging them on the floor was very helpful in ensuring that categories linked together meaningfully. It helped greatly in clarifying the eventual models which are discussed in the findings in Chapter Four. (See Figures: 4.1 to 4.5)

[3] Acronyms are original: TC = Theoretical Code. GT = Grounded Theory.

3.3.13.1 Development of the Theoretical Codes

At this stage in the emergence of the model, although it was clear that commitment was the core category, I had abstracted it up to a higher level which I titled 'Encouraging Optimum Performance' – as it was the role of the producer to obtain and support commitment in his or her workers. Therefore, I developed a family of theoretical codes by breaking down term: Encouraging – Optimum – Performance. I wanted to know what theoretical drivers would knit these terms together from the point of view of my data. I gathered a hierarchy of terms which linked 'encouraging' to 'optimum' using the context of 'performance'. I then used these terms to re-analyse the data and identify "latent patterns" (Glaser 2005, 5).

3.3.14 Fourth Set of Interviews

Glaser and Strauss (1967) exemplify the use of library materials and second source data as being excellent for data analysis in Grounded Theory. Glaser and Strauss (1967) state that second source interviews can be grouped together for use with constant comparison:

> Historical documents, or other library materials, lend themselves wonderfully to the comparative method … the researcher who uses library material can always select additional comparison groups after his [sic] analytic framework is well developed, in order to give himself [sic] additional confidence in its credibility (Glaser and Strauss 1967, 53).

In compliance with this principle and to add to my empirical data, I obtained the interviews of six workers from two books. The first was a treatise on the production of 'Priscilla – Queen of the Desert', the book titled: 'The Lavender Bus - How a hit movie was made and sold' is written by Clark (1999), and gives perceptions of his

involvement in the production. The second book comprises a set of interviews from people who work in the various production departments on Australian feature films. These are compiled by Shand and Wellington (1988) in their book: 'Don't Shoot the Best Boy! The Film Crew at Work'. The book features interviews with the following people: Jane Scott, a Producer; Greg Ricketson a Production Manager; Colin Fletcher, a First Assistant Director; Steve Andrews, a First Assistant Director; and Gillian Armstrong a First Assistant Director (these are listed in Table 3.1 in Section 3.3).

To my great satisfaction I found that very little new information was added due to this new data. This gave me confidence that my emerging model had in fact emerged, and had become saturated according to the strictly applied process of discovery prescribed by Glaser (1967, 1978, 1992, 1996, 1998, 2001, 2001, 2002, 2004, 2005,).

3.3.15 Conclusion of Interviews

In total, my analysis utilised data from fifteen interviews. These data and their analysis provided me with a saturated and reliable model and basic social process of commitment in the Australian Film Industry. This model, and the related substantive theory, is discussed in the next chapter – Chapter Four. Associated literature is discussed in Chapter Five, and the complete, developed conceptual model and theory are discussed in Chapter Six, this chapter elaborates the model and provides a contribution of the body of knowledge.

The next step I undertook after completing this acquisition of data and development of the model was to sort it out and begin to write about it. This process involved re-

reading and reconceptualising all of the core memos (these are my reflections and abstractions on all of the categories which were subordinate to the core category). During this process I was able to reflect not just on the concept and those categories which helped to build the concept, but also on the relationships between concepts, how the processes and variables connected together. This sorting occurred throughout the latter stages of the analysis, but it was not until all of the data had been coded and all of the memos could be read and reconceptualised that the final model emerged – see Figures 4.3, 4.4 and 4.5 in the next chapter.

To ensure the theoretical model was developed, and had emerged (not forced), parts of it were presented at refereed conferences and published in a journal for the feedback and criticism of other academics. In addition, the model was presented to three film workers: a Writer/Producer, a Producer, and a Grip (this step is discussed in Section 3.4.6 – below). These steps build up to the requirement for all research to attain acceptable levels of reliability and validity. This will be discussed in the following section.

3.4 Reliability and Validity

It is important to gain a surety of reliability and validity in all forms of research. This is especially important for qualitative research because of the researcher's acknowledged subjectivity, and the inherently invalid and unreliable nature of research quality that this potentially brings (Hutchinson 1988, 131; Kaplan and Maxwell 1994, 59). Grounded theory differs from most qualitative research, and as such the

traditional measures of reliability, generalisability and validity do not apply in the same way (Hutchinson 1988, 138; Kerlin 1988, 13; Yee 2001, 10). Highlighted by the work of Glaser (1978, 4-7), Hutchinson (1988, 138) and Yee (2001, 10) I discuss six criteria by which the emergent findings of a grounded theory study can be evaluated for 'reliability and validity'. These are discussed below.

3.4.1 Degree of Fit

By having a degree of fit, the data are fully representative of the phenomena being explored, data are not forced into categories, and data are not manipulated to conform to the emerging, or extant theory. Having a good fit lends the study a credibility that can be easily understood by others not directly involved in the study. "Since most of the categories of grounded theory are generated directly from the data, the criteria of fit is automatically met and does not constitute an unsatisfactory struggle of half fits" (Glaser 1978, 5). Further, during the process of constant comparison it is also necessary to ensure the categories are continually refined to fit the data.

By using the process of constant comparison, I ensured that there was a continual fit between data and category, and category and data, through every iteration. The categories, concepts and processes emerged through the normal process of theory generation as prescribed by Glaser (1967, 1978, 2005) and according to the Glaserian model of Grounded Theory.

3.4.2 Functionality

Glaser (1978, 5) refers to functionality as the ability of the emergent theory to *work*, by explaining what happened, predicting what will happen and interpreting what is happening in and around the basic social process. Functionality is achieved through the rigour of systematic social research which uncovers all of the facts and seamlessly integrates them into the research.

My research adhered strictly to the prescripts of Glaserian Grounded Theory. In addition, data were coded line by line, and in some cases were recoded two or three times. By using these procedures I ensured that all of the facts were uncovered, and the emerging categories and memos were indeed able to explain variations "in the data and the interrelationships among the constructs in a way that produce[d] a predictive element to the theory" (Kerlin 1988, 13). The moderating variables depicted in the models in the next Chapter – See Figures 4.3 and 4.4 in Sections 4.3.1 and 4.3.2.1 respectively – are an example of how variations can be accounted for.

3.4.3 Relevance

Relevance is the connection between what the researcher collects, analyses and induces as the basic social process, and what is actually occurring in the field. Relevance has been associated with a moment when everything 'clicks' (Hutchinson 1988, 138; Kerlin 1988, 13; Yee 2001, 10). For me this was my 'Eureka' moment (see section 3.3.9). It is when the basic social process makes sense and explains the process surrounding the phenomena. For me it was when the process started to emerge and the categories that I had developed started to fit together. Before this moment there was

little relevance and interconnection between the data. After this moment I could see the various interconnections and themes and relationships between the data and the categories.

Relevance is a function of my theoretical sensitivity, and it leads to relevant theory generation.

3.4.4 Modifiability

Modifiability is the character of the developed theory to be able to change as the basic social process changes: "Grounded Theorists see the world in a constant state of flux. As such the theories they produce must be able to accommodate change" (Yee 2001, 10). The theoretical framework must be structured so that new data can be easily integrated into it, as this provides the grounded theory with a lasting quality.

The theoretical model I developed is easily modifiable in light of new data, and in fact would benefit from a longitudinal perspective.

3.4.5 Constant Comparison

Constant comparison also ensures validity by imposing a system of checks and balances upon the work. I employed three mutually supportive functions of constant comparison which together ensure a more grounded and valid research (Hutchinson 1988, 131). Firstly, through memoing I continually formulated, reformulated and rejected my hypotheses and concepts. This provided me with a process of continual

confirmation, working to encourage ever more refined and robust theory. Secondly, in line with grounded theory I looked for data which contradicted or disconfirmed the evidence I collected. This provided me with an opportunity to account for variations in the emerging model (Turner 1981, 241-242). Therefore, data were assured of being accurate and representative, and the emerging theory to be predictive and reliable (Turner 1981, 242). Finally, I gained a dimension of confirmation through the use of multiple sources of data. For example in the use of observation, interviewing and document analysis.

This research satisfies all of these three criteria. Firstly, memos were managed in accordance with Glaser's guidelines (1978, 83-92). They were used to develop *ideas* and *codes*, they were developed with complete *freedom* and collated into a memo *fund* that I could *sort* according to my developmental needs. I also kept memos and data separately to ensure abstraction. Memos were also created and accumulated on an *ad-hoc* basis and persistently modified as needed, thus ensuring freedom and flexibility of reflection. Secondly the process of confirmation and disconfirmation occurred throughout the later stages of the research. This is especially apparent in my use of secondary data. Finally, including the pilot interviews and the secondary data, I used four different sources of data to confirm what I was seeing in the data.

3.4.6 Verification

A final step in ensuring validity and reliability was taken when I approached three independent and professional members of the Australian Film Industry. I approached a Producer, a Writer-Producer, and a Grip for their feedback on the developed content after analysis and conceptualisation.

For each of these film workers I compiled a more simplified version of the findings Chapter (Chapter 4) along with the Model and the Introduction. I asked them to read the chapter a week before I met with them. I then asked them if they thought that the model and my description in the chapter were accurate according to their understanding of how the industry works and how workers are committed to it. In each case, apart from some slight variations in understanding and perspective, they agreed that the model I have discussed does represent what they see and have experienced as commitment in their industry.

3.5 Data Management

Analysing qualitative data is often seen as a demanding, repetitive and arduous task (Basit 2003, 143). Although predominantly a mechanical exercise, it requires an ability of the researcher to be dynamic, intuitive and creative, to be able to think, reason and theorise (Basit 2003, 143). In this qualitative analysis my goal was to deconstruct blocks of data through fragmentation and then have them coalesce into collections of categories which relate conceptually and theoretically, and which make assumptions about the phenomenon being studied. Richards (2002, 200) calls this

process “decontextualizing and recontextualizing” and regards this as the fundamental process of qualitative data analysis.

In 1979, Miles argued that qualitative analysis was among the most demanding and least examined areas of social research. Basit (2003) finds that this observation remains relevant today. This may be due to the relatively higher levels of time and effort that this research requires. Qualitative research does not allow short cuts (Delamont 1992) and as discussed, it is a continuous process which is dominant throughout the research activity, from data collection through until conceptualisation (Ely, Anzul, Friedman, Garner and Steinmetz 1991).

Qualitative data analysis uses a process of reduction to manage and classify data (Tesch 1990). In this process, I de-contextualised units of text by removing them from their source – with their meaning intact. I then re-contextualised them by drawing from them a more robust, context independent meaning based on an accumulation of evidence.

The researcher’s ability to code is an important part of analysis (DeNardo and Levers 2002, 4; Basit 2003, 144). Coding involves the researcher in two ways. I utilised both of these in this research. Firstly, I divided the data into meaningful textual segments which were logical and which added value to my research. Secondly, I attached a tag or label to the data which was descriptive and sufficiently abstract to encompass other similar, yet unique, datum (Glaser 1978).

This process of data analysis has largely been an arduous and mechanical process. However, during the final two decades of the last century and more relevantly during these most recent years of the twenty first century researchers have endeavoured to employ tools which would ease the labour intensive burden of qualitative data analysis (Richards and Richards 1986). Computer assisted analysis began with simple text searching tools in the form of word processors which allowed categories to be searched and text to be marked or edited (Richards 2002, 199-200). However, it was not until computer analysis packages were able to decontextualise and recontextualise that they were of any real value to qualitative researchers.

One of the first computer programs to provide real assistance to qualitative researchers was NUD*IST™ 1.0[4] (Richards 2002). NUD*IST boasted to do what the acronym suggested it would do: Non-Numerical Unstructured Data by Indexing, Searching, and Theorising (Richards 1999, 413). The fundamental purpose of NUD*IST was to provide functions which would assist researchers in the retrieval of text from data, allow users to code those data, and to develop a system of relating codes to each other using a tree structure.

Qualitative analysis software, in one form or another, has been viable – as a tool for serious analysis – since the advent of the Microsoft Windows platform in the early 1990's which provided the power and flexibility these programs needed. However, the uptake of these products has not been without controversy. The research community is sharply divided as to the benefits and effects of digital intervention in what is fundamentally a human enterprise (Crowley, Harré et al. 2002, 193; Basit 2003, 143).

[4] QSR International Pty Ltd

Opponents cite the methodological impurities that may result as data are transferred into a digital environment and the resulting abstraction as a result of software manipulation. This can certainly be the case with plain text programs, where expression and emphasis can be lost, but rich text programs tend to mitigate this deficiency (Bourdon 2002, 1; Crowley, Harré et al. 2002, 193). Computers are excellent tools for counting and producing numbers and users can fall into the trap of turning qualitative accounts into semi-quantitative arrays of analysis by enumerating the facts rather than interpreting them. While qualitative analysis software will often provide these facilities, it is not their strength and it detracts from their purpose (Crowley, Harré et al. 2002, 193; Welsh 2002, 1). Software can also work to distance the researcher from their research by providing a buffer between the person and their data (Bourdon 2002, 1; Welsh 2002, 1).

Proponents see qualitative analysis software as the genesis of the new age in qualitative research. The software assists these researchers by providing better management of their data, saving time and offering greater flexibility. They see this electronic data analysis as providing greater accuracy and greater transparency (Welsh 2002, 3). The software can provide faster and more comprehensive methods of inquiring into the data, and much more versatile and efficient systems of collecting, storing and reporting (DeNardo and Levers 2002, 5; Basit 2003, 145). As is often misconstrued by the opponents of computer analysis, the programs do not do the analysis for the researcher. The researcher must still collect the data, decide what to code and how to name the categories. The software does, however, render more easy the repetitive and mechanical tasks of data analysis; those traditional tasks of making concept cards, creating categories, segmenting, coding and duplicating (Bourdon 2002,

3). Where ‘paper and pen’ activities once thwarted the qualitative researcher’s work, software removes many of these less pleasant areas of research. Computer assistance is merely a tool which facilitates more effective and efficient analysis (Coffey and Atkinson 1996). “Researchers who use the packages are often amazed that this kind of work, with its thousands of pages of data, could ever have been conducted by hand” (Basit 2003, 145).

Despite these debates, computers are being increasingly employed in the use of qualitative data analysis (DeNardo and Levers 2002, 5; Basit 2003, 145). A number of notable qualitative theorists have encouraged the use qualitative data analysis software within their research: (Tesch 1990; Miles and Huberman 1994; Denzin and Lincoln 1998; Krueger 1998; Taylor and Bodgan 1998; Silverman 2000; Berg 2001; Merriam 2001; Silverman 2001; Morse and Richards 2002; Patton 2002).

The data I collected in this research project were analysed using a program called NVivo™ 2.0 (QSR International Pty Ltd 2002). This software provided me invaluable assistance. With it I was able to manage large amounts of data relatively easily – in excess of 20 hours of transcripts were managed. Data were coded more generously than I would have achieved with ‘paper and pen’ methods, and while this most probably led to me over-coding (this is a problem reported by Blismas and Dainty (2003, 460)), it permitted ideas and issues to emerge more freely without my compulsion to force data into already established categories. During the presentation stage of my Thesis, the natural and emergent system of logical categories and nodes, and the reflection that was part of the NVivo process assisted me greatly with the structure and content. Another valuable feature of the software is that it allowed me to

easily modify and reshuffle my categories and nodes as new data re-focussed my study.

3.6 Ethics and Confidentiality

I sought and received approval for this study from the Human Research Ethics Committee in the University of Wollongong. Obtaining ethical approval and pursuing research in a responsible and ethical manner is important in any kind of research. There are two active components to research; there is the researcher, and the participant. Tension can arise between these two due to competing interests. The researcher's aim is to make generalisations for the good of others, while the participant wishes to maintain privacy. The role of ethics is to moderate between the two; to provide access to the researcher while observing the interests of the participant. The ultimate aim of research ethics is to protect human subjects from harm (Orb, Eisenhauer et al. 2001, 93).

With this particular study, the subjects I used were generally public figures who more often than not desire public attention. The majority of my interview subjects gave me permission to use their names. However, in accordance with the requirements of ethics, and to maintain a consistent stance throughout, I have not identified any of my participants – see Table 3.1 in Section 3.3. Nor have details been provided which may allude to the identity of any individual. One exception to this, however, is where I have used second source transcripts. In these cases the participant's names have already been made public.

Each participant was advised about the scope and intent of the study; that they could withdraw from the study at anytime, present or future, without penalty or disadvantage. They were also advised who they could contact for more information or to lodge a complaint. I obtained written consent from each person prior to my commencement of each interview.

3.7 Summary

This chapter has provided a practical discussion of the research that has actually taken place in this study. The entire process of grounded theory has been explained, as it applied to my journey, commencing with the initial scoping and data collection through to analysis and densification, until the emergence of the basic social process which forms the framework for the substantive theory.

As well as providing a practical background to the research, the chapter discusses the path I have taken with regard to the evolution of the theoretical model. The discussion provides a detailed account of the empirical findings that have helped me make the choices I have made based on my interpretations of the data. Every choice that I made is discussed, providing at each point an account of what I did and why. Ultimately, this chapter serves to inform the reader of my diligent application of Glaser's method of Glaserian Grounded Theory.

The next Chapter – Chapter Four – will add to this chapter by discussing the basic social process. Through an integration of empirical evidence it will illustrate the theory of commitment in the Australian Film Industry. Chapter Five will address the research literature on commitment as it is relevant to the model discussed here. Chapter Six builds upon this model even further by integrating the literature and the data to fully develop the theoretical model of commitment in the Australian Film Industry. Chapter Six provides a final and comprehensive conceptual model by arguing a fit between the literature and the data.

Chapter Four

CAREER COMMITMENT – THE PROCESS

4.1 Introduction

This chapter presents the basic social process that emerged as a theoretical model during the grounded theory study. As a result of densification of core categories, as discussed in the previous chapter, four major categories emerged through the analysis of empirical data in strict adherence to the rules and conventions of Glaserian Grounded Theory. From these four categories a basic social processes emerged. This basic social process of career commitment is discussed here. A second basic social process also emerged based on motivation. This however is not expanded upon here, other than where it will provide context. Motivation is included in the process diagrams (See Figures 4.1 and 4.4) however, as it is the process which was found to follow commitment.

Glaser recommends that researchers focus on only one core category, and subsequently basic social process, so as not to denude their theoretical relevance:

> Yet another delimiting factor of a core category is its requirement that the analyst focus on one core at a time. Thus if two core categories are discovered … he can choose one – being sure of its relevance – and demote the other by filtering it into the theory as another relevant near core, but not core variable (Glaser 1978, 93).

The chapter will begin with a brief introduction of the process of film production in the Australian Film Industry. This will provide a context which will ground and orient the discussion which follows. This description is essential to the interpretation of the conceptual model. The discussion regarding the basic social process will be richly integrated with empirical evidence to illustrate the interpretive construction which has been conducted to enable the basic social process to emerge.

The object of this chapter is to reveal and discuss the substantive theory which has emerged through this grounded theory process of analysis. Career commitment emerged as the primary basic social process following an informal conceptual hypothesis developed during analysis: *based on Equity Theory there must be various mechanisms for reward and compensation in place to provide equity to those people who work in the industry* (see Section 3.3.9). The substantive theory which unfolds in this chapter will endeavour to provide an explanation of how equity is achieved based on the empirical evidence and the associated analysis. The resulting conceptual theory will model the process of career commitment in the Australian Film Industry, showing how and why workers may commit to this industry. This model is presented below in Figure 4.1.

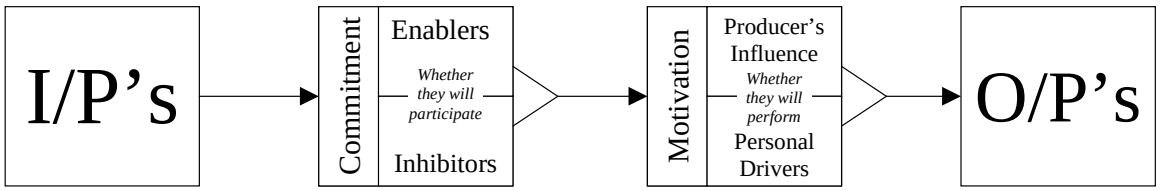


Figure 4.1 The Process of Commitment in the Australian Film Industry

This model of Career Commitment is further developed in Chapter Six. Chapter Six provides a synthesis which brings the emergent theory discussed here in Chapter Four and the literature discussed in Chapter Five together. Chapter Six provides the fully developed conceptual model extending the basic social process which has resulted from the saturation of a core category through the use of Glaserian Grounded Theory.

4.2 Context – Description of the Australian Film Industry

The Australian Film Industry differs from other industries due to the unique way it is structured and organised. The industry is project driven and fluid. The organisation that goes on within the industry accommodates for these disparities by utilising less orthodox approaches to management, employment, labour utilisation, commitment, and motivation. It is important to discuss these functions as they not only provide a contextual setting for the study, they also impact on the model of career commitment which is discussed and are important factors in its operation. Discussion of this model of career commitment begins in Section 4.3, after this discussion of the context.

4.2.1 Management

When examining the management of film production, it is the producer who assumes the role of general manager, and below the producer is usually a hierarchy of personnel similar to that which exists in many other industries (Arthur, DeFillippi et al. 2001). The breadth and depth of this hierarchy varies in accordance with the size of the film project.

Film producers work through two separate stages; pre-pre-production and pre-production before beginning the process of production. While all of these stages involve management skills and processes at various levels, it is not until the third stage – production – that the producer will begin to manage the set, the resources, and the people as a professional manager. These stages are illustrated in Figure 4.2.

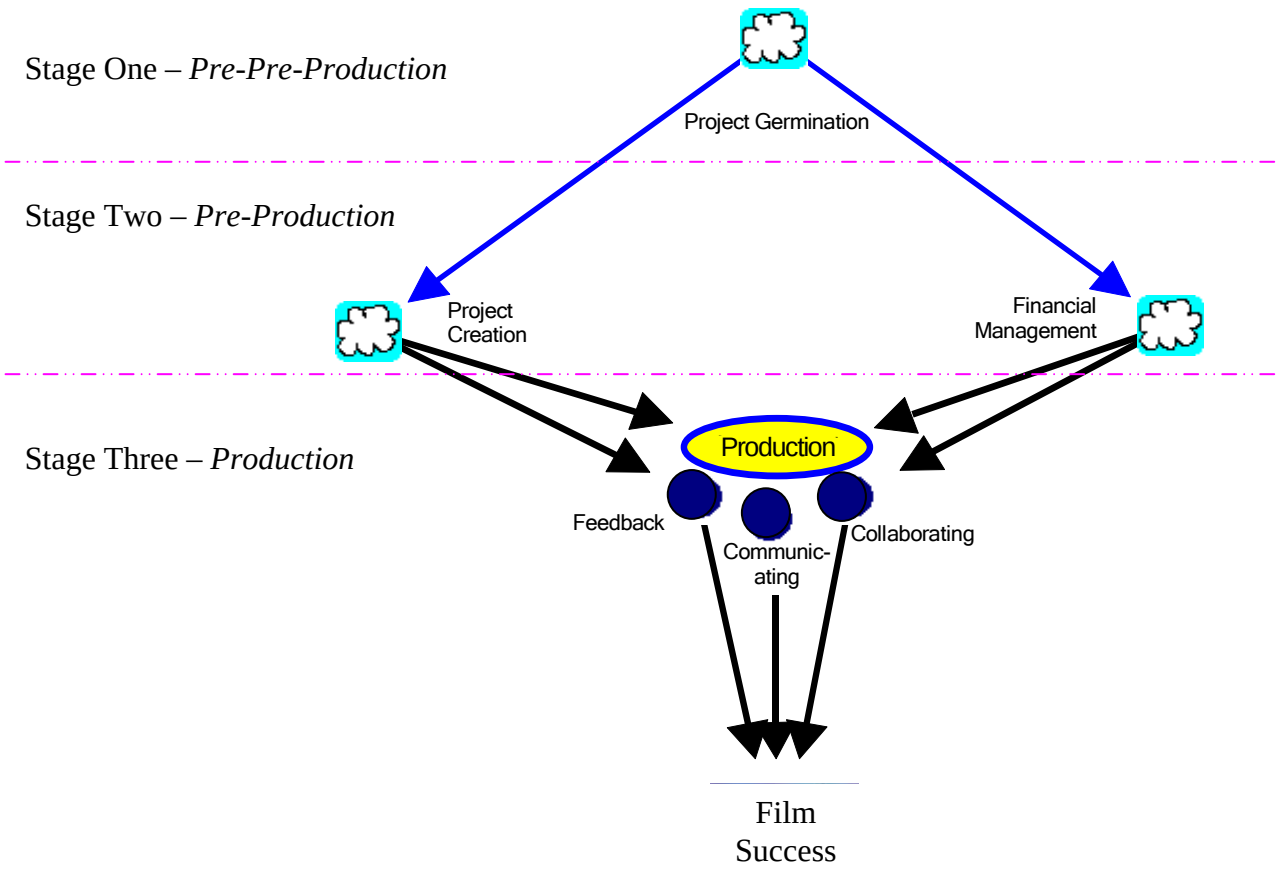


Figure 4.2. The Stages of Production

4.2.1.1 Pre-Pre-Production

The first stage, pre-pre-production, is defined here as *Project Germination*. During this stage the creative vision – the film and its artistic creation – are conceived, having been derived from a viable script which may have been in development for some time. Without solid, well-conceived ideas at this stage, progress to more evolved processes is difficult or impossible. Usually the director and producer work very closely during this stage:

> There's two individuals on the film that are involved if not right from the beginning together, very close to very early in the beginning, … and that's the director and the producer … when the producer starts working with that director they have to have a shared vision of what they're creating and how they are going to create it … It's like the director [and] the producer are a two-headed beast in a lot of decisions, clearly with different roles in many cases but at the same time they are working very closely together, often them against the world, to help the film mature and that means collaboration on all sorts of levels. (Jim-Producer 2004)

A large part of Project Germination is the leveraging of the vision to raise finance. The producer will take the vision and will sell it to various funding bodies to raise the necessary funds to start (but not always complete) the film project. This stage feeds into two other concurrent processes: Project Creation and Financial Management, and while these processes tend, to some degree, to be ongoing, the bulk of the work is done in the initial stages, where administrative processes and management strategies are established.

There are two essential roles the producer plays during this stage of the process; these are salesperson and communications medium.

Role as a Salesperson. During the life span of a film project the film producer straddles several roles. As discussed in the following quote, there is a trinity of essential roles: (1) a creative role which engages the artistic elements of the production, (2) managing the fundamental mechanisms of production, and (3) the role of salesperson. The first two of these will be discussed later in this chapter. They are important factors addressed in the development of the basic social process dealing with commitment. These two roles are not critical during the initial stages of the pre-pre-production and pre-production. The third role, however, is critical during this stage. It is the producer's role to solicit funding. The producer does this by selling the vision to the various funding bodies. This is the process of 'pitching': "The pitch is a crucial kick-start to the labyrinthine process of getting a movie made" (Clark 1999, p5) and the producer's ability to do this may make or break the production, even before it is viable in its own right:

> I think the thing about the producer is that there's a lot of skill groups, each of those groups have a whole range of different skills within them … and certain producers excel in one or more of – but not necessarily all of them. … There's the creative components to really understand the creative aspects – the story telling aspects, the second one would be production which is to really understand the whole mechanisms of production and how to make them work effectively, and the third one is the selling which is how to be able to sell a concept, an idea effectively to raise the money, and I think in broad groups of up to three requirements of the producer but not all producers share the same skill levels in each of them and can and do compliment them by other people who are better at other aspects of the [process] (Jim-Producer 2004).

Communications Medium: During this early stage of production, it is important to maintain a consistent and well-shared understanding of the vision. It is up to the producer to communicate that vision to all stakeholders, as it is he or she who is responsible for maintaining concordance between the end product – the completed film

– and the promises made to the writer and the financiers – the initial vision and pitch. Therefore, the producer seeks to ensure communication integrity in the beginning, especially when hiring, and throughout production. This role is maintained right through the process until after editing, in post-production:

> The birth of the vision, the development of the vision, the communication of the vision, and the delivery of the vision to the audience, is just one long drawn out process, but it's essentially one process. It's not a different process when you talk to the investor, and when you talk to the actor, and when you talk to the director, and when you talk to the editor, I mean its all part of the same, the vision has to be the same, the vision has to be consistent from beginning to end (Phil-Producer 2004).

Once the initial phase is complete, a viable vision has been crafted and resources have been acquired, the project can begin in earnest, and the next stage, pre-production, begins.

4.2.1.2 Pre-Production

During pre-production the producer will commence two parallel processes – these are illustrated in Figure 4.2. The first, termed Project Creation will enable the executive team (the director, the executive producers, and the producer) to establish strategies and processes for dealing with the people, the schedule and the resources. The second will introduce systems for financial management.

Project Creation: This part of pre-production involves the establishment of management systems and the engaging of human resources. During this time the vision is converted into a more tangible product where planning takes place, people are hired and are coordinated. The nature of film projects means that time and resources

are always critical. A film crew needs to be quickly assembled and put to work. Films tend not to allow the luxury of staff getting to know each other at leisure, nor can they waste time encouraging unnecessary social interaction. A film crew is expected to be on its feet and productive in a very short period of time. It is therefore useful that the Film Industry employs a 'bolt on' system of management and organisation, which is made effective through transportable and interchangeable mini-hierarchies:

> That sort of hierarchical thing. I meant that in the sort of the context like in the army, you know? So I bring on the production manager, the production manager then brings on the coordinator who often brings on the production secretary and so it goes on. … In a freelance world, people generally, not always, but generally who know how the whole thing fits in and how they structure it within. Otherwise if you sort of set up a company like this and the production manager didn't know what the first assistant director did on set, or how they were going to relate, or how they were going to communicate, or what were the physical forms of communication and the times of communication. Then you'd be lost because you'd spend the next three years just trying to learn how to actually make it work before you even started filming. So, a cohesive production is where they have each member going down from the head of department, downwards, each understanding their roles and their interactions, and they can … go from a script to actually a company that's capable of turning a script into a film in a very short amount of time. (Jim-Producer 2004)

It is during the project creation phase that most of the key production decisions are made, usually based on creative or strategic criteria stemming from the vision. In making decisions the producer draws on a repertoire of creative skills and experiences. Decisions are then planned into the production schedule. During this sub-process, the producer will usually need a great deal of prior experience and knowledge. This is a highly important factor. Often, if producers don't have sufficient knowledge or experience, they will buy this in, in the form of a co-producer or line producer:

> You can still have a producer who's very effective, who doesn't have [the experience], but then they just need to employ people who do. So, sometimes a producer might be an actor who's turned to producer or maybe it's a financier or maybe it's a lawyer or whatever. In the end, the producer is much likely to be the person that's come across the right script, got the right people together to raise the right amount of money to make it, but then to suddenly find at that point, that they need to bring another producer in or a line producer or someone else to help them actually realise the film. (Jim-Producer 2004)

Following the planning stage, people – cast and crew – are hired (sometimes these people are required as being contingent to the production, especially key actors), "because you have a certain star on board that will probably guarantee a certain amount of exposure for the film, so there's always a lot of pressure from the financiers to have, a certain known cast" (Sara-Line-Producer 2004), and initial attempts at coordination are made. In a well-managed production, extra effort is made to ensure inter-team coherence and harmony by holding extraordinary meetings and by building structures that encourage honest feedback: "During pre-production we have quite a few meetings and there will be small little meetings – director with one department, director with another department – but we also hold general production meetings with whoever is involved at that stage of pre-production. And that also gives another opportunity for people to talk and express" (Jim-Producer 2004). These meetings are common, and are becoming increasingly important as film completion and completion guarantees become more imperative.

An important part of this creation stage is getting the right people – cast and crew – and utilising them effectively. People do not only make or break a film, but will determine its creative appeal, its cost effectiveness, and its timely completion.

Financial Management: A second component in this stage is financial management. As with project creation, financial management commences after germination but it continues throughout the stages of pre-production, and production, and extends beyond this into post-production.

Financial management is the process of distributing and controlling funds. Once finance has been guaranteed, which occurs during pre-pre-production, resources acquired and managed, and in accordance with the schedule, a budget is prepared. This process is reasonably conventional, and apart from the various reporting mechanisms employed by the producer and crew, the process is similar to most other businesses which need to control and monitor a finite measure of resources.

The relationship of the processes within this stage – *project creation* and *financial management* – to the stage of pre-pre-production with the process of *Germination*, is an essential one. Neither of these processes can effectively take place without a clear and well articulated vision, or without the funding that is a necessary outcome of Germination. These three processes set the foreground for the next, and in terms of this research the most important, stage of film production: the actual management of the project. This is illustrated in Figure 4.3 and is called 'Film Production'.

4.2.1.3 Film Production

Managing a film set during production is a demanding vocation. The size of the production varies from film to film, and subsequently the amount of budget and the number of subordinates is also inconstant:

Some of the budgets you work on are huge. So I think even a five million dollar film to the hundreds of millions that [this film][5] was, they have the same problems, but on a different scale. I think we had over seven hundred and fifty people on staff on [this film]. So, you are looking after a lot of people, but even with a five million dollar film where there's maybe a hundred of you, you have exactly the same problems. … So, the obligation is to try and satisfy everybody, its really almost impossible, but if you can't, [you] try to see what you can come up with that will keep the film going, and bring everything in on budget (Vera-Production-Manager 2005).

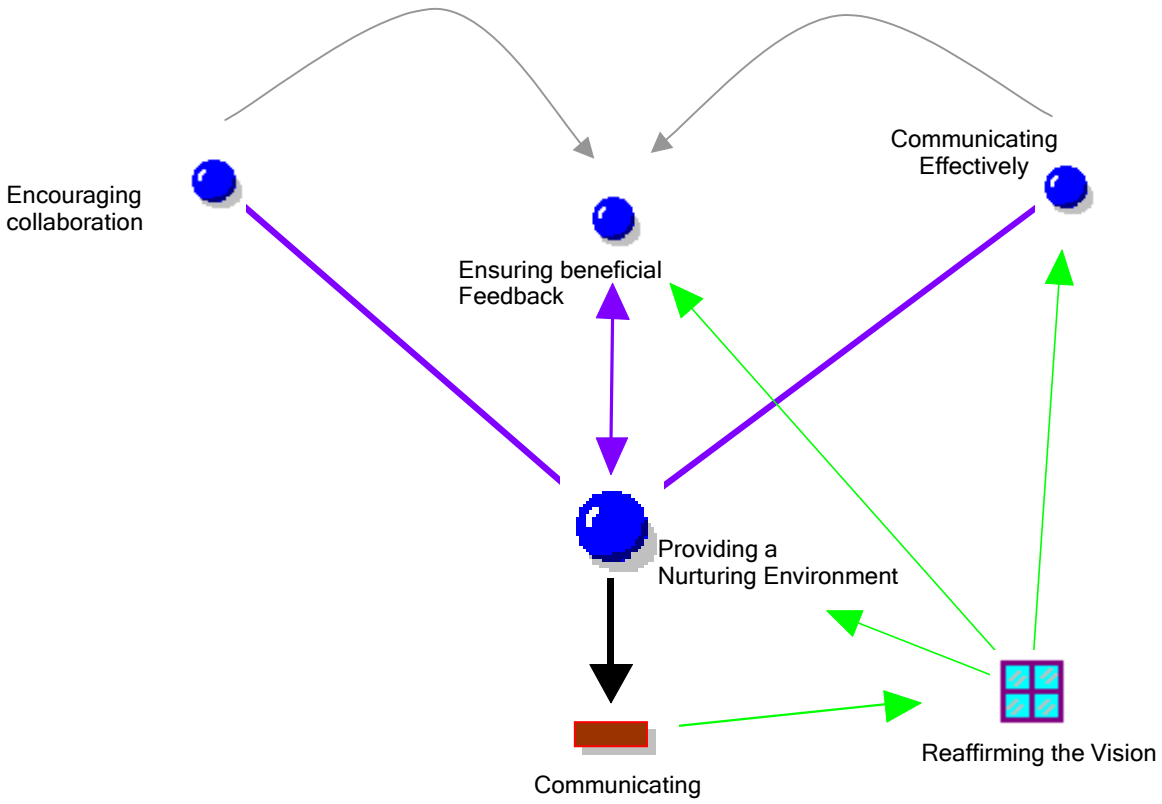


Figure 4.3 Film Production

[5] The title of this film has been removed to maintain anonymity. This theme will continue throughout to protect the identity of interviewees, and will be used to obscure all references made to people, places and films, where they may provide clues to identity.

This variability means that producers need to be effective, competent and flexible managers who are able to cope with higher levels of uncertainty in dealing with the day-to-day concerns of running the production. The producer's role is often exacerbated by various unpredictable influences which occur daily on the set, and are unlikely to complicate other industries. For instance, the industry can be simultaneously affected by the weather, by the technology and by the volatile personalities of those creative members of the organisation:

> A lot of the producer's work is looking for contingency plans, this is the 'what if scenarios'. Now experience helps because you can see around a few more corners, but each film has it's own unique, individual challenges and you're not going to be able to see around all the corners but you have got to see around as many as you can (Jim-Producer 2004).

This means a competent producer should have an understanding of the many tasks that occur around him or her and, while never an expert, the producer should at least be conversant with most of the occupations of those on and off the set:

> A producer has to know it all because a producer has to 'carry the can' again, and take responsibility. So you have to know about, actors and crew contracts and you have to know about insurance and you have to know about copyright and you have to know about a whole raft of things" (Alice-Producer 2004).

The producer is usually the one person who is directly responsible for the project, and its financing: "in the end there's one person whose responsible for the overall production including the money side of it and that's got to come to the producer" (Jim-Producer 2004). While the producer's staff will become focused on the minutiae of daily activity, it is the producer's role to maintain a focus on the big picture: "a key

role is overseeing … the whole picture, with all of the different departments, some cocooned or some interrelating with certain areas, but not with others, and making sure that everybody in fact is working for the same film" (Jim-Producer 2004), and it is up to the producer to ensure that the finished product is in congruence with the projected vision.

In managing the film project, most producers endeavour to maintain an environment which nurtures effective communication, encourages collaboration, and ensures beneficial feedback. The nature of making films in a relatively short space of time, with management structures that are quickly assembled before each film and disassembled shortly afterwards, means that communications networks need to be mature and operational immediately upon establishment. Film projects need to employ strategies that work to expedite a useful communications structure, and which accommodate the peculiarities of this obscure environment. This is achieved (with varying success) largely due to the industry's strong reliance on 'corporate memory'. Corporate memory can be considered the unique combination of tacit and explicit repositories of experience that comprise the organisations bank of knowledge (Huber 1991; Beckett 2000). Corporate memory in this sense means that teams can assemble, sometimes having never met before, and work together in an efficient and professional manner, sharing a common language, grounded through similar experiences, due to the common knowledge and experience they all share.

Collaboration between workers is also important for successful film production, one which is facilitated through the professionalism of everyone involved. Effective collaboration helps with problem reporting, troubleshooting, brainstorming, planning,

financial management, teamwork, communication, and overall project harmony. Moreover, there are circumstances which sometimes prevent voluntary collaboration. This is primarily due to two reasons:

The first is self-preservation. With the ubiquity of stress and pressure, departments may avoid conflict and complexity and focus on only their small part of the big picture:

> I think in a highly stressed environment which film productions can sometimes be, it can be the fear of making wrong decisions … where that is, people can sort of say 'well we will do what is required to protect our own bases'. But that doesn't lead to a very creative environment or a very good problem solving environment. (Jim-Producer 2004).

The second occurs when the director, as the most powerful member of staff, makes demands on people and resources. It "can sometimes be quite intimidating for some, you know, the director comes in 'I want this' and the inclination for a person, a props buyer or signer or whoever it is 'oh yes, yes, yes the director wants that, we've got to get it'" (Jim-Producer 2004).

In both of these cases, it is important for the producer to keep control of the staff, to ensure there is adequate communication flow, and problems are properly discussed and resolved.

With these two processes – communication and collaboration – in place and working effectively, there is a third process which moderates the effectiveness of the overall process. This process called feedback relies strongly on communication and collaboration, and works to create an environment which encourages people to discuss

potential problems before they occur, and to have the honesty and confidence to disclose them when they do occur. One of the strategies a producer uses to do this is to remain friendly and to encourage guilt free honesty. This allows people to say what they want, without fear of hostility:

> Another reason why you need to construct good, relaxed communication and relationships with all the people you employ is because you need them to tell you the truth, whenever anything is happening, whether it's a personal gripe they've got, or whether it's a more general worry, or anything that might be kind of perceived as a future problem. You really have to depend on people to keep you well informed, and to keep you fully informed and to be kind of straight forward about it. I think you can get yourself into trouble if you've got people who are not communicating openly and fully and honestly (Phil-Producer 2004).

The discussion above provides a context for the study which provides a perspective of management in the film environment which is different to management in many other types of organisation. Therefore, the process of engaging commitment and motivating people to secure an optimum level of performance is a product of the environment and operational conditions. As the film-set differs from the office or the factory floor, so too do the workers who people the film-set. What works to commit these people will not necessarily work in other environments. The next section will look at how people are employed in the Australian Film Industry, and how this too sets a contextual variable.

The variances discussed above contribute to the model of career commitment as moderating variables. In the case of this analysis they are called inhibitors and enablers. These are discussed further in Section 4.3, and in Figures 4.4 and 4.5.

4.2.2 Employment

The way desirable employees are recruited, or conversely, how candidates market themselves for potential employment within the Australian Film Industry varies from the way the process occurs in most other industries. The industry is geared to the principle: 'you're only as good as your last film' (Blair, Grey and Randle 2001; Vera-Production-Manager 2005). Therefore, people usually work hard to select the 'right' film, one that will expand their opportunities. While money and continued employment are important for most people, there is a strong influence that guides people toward what is beneficial for the long term, and for their career. It is also important for these workers to maintain a network of useful contacts. As the old adage says 'it is not what you know, but who you know', and this operates quite openly within the industry. As an interviewee states: "I have the ability to do it, and I'm sure I have the connections with the guys … and if I keep knocking on his door and keep ringing him up he will put me in" (Simon-Gaffer 2005).

In addition to this, employment is very much word of mouth, and is strongly based on reputation and hear-say:

> It's a very small industry and to a large extent you rely for employment on what you've done in the past… [so] if you get mischief-makers you can guarantee that they're not going to last long because people don't employ them, the word goes around very quickly. Like, that someone who enjoys telling half-truths to their colleagues in order to stir up this or gain an advantage, they stand out. There's a close knit group of people working very closely together, under quite a lot of pressure, for several weeks even months, and it just becomes a pain in the ass and it becomes very obvious very quickly and usually people who've been in that kind of way find themselves pretty short of work. (Alice-Producer 2004).

When producers or other executive managers want to hire someone, they will usually call the people they know and trust, and discuss the potential employee with them – it is often a case of calling C to discover if A will work with B:

> "What, you do is you find out who is available, … you sift them through and look at the films that they've done, work out which one's you like, … and you'd ring the person that you've worked most with and say "who would you pick out of that to do the film?" and that's in sort of every department. (Alice-Producer 2004)

The Australian Film Industry provides a socio-psychological context which appears to differ from other industries. Within the Australian Film Industry, work is rarely guaranteed; it is highly dependent on who you know and how well you worked last time. This process of employment has an effect on commitment for two reasons. Firstly, the process of recruitment affects the selection of staff which is a variable in the process of commitment. Secondly, the need for self-promotion through the development of a filmography affects how workers work and how they will select their next job. These influences are discussed in Section 4.3, and in Figures 4.4 and 4.5.

This function of employment and the employment context work to moderate commitment as an environmental variable. From the perspective of employment, it is important to note that the Australian Film Industry operates differently to most other industries. The next section will discuss labour utilisation, and shows that in this dimension too the film industry differs from other industries.

4.2.3 Labour Utilisation

The high level of professionalism inherent in most of their work means that staff usually work autonomously with little monitoring or control. The mode of interaction between departments and between executive staff is normally one of consultative direction. Control tends to be inhibited to ensure that the creative attributes of each worker are given every opportunity to surface. Each job entails a varying but significant amount of creativity and innovation which endorses this more unorthodox style of management. "It's a constant balance [between] creativity and efficiency that you have to keep your finger on. You have to kind of know when it's alright for a Director of Photography to take longer than you scheduled to set up a shot, and when it's not alright" (Phil-Producer 2004). The utilisation of labour is a moderating variable and provides context for the substantive theory of career commitment which is now discussed. Labour utilisation is also presented in Figures 4.4 and 4.5.

4.3 The Basic Social Process

The basic social process that has emerged as the substantive theory within the context described above is now discussed. Given the distinctive conditions which define the Australian Film Industry, the particular style of management and its unorthodox method of employment and labour utilisation, the industry is established in a such a way that only a proportion of the labour force will flourish within its bounds. Through the emergent processes of grounded theory a basic social process of career commitment was discovered. This basic social process was strongly linked to another major category of motivation. Motivation will not be elaborated upon here, but the

relationship between the two concepts is important. This relationship will be discussed below.

The discussion will then move to a more focused explication of career commitment. As discussed in the previous chapter, career commitment has been chosen as the basic social process because of the concentration of empirical support that this core category received relative to other categories and processes including the category of motivation.

4.3.1 Career Commitment – Conceptual Theory

Based on the work of Blau (1985, 278), Goulet and Singh (2002, 75), Kalleberg and Berg (1987, 159) and Porter, Steers, Mowday and Boulian (1974, 604), the following is a definition of career commitment (This definition is elaborated upon in Chapter 5 – see Section 5.4.3):

> one's behaviour towards one's profession or vocation, where career commitment involves the development of personal career goals and an identification with and involvement in those goals, such that one is willing to exert effort in support of their career, congruent with its values.

People who are committed to their career are more likely to exert high levels of energy and persistence in the pursuit of personal career goals. These people will therefore tend to put their career above other focuses of commitment.

In this context, career commitment for people who work in the Australian Film Industry means that individuals engage in the industry to the extent that they develop their career and work toward securing future opportunities within the work

environment. They tend to believe in each project in which they engage, and are prepared to put in significant amounts of effort in order to complete their part in the film production to the best of their abilities in order to enhance their professional reputation and to increase future opportunities for work. In addition to this, and as a separate process, is motivation, which is concerned with the influences (good and bad) that affect the quality and quantity of that effort. In other words **motivation regulates the effort that is a result of commitment**. This statement highlights the importance of the relationship between commitment and motivation.

This process is related in Figure 4.1. This has been re-presented here for the convenience of the reader.

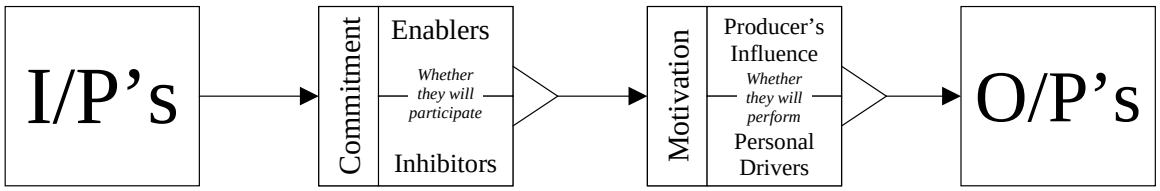


Figure 4.1 The Process of Commitment in the Australian Film Industry – *Represented here from Section 4.1*

Here we can see the inputs that film workers bring to the set. They seek to provide value added labour (skills, knowledge and experience). They provide the executives of the project, the investors, and eventually the viewing public with a saleable product based on their reputation and notoriety. Finally, in some cases they provide essential equipment – the gaffer department bring their camera cranes and dollies – the makeup department bring their makeup.

At the end of the process workers expect something in return for their labour and expertise, they expect outcomes. The research found that many film workers tend to expect (apart from financial remuneration) that their efforts will lead to a successful film, which will yield them further work, as well as other satisfactions. Film workers often also expect that they can take a creative role in the development and communication of the story and vision.

In between these inputs and outcomes, is a complex process with many competing influences. It is this process that determines whether people will work, how well they will work, and whether they are likely to maximise their performance. This process is closely coupled with two areas of organisational theory. These are 'Career Commitment' and 'Motivation'. The overall process is illustrated in Figure 4.1.

This model comprises two important factors. These are the inhibitors and the enablers, these also act as moderating variables in the overall process of commitment and motivation. The inhibitors act to discourage participation in the film industry and the enablers act to encourage participation and commitment. These two factors are always in contention and in film workers tend to determine whether entry into, and

commitment to, the industry is desirable. The findings of this study will show that inhibitors can outweigh the enablers and that only in certain people, those who are attracted to the industry, are the enablers more influential than the inhibitors. It is therefore the exception that is being highlighted in this process of commitment. Only individuals who have the attributes required by the industry will be committed to it. Inhibitors and enablers are discussed below in Sections 4.3.2.1 and 4.3.2.2. These factors are presented below in Figure 4.4.

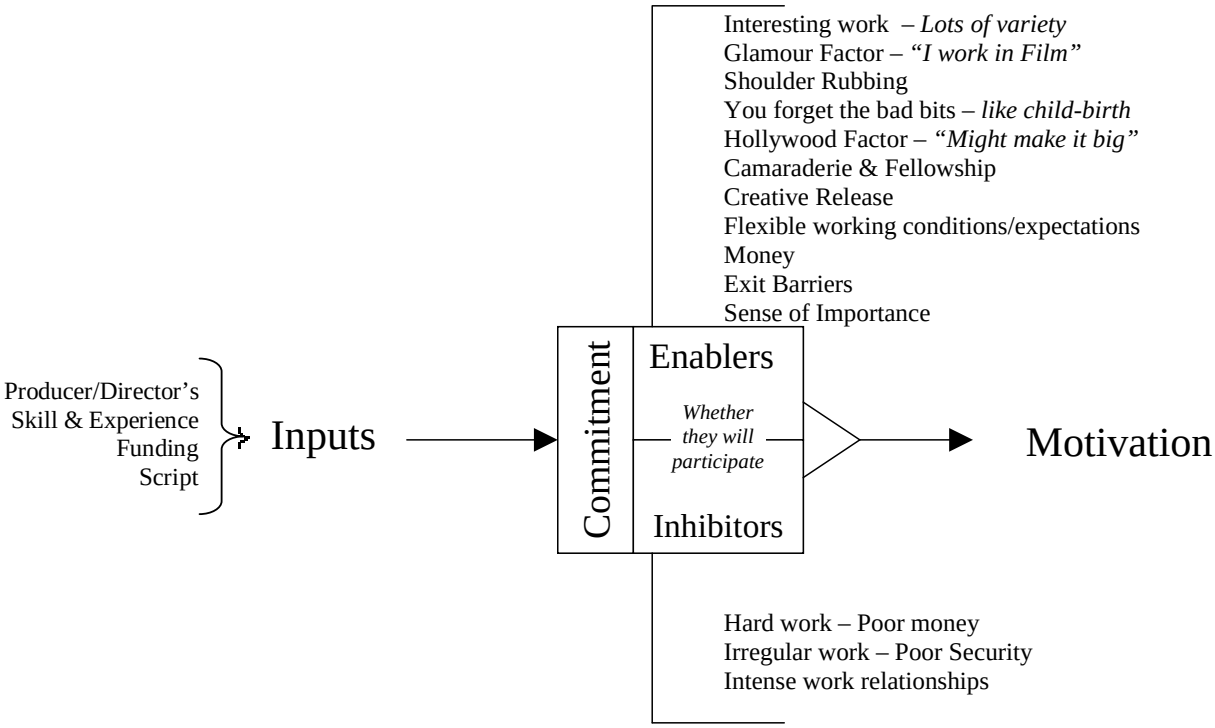


Figure 4.4 The Process of Commitment in the Australian Film Industry (Enlarged)

4.3.2.1 Inhibitors

There are various factors which contrive to make working in the Australian Film Industry quite undesirable. These factors arise mainly due to the unique environment and working relations that develop in the industry. Work is often scarce and unpredictable, but when it is available it is very hard and intense. People work long hours with lots of pressure and constraints, and with little overall financial reward. Working in film often means being away from home, family and friends for extended periods of time with a group of people who, facing similar hardships and pressure, can sometimes be overbearing and unreasonable. As one interviewee states: "If there was that much work that I could say no because there was a particular relationship, or person, on that actual set that I didn't get along with, I probably would. But there's not enough work in the industry to say that, to have that choice" (Simon-Gaffer 2005). When shooting the film 'Blade Runner' the demands and strains were so harsh that some of the crew "even fourteen years after the fact, continue to convey a noticeable note of anger when talking about the experience. And a few more had such a terrible time making this motion picture that they voluntarily decided to never work on another movie again" (Sammon 1996).

These various factors which contribute to the inhibitors of commitment are discussed below.

<u>Hard Work and Poor Money</u>. There are many aspects of the work that people undertake in this industry that collectively assemble to make the environment a difficult and undesirable place (long hours, irregular work, poor pay, atypical and

changing environments and conditions, high pressure and short deadlines, large and tightly controlled budgets, creative, volatile and passionate personalities, and more). The work is tough and demanding, film is an area of employment most people would not like. However, for a few this environment is an attraction:

> There's a way in which the toughness of the environment, which is undeniably tough, I mean, in most industries management would avoid such a tough and pressured environment but in film you can't avoid it because of the complexity involved and of the deadlines involved and of the myriad skills involved. You can't really avoid the tough environment, but I find that actually a lot of the reason people work in films is because they love it and they like that environment and they excel in that environment and they get to show off and get to be appreciated (Phil-Producer 2004).

There is a significant strain on family life for people who work in the industry: "There's also a lot of broken marriages in the film industry. I think it is because it becomes your life. Half the time you're away in the world on a job somewhere" (Vera-Production-Manager 2005). Compromise is difficult. Usually workers work long hours, and may often be a long way from home:

> It's very hard for relationships, very hard for families. You are gone at the crack of dawn in the morning and home really late at night, and you're too tired to talk to anybody half the time, and all you do is go to sleep because you'll have to get up again in what feels like three or four minutes… My partner said he didn't really see me for the two years I did [the film] because I was never home. And when I was home I was usually asleep. Even weekends people are ringing you. So that when you are on a film there is not a break (Vera-Production-Manager 2005).

People are also often stressed by the big unknown in the film business. Many will complete their current job, and not know when their next job will come around, and

when they are on a film project their daily routine is seldom static and rarely predictable:

> You have to have quite a tenacious personality I think, to be able to deal with [the unpredictability], not everyone likes to go somewhere different everyday. A lot of people like to know exactly what's happening to them for the next year, or five years, and in film you don't know what is happening for the next five days. I mean the film industry appears to have been in decline for the last year or so, and a lot of people haven't worked for a year. Now that's a very onerous position to be placed in. … So I think people work in the industry like that, in a way they like that uncertainty. I think it's the unknown elements of it that people [enjoy] (Alice-Producer 2004).

As a result of these difficult conditions, when they work, most workers in the Australian Film Industry – cast, crew or executive – work very hard, at least ten hours a day, five days a week, but more often 14 hours a day for six days a week, depending on the person's position and function, and this work is generally both physically and mentally demanding, and all of this is for often quite ordinary wages:

> People have this real idea that feature films are all about making stacks of money, but, it's just not, not at all, not at all. They are in Hollywood, only in Hollywood. But not here, not at all here. You know, like if, the producers that I'm working for, if they actually got paid for every hour they did - they would earn more working in McDonalds, seriously, seriously, they would earn more working in McDonald's per hour. If they worked that many hours, over the counter (Sara-Line-Producer 2004).

> If you get good money it's fantastic, but you work for it. I mean the Americans sort of think they own you too in a sense, so it's a bit like we're paying you, we own you, and if we want to ring you at two o'clock in the morning to talk, because it's a good time for us, you have to wake up and talk. So, I'm sure that the money is not, if you earn good money it does compensate … I mean most people earn OK money in film, they worked hard for it and they work long hours so perhaps if you factor their hours for the money it might not be that great (Vera-Production-Manager 2005).

Another variable in the success of any production are the various environmental factors that may work to reduce effectiveness. These factors include: the weather, the use of technology, the peculiarities of the location, and various pieces of legislation that may impinge on the production.

The following quotes provide anecdotal evidence supporting the fact that environmental conditions can have a marked and varying effect on production.

Weather and Technology:

> You can plan everything down to the last, most minute detail, but then on the day, you know, its all reliant on technology, and you know and the weather (Sara-Line-Producer 2004).

Location:

> Lots of things in film conspire to make places less safe you know, the location owner comes in and say's I don't want you to be here anymore, well that's about the worst thing, you know, well one of the things that directors and actors don't need is where location owners will storm in and say "what are you doing in here?" like that, so that's not good, you've got to create a safe environment, so that means the location manager has to have communicated very well to the location owner and you have to be respecting of the location and so it goes on (Jim-Producer 2004).

Legislation:

> I mean every film has so many legal agreements of what has to be done between writers and producers and directors and crew and cast and … and it's really complicated (Sara-Line-Producer 2004).

Irregular Work and Poor Security. Since its decorporatisation, and with the break-up of the large production companies in the 1970's (see Section 1.5), most filmmakers work freelance, getting work where they can on a contractual basis. As with most

contract or freelance work, there is rarely a guarantee of work. Subsequently work is characterised by having poor security and by being relatively infrequent. The feast or famine nature of the work takes its toll, and those people who are unable to adapt, and who do not have a high level of commitment to their craft are quickly forced to find more regular work elsewhere. Those who remain are those who have learned to adapt, and who are able to make the connections necessary to ensure a liveable quantity of work, or who are able to integrate other work into their film career, and who have managed to maintain an unsullied reputation, and therefore are a desirable commodity:

> When I make money, I make plenty of it then I've got to allow for the money I won't make in the next six months. … I constantly had to make sure I had a certain amount of money left in my account, every month. If I knew it wasn't going to be there, I'd got to go out and work in other industries. … I'm looking now at six months work, which is after nearly six months of no work. … It's either feast or famine, it's classic. It's always been like that, it always has and as far as I've known and as long as I've been in the industry. I've got my own company, my own gripping service company Propriety Limited and I've been running my own books now for seven or eight years, and I could show you my paper work, I could put it in a graph and you'd see it as: May, June, July, September fantastic, come November, December, January, February, you're down. I can only just afford a beer, and I can't even hang out with my mates in a pub, because I just can't afford to, so you don't, you stay at home, you make sandwiches and clean the house while the wife works. And now I'm working again for six months. And there's three jobs happening you know, I have heard of another feature film happening in May that I would have been a candidate for with another director, that I've worked with before, but he's doing it in May as well (Simon-Gaffer 2005).

Scheduling and budgeting also have an impact on workers and their commitment:

> On a feature film, week one might be sort of desert roads and you're in such and such a location, the second week – and it doesn't go in weeks – it goes on days really, but the second week might be suddenly your in a studio environment which has all sorts of different requirements, the third week might be something with a large number of extras, but given that weather in all of

> that plays a pattern, your first week which was supposed to be the desert roads has now got rained out, so you've now ended up moving to the studios, so you would have then got your wet weather cover, so the schedule's in complete change which means that for the financial management you have to know, and every change has a dollar impact, has a schedule impact and a schedule impact equals a dollar impact, and so consequently it's a total state of flux and there has to be a reporting mechanism from each of the departments back to the production manager through to the producer in the cost report that knows in this world of flux that's happening, where you actually stand at any one point of time and how that's impacted on your estimates to complete (Jim-Producer 2004).

> 'cause the thing to consider is how big is the budget, how many people are in it, how many actors are there going to be, how many sets have we got to build, how much travelling do we have to do, are we going to a really difficult place, have we got difficult actors that we're taking into the desert, you know, how long are they available for, are they going to bring their baby, their mother, their brother, their boyfriend, their girlfriend, all those things. And somebody might have worked with the actor before, somebody might have worked on a film, you know, it's all tumbled into one big tumble dryer really (Alice-Producer 2004).

Intense Work Relationships. Unlike many jobs, the film industry often entails going away 'on location', away from friends and family, out of comfort zones, and working and living with other people, many of whom they know, some of whom they do not. During these times, which can last several months, people work together under extreme conditions, with extreme pressures, and with many extreme personalities and egos. This can create uncomfortable conditions, where staying on location and maintaining a level of professional efficiency can be very demanding:

> You have to be able to get on really well … if you're not working well, it can be really revolting and I've been in really revolting so I'm, you know, once bitten, twice shy. Because when the rails fall off, the rails fall off and it's very ugly.

> Because people are, you know, lead actress and the director are having a fight on the last night of rehearsals, before you start shooting the next day, for eight weeks. Not nice, not nice. And actors, they say, are the most insecure people in the world, and that's partly why they're actors and that's so true, in fact it's always 'well, what about me.' And you deal with a lot of egos. But trying to get the machine well oiled is a good thing (Lyn–Production Manager, 2005).

> There are days where you do have violence, and people do yell, and people are emotional, you know, you work with a lot of interesting people. You have a lot of tired of people, everyone's working long hours and you spend more time with these people than you do your family, and particularly if you're away on a job, seven days a week you're with the crew and the people you're working (Vera-Production-Manager 2005).

These less desirable characteristics of the industry can be enough to turn most people away from working in film. The industry is very insecure financially, making it difficult for many people to manage their daily living costs and making it even more difficult to plan for future expenses. In addition, the work is long and hard, and it often places unbearable demands on personal relationships. This character of the Australian Film Industry became quite apparent during an early case observation:

> The most important (and most obvious), were the privations caused through the unstructured work conditions, and the lack of predictability regarding income. The workers were not easily able to obtain personal finance, and had problems meeting existing financial commitments. Another issue is the irregularity of working hours, which seemed to strain personal relationships (Crew 2003).

There are, however, various countervailing factors to these inhibitors. These are enablers, and in select people these will provide enough impetus to render the industry desirable. These workers have enough commitment to work toward a successful career in film. These enabling factors are presented below.

4.3.2.2 Enablers

Enablers are factors which support commitment in the Australian Film Industry. These factors tend to make the industry more attractive and desirable, they allow workers to overcome the deficits apparent in the inhibitors and support a greater commitment focus amongst workers. Eleven factors are discussed, these are: Interesting Work, Glamour, Shoulder Rubbing, You Forget the Bad Bits, The Hollywood Factor, Camaraderie and Fellowship, Creative Release, Flexible Working Conditions and Expectations, Money, Exit Barriers, and Sense of Importance. These are illustrated in Figure 4.4 above, and are discussed below.

Interesting Work. Working in the film industry does not readily compare to work in other fields. Many of the factors which would turn most people away are the very same things that attract many others to the industry in the first place. The work is seldom monotonous but is quite the reverse: often unpredictable, usually different, and frequently interesting. This is seen by many as strong compensation for the poor offerings that comprise the inhibitors:

> It's interesting, it's different, that's I suppose another thing, it's different every day. Every day is different. Every day, every goal, every film, every job, every bunch of people. … Most people that work in this industry enjoy the variety. That would be the trade-off; for lousy careers, the lousy working hours, and yeah the money's not so great, but the variety, the actual work itself yes, might be long, the actual work isn't that tough it depends what you're doing, you know. If you're a grip and you're lugging camera's up and down a mountain I'm sure they will argue me differently, but if you're sitting in a studio and everything's pretty contained it's not hard, there's a lot of sitting around. It's variety, I think that keeps people going. (Lyn–Production Manager, 2005).

People like the freedom that working in film gives them: "They don't want to be constrained by normal jobs" (Lyn–Production Manager, 2005) and people, those who have passed beyond the restraints of the inhibitors, find they work with others who are of similar spirit, who share their love of this type of life: "[I] just liked the style of the type of people who work in the industry. It's a glorified rock and roll industry, that's what I like to call it" (Simon-Gaffer 2005).

The frequent variety provides benefits few other jobs offer. Not least among them is travel:

> It's creative, it's artistic, you're working indoors, outdoors, you're constantly on the move. I've travelled Australia, I've travelled the world working in the industry … one minute you're in a location, such as where we are now or next you know, in the same day you've got to pack up the truck and move to the streets in the city or then you can, you know, go off into the bush of Australia and do a film out in the middle of Australia, you know. You get to meet the characters of the town and it's a fantastic way of meeting people. … I enjoy working in the industry and the creative side of stuff and I get to do things that people wouldn't normally get to do (Simon-Gaffer 2005).
>
> You could be filming in some very strange places, in the middle of nowhere, in foreign countries, and you know, even just moving two hundred people around and trying to find accommodation for people, yeah, there's things you don't normally do in life and also we can get to see things that other people don't often see. I mean I get to go to places that normal tourists wouldn't get to go and I get to know the people. I think that's what probably keeps me in it actually (Vera-Production-Manager 2005).

<u>Glamour</u>. While most people would hold the opinion that the Film Industry is glamorous, this is in fact a paradox. "The so-called 'glamour' of moviemaking is perhaps the public's single greatest misperception of the arduous reality behind the

physically and psychologically demanding process of making a motion picture" (Sammon 1996 p204). From without, the industry appears to be very glamorous. From within, the workers say it is not glamorous, but it is still abundantly apparent (despite their espousals) that these workers who deny the glamour are in fact enamoured by it, and this connection is enough to enable a level of commitment from them. Empirical evidence is laid out below to support these arguments.

The public tends to view the industry as being glamorous because of its propensity for public attraction and due to the elevating effect of popular media. The workers who comprise the Australian Film Industry, whether they are cast or crew, are much more likely to catch public attention, even fame, than would a worker from many other industries, and people like to identify with this:

> I had an uncle who was an actor and a journalist and I always thought his life was interesting, I guess. Um, I've always loved films. I just sort of thought that wouldn't it be a great place to go and work if I could, which I guess a lot of kids dream about doing … Its very nice to make movies and to get the kudos for doing something you've done well, and people praise you, I think we all want that (Vera-Production-Manager 2005).

Evidence from the film workers interviewed overwhelmingly supported the view that the industry is not glamorous. These workers feel they are involved mainly with the mechanics of production, they believe the glamour side of things happens long after they have left the job, and have moved on to other things:

> It's funny because when you're actually in a production it is the most removed from the industry glamour. You're not a star, you don't get invited to nights, you don't go to awards nights, you don't go to opening nights, you don't go to any of that. You get unvetted fun access to people that for some reason, the media may hold in this pinnacle and put them up on a pedestal which is undeserved. But no, I don't think so, because when you're actually working on

> a production, you are so far removed from that, it's when the film has finished and the marketers, and the publicists and the distributors get their paws all over it, and then it becomes this machine and this engine and off it goes. But by that stage everybody, from me and downwards, has long finished with it. So no, it's got nothing to do with that I don't think. It's definitely general public perception that 'oh, you've got a glamorous job.' (Lyn–Production Manager, 2005).

In addition, as has been discussed earlier, work in the Australian Film Industry is often characterised by many challenging conditions: long hours, irregular work, poor pay, atypical and changing environments and conditions, high pressure and short deadlines, large and tightly controlled budgets, creative, volatile and passionate personalities, etc. It is therefore difficult to consider any work which shares these characteristics as 'glamorous':

> [Glamour is] more a bi-product I think, because if you go into it looking for the glamour I think you'll probably be highly disappointed. I think that's why the young are impressed with it, I thought everything was glamorous when I started, and I thought that what I was doing was glamorous, you know. I mean, I still get a buzz out of it, yeah you know, as I've said it depends on your definition of glamorous, you know. If people's idea of being glamorous is sort of never being dirty … compared to most people our offices are usually quite horrible, you could be in a country town in a t-shirt and um, and carrying your work in cardboard boxes which, if you're on the road, you have to pack and unpack every two days and everything's covered in dust. I did a job in [a domestic location], it was an incredible dust bowl, and the whole office, the community hall, was covered in that much red dust, you know. So, that wasn't very glamorous but, you know. And working in a tin shed in [another domestic location] in a heat wave is not that glamorous either. But if you work at Fox its lovely, they've got real offices, and we think that's quite fantastic. While other people walk in and say "oh, that's quite nice", we think its absolutely wonderful (Vera-Production-Manager 2005).

While there are legitimate grounds to support both positions above. There is little doubt that the Australian Film Industry seems glamorous to the public at large, and there is certainly substance to the claim that film workers do not see their jobs as glamorous. The industry is seen by most to be glamorous and it has an engaging effect on many of those who commit to work in the industry. While many interviewees stated: 'no, we are not seduced by the glamour', the message received from analysis of interview data states clearly that 'yes, we are attracted by the glamour'. The following extracts exemplify this claim that some workers identify with, and are attracted to, the glamour of the industry:

> Oh yeah, you take it personally. Yeah, you'd get your mum and auntie ringing up saying 'I saw that show and it was really good' which, I do enjoy it, that feedback and yeah, I put effort in and so hope that from my point of view that what we've done does look good (Simon-Gaffer 2005).

> I guess again a lot of it is the fact that it's one of those industries that has so many people who love to work in…I mean, people think it's glamorous, which obviously it isn't, but then there are the big exciting bits that go with it, you know. … The art director and I from [a film] were invited by the studio to the premier for [the film], and we were like kids, you know. We went down the red carpet and we got all dressed up, and then he says to me, and he's one of the top art directors in the country, and he says to me "let's go and do it again, we are never going to walk down the red carpet in Hollywood again." So we just did what we did. We we're like kids you know. I mean I could hear the American's say "oh you bloody Aussie's," and we're like 'it's big night for us.' So you get things like that that happen which is just… It's definitely glamorous, yeah. *It depends on what your interpretation of glamorous is*. See I think that being in a wonderful place that I would have never seen, like the sunset, is glamorous in some ways. Premiers are fun to go to and to get dressed up. I took my 16 year old niece and another girlfriend to the [film] premier, so they were excited. You work hard for the glamorous bits. But that's the little carrot that keeps things going. As I said the glamorous bits might be like the Hollywood premier, which to me was like, I mean I had an absolute ball. Its

> also an attitude thing I think sometimes too. You know, you can have a good time working on it. And its an adventure as well though. You can have a good time or you can be as miserable as all get out. (Vera-Production-Manager 2005).

As the evidence supports, to many the industry is glamorous. It is not a simple nine-to-five office job, and it is not factory drudgery. The job is interesting, it is held in high regard by the public, and this extends to the family and friends of these workers, and while the workers themselves may deny the glamour it has an influence on them, either directly or through their friends and family and this influence has psychological consequences which will support commitment.

Shoulder Rubbing. People will often take on the next job because of the people who come with it. For example, a famous director or actor, and the potential for networking or socialising this provides. This 'shoulder rubbing' then provides them with the opportunity to expand their career horizons, or to learn something new or important, or just to bask in the glory of a really well-liked or famous person. This factor helps to alleviate the progressive or accumulative effects which long-term exposure to the inhibitors may create. Over time people may become inured to the fun and the glamour. They may then begin to feel the effects of stress and financial deprivation – however, the opportunity to work with a hero or role model, or to finetune or complement some diminished skills works to keep many people going and committed:

> Maybe when I was younger I would have gone with the people I [like to] work with, more because it's easier to learn when you're working with people you're comfortable with, because you can ask the stupid questions. Now though, I'm at the stage of where I want to get something from it and usually that means working with somebody I haven't worked with before, like [a producer], taking a chance working with him. I thought 'yes I would like to make this', he must be

> pretty eccentric and he is, we know, you know. He is a great guy but there was something in that film, for me, was what is it about this man that he's produced these really interesting films? What attracted him to them? And we had some talks in the car about script and story and characterisation, and, so yeah, so in that case I chose that partly because of the people but not because I've worked with them before, but what I could learn from these guys (Lyn–Production Manager, 2005).

> There are people I want to meet too. I get excited by some of the people you still meet, and you know, you get a bit in awe of some of them still (Vera-Production-Manager 2005).

<u>You Forget the Bad Bits</u>. While the inhibitors may be influential in preventing or dampening commitment, they may have a temporal aspect, which fades over time, and which may be overwhelmed by the equally temporal properties of some of the enablers, and whilst one is immersed in the positive influences of the enablers, they are apt to forget the adversities of the inhibitors:

> People say the same about childbirth, it's that you forget the bad bits and you go back and, you know, you really do, it's like anything, you remember the good bits rather than the bad bits. I did [a film] years ago, I can remember standing on a beach in [a domestic location] at sunset, and I was filming and it was the most beautiful night. I'm standing there thinking I'm really tired but its just amazing, I'm at work and this is what I do and, you know, how lucky am I? So yeah, you just remember the good bits about it. You know, the [film] was a really hard, long shoot, but we had very few problems for a big picture like that type, but I tend to remember the good things about [the film] … I'm sure there were terrible days, I'm sure I could bring them to mind if I thought of them, but I remember the better days of them rather than the bad days (Vera-Production-Manager 2005).

The Hollywood Factor. Many people who work in the Australian Film Industry can put up with the hardships because they hope that one day they will make it big, that they will work on the right film, the one that will give them fame, and money, and a surety of future employment:

> There'd be the pot at the end of the rainbow, I'm sure there are lots of actors out there, particularly because the money is a lot bigger for them. That one-day they just might get that job. One more audition and you might just have [it] … but yeah, always people are thinking 'one day, maybe I just might make that one film'. Because, when you do make that one film, and you do get back in, and you find your audience. Paul Hogan, case in point, Crocodile Dundee cost absolutely nothing to make and he has made so much money out of that film. But, you know, not everybody has that. Not everyone is going to kick that goal. We have like ten, we've made over thirteen hundred projects and we've got ten that are in profit or something, so they're chasing the holy grail, but yeah, if you catch it – 'thanks', you know (Lyn–Production Manager, 2005).

The Hollywood factor is therefore an influence which drives commitment in the Australian Film Industry. Many people remain committed to their career because they hope, or believe, that one day they will work on the film that will set their name in lights, and which will guarantee a better selection of jobs for the future.

Camaraderie and Fellowship. On the one hand work relationships can be intense, difficult and demonstrative and this serves to inhibit willing participation. On the other hand, however, these relationships can also be highly sociable and cohesive, workers look forward to working with fellow associates over and over again. They are often attracted to the next job because of the people who are also working on that job:

> [They are] fairly gregarious, film crews, most of them. They're there for a reason, and there's nothing in their way to being friendly with each other…

> they often and always work together and they do commercials together and they do television together. … When you go away on location you live in each other's pockets, when you part, it's like losing a family that's become very close in a short amount of time … it's just like being at school, you come together for a term and then you [separate], it's sad when you dissipate but you know there's a holiday in between and then you often come back together again (Alice-Producer 2004).

Film projects often involve large crews and the coming together of so many people can create a party atmosphere which is not only enjoyable by most people, but can also be quite invigorating, which helps to recharge weary bodies and rekindle creative energies:

> Even on a smallish film you can have sixty or seventy people you know, around at any given time, I mean even on [this film] which was a tiny film, the budget was less than a million, and one of our biggest days was when most of the cast were there and we had some extras and we were shooting in some field down at [a domestic location] and we had sixty two people around the table, for lunch you know, this one small film, and it was really nice just to sit there and look around and to see how convivial the atmosphere was and how everyone was chatting around you, enjoying the break and having a good meal … its unusual to find people that don't know each other at all (Phil-Producer 2004).

Creative Release. People who work in this industry may do so because they need to externalise their creative drive. They may have stories to tell or want to play a part in telling someone else's story, a story that they too can identify with or which they feel needs telling:

> Why do I work in the Australian film industry? Um, I enjoy telling good stories … Why do I stay? Well I stay because I would like to produce my own stories. I have stories to tell (Lyn–Production Manager, 2005).

> I've just read a script … and it was terrific and it was really nice to read in that it was enjoyable, it wasn't based on a whole lot of the special effects, it was a lovely story and I haven't read a story for quite a while, a really nice story, but that got me excited when I read it and I went 'OK I might do this one?' … it is something I'd like to see on the screen. So yeah, it does inspire me a bit. You read something and you start to visualize it … you can see it so you want to share it (Vera-Production-Manager 2005).

As this quote by Gillian Armstrong attests, it is often an expectation that the crew will contribute to the creative design of the production. "The whole point of trying to work with the best people is that you hope they are going to add to your vision; that they will have ideas; that they are going to add layers all the way along" (Shand and Wellington 1988, 139).

Flexible Working Conditions and Expectations. To work in the Australian Film Industry, it is not necessary to fit into a pre-formed mould. People often have access to significant autonomy and flexibility. While their activities are directed by superiors in the hierarchy, they are not controlled, and most work autonomously, and while they need to be punctual in regard to time, they can wear what they want, and can play and have fun while they work. People tend to get to select the project they want to commit to, and the industry allows them to choose to decline any job they do not want:

> They are long hours, but then you can wear jeans and a t-shirt, you're not judged on whether you're wearing a suit and what and how expensive your stockings are. You're not judged on anything, or where you've come from. Everybody in the film industry can have varied backgrounds, it doesn't matter what boys club you went to or what school you went to, what Uni you went to, because the common goal is the film. Everybody is attracted to that film for a reason, to work on it. Most of the time people like to; they're there because they want to be there and that's a very big difference from someone who's got to turn up and bundy into a factory every day because they're there because

> they have to be there. But when you're in the film industry you're there because you want to be there. … It's a very different work ethic from when you go into an office where there are people punching away at databases. … It's given me the choice to choose (Lyn–Production Manager, 2005).

According to Lyn–Production Manager (2005) people who are well fitted to their job in the film industry, are unlikely to suit regular employment, where there are too many rules and requirements for conformity. These people are more likely to enjoy the flexibility of being able to be themselves rather than shoe-horning into someone else's expectations of the model employee.

Money. As with any job and any industry, money is a factor. With this industry too, money is an important factor, especially considering the frequent periods of discontinuous employment. So to work in the industry, and to be able to afford a minimum standard of living, the money is expected to be relatively substantial. If not, people are forced to seek other employment even if only from a purely economic point of view. "I mean when you work the money's good and when you don't work the money's bad" (Vera-Production-Manager 2005). With some members of crew, gaffers in particular, money is even more important because they have invested in expensive equipment which requires regular interest repayments "it is fantasy land, the film industry, you can be making a lot of money you know. I could make more money, but I've got to invest more money. As much as you put in it is what you get back" (Simon-Gaffer 2005).

Exit Barriers. There are costs to leaving the industry, because in the wide field of Australian employment this industry has many unique features. A gaffer, a director, a makeup artist, and most other professions on the set cannot immediately secure a job

anywhere else. Their skills are perceived as being not readily transferable. This inability to easily change to another industry is a barrier that prevents easy exit and which acts to keep people in, whether they like it or not:

> When you're in the game for twelve or fifteen years, to pack it up and get out and start another industry, working some other job it would be like throwing away everything that I've ever done you know, because, even though I've been in it for twelve to fifteen years, to me it's a long time. Its still only the beginning you know (Simon-Gaffer 2005).

Sense of Importance. A final factor, which adds an element of self-esteem to the individual's need to commit to the industry, is the fact that they feel that this job serves an important community function, that they are adding social value to the community:

> I enjoy working with creative people because I think that the industrial revolution is coming to a change and I think that the creative culture is going to take precedence in our lives, as we go along. And I mean, I mean creatively, I mean I.T. all that stuff is creative. Nobody works in a factory anymore, so it's more because it's a new, it was a new industry to me and it was attractive to me, for all those reasons (Lyn–Production Manager, 2005).

In summary, the process of career commitment in the Australian Film Industry finds that people who commence film work are faced with conditioning factors which determine their commitment. They are faced with inhibitors which deter them from staying in the industry and making it their career. However, for those people who decide on making film their career, and who are not deterred by the inhibitors, there are also many factors which enable career commitment. Together, these inhibitors and enablers form a process which explains how and why people work in the Australian Film Industry.

4.4 Summary

This chapter has presented the substantive theory that has emerged from the empirical data following the strict methods of Grounded Theory, in the form of a basic social process. When discussing a basic social process it is first necessary to set the context. Therefore, this chapter commenced with a discussion of the contextual elements which frame the study.

The Australian Film Industry differs from most other industries in many ways. Primary among these is the way the producer manages the film project. In a film environment there are many elements of artistic creativity which means managers need to have the ability to interpret and manage various atypical situations as they arise. Also, due to the rapid and costly nature of making films, workers need to be effective in a very short period of time and the management systems used in the Australian Film Industry need to adapt to these challenges. Another consideration is that the environment and the resources required for film production are variable and require flexible handling for them to be effectively managed. It is due to these factors that the film producers who manage film projects need to be effective, competent and flexible. Managing people and resources on a film project is markedly different to what is expected of managers in many other types of organisation, and is very much reliant on the environment within which they work. As there are differences between the film-set and the factory floor, so too are there differences between the workers in both environments. What works to commit film workers to their work will not necessarily work in other environments.

Another important factor which differentiates this industry from others and moderates this theory of career commitment in the Australian Film Industry is the way employees are recruited and employed, and this affects the way people work in the industry. Three principles appear to dominate recruitment in the Australian Film Industry, 'you are only as good as your last job', 'it is a word of mouth industry', and 'it is not what you know, but who you know'. Within the Australian Film Industry, there are no guarantees, workers must carefully select which jobs they take – a flop could see them unemployed, while a success may provide a sustainable income flow. Networking is also very important, because job offers are not advertised in the newspaper; opportunities are transmitted by word of mouth.

The final factor discussed in the context of film production was labour utilisation. The unusual type of work environment that film creates requires a different way of utilising labour. Work teams within the industry are characterised as having a high level of autonomous professionalism, and this type of arrangement modifies the traditional manager-subordinate relationship, with managers relinquishing much of their control in favour of the self-management adopted by the teams.

The basic social process that has emerged theorises how workers in the Australian Film Industry are committed to their industry and to their careers. This process of career commitment is closely aligned with motivation. These two processes state that workers who are equipped with desirable inputs (attributes and resources such as skills, reputation and equipment) face a test of commitment, and whether they choose to work in the Australian Film Industry or not is dependant on how they weigh the potential effects of the inhibitors and the enablers. The inhibitors are aspects of the

work and environment which many people would find undesirable, such things as poorly paid irregular work, long hours and tough conditions, and difficult work relationships. The enablers include factors such as interesting work and glamour, the chance to make it big, and rubbing shoulders with those who already have. When balanced against each other, select individuals will accept the inhibitors and strive toward the enablers. These people can then become committed to the industry, their current project and their career. They believe in the project they commit to and are prepared to contribute significant amounts of effort in order to complete their part in the process and to build their career.

In conclusion, the basic social process of career commitment satisfies the emergent conceptual hypothesis that was proposed in the introduction which is derived from Equity Theory and was originally put forward by J. Stacey Adams (1965). According to Adams' workers will continuously seek a state of equity, and seek to balance their inputs to their outcomes ratio, and to maintain a proportion of inputs to outcomes which is consistent with others with whom they compare. Based on this conceptual hypothesis, career commitment emerged as the core category and basic social process, and consequently a substantive theory. This substantive theory, as discussed in this chapter, explains why people work in an industry that seems to reward them so poorly. The research has found that equity is in fact achieved through a balance between enablers and inhibitors and various moderating factors, providing a basis for career commitment.

Chapter Five

LITERATURE REVIEW – COMMITMENT

5.1 Introduction

The discussion from the preceding chapters of this thesis describe the use of grounded theory as the research method adopted to acquire empirical data. From this grounded theory study, a basic social process have been discovered which explains the process of career commitment in the Australian Film Industry. This chapter further expands upon this discussion by providing a framework of literature and existing empirical work to support and orient the findings on career commitment. Quite notably however, while there is a sizeable body of research on commitment describing various industries and occupations, no research or literature has been found to describe commitment in the film industry. This chapter, and indeed this thesis, endeavours to fill the gap left by other researchers.

This chapter provides a review of the commitment literature. The discussion will commence with a review of the origins of commitment along with the various definitions of each type. Following this, various forms or foci of commitment will be discussed, concentrating on career commitment which has greatest salience to this study. Finally, this chapter will outline the antecedents and consequences of career commitment based on the literature review, highlighting their importance in this study.

This chapter fulfils two important objectives. Firstly, it provides a summary of contemporary research in the area. Secondly, it identifies a consolidated list of antecedents which can be integrated with the empirical evidence of career commitment antecedences in the Australian Film Industry.

5.2 Origins of Commitment

When a person decides to work for an organisation, an exchange relationship is established where each party exchanges something of value, both economic and non-economic. This exchange constitutes what many researchers (Rousseau 1995; Sturges and Guest 2001; Goulet and Singh 2002; Herscovitch and Meyer 2002) refer to as a 'psychological contract'. A major part of this contract "is the nature of the employee's connection to the organization, in terms of both membership status and quality of membership" (Mowday, Porter et al. 1982, 3). Connection to one's organisation, in these terms, is considered by Mowday et al (1982) as organisational commitment. Strong organisational commitment can have both advantages and disadvantages for the employee and the organisation. However, strong organisational commitment is generally encouraged by organisations.

While some researchers consider psychological contract and commitment to be similar constructs, most researchers acknowledge that commitment is more likely a subset of psychological contract (Mowday, Porter et al. 1982; Rousseau 1995; Swailes 2002). In addition, there is evidence to suggest that psychological contract has become outmoded and is no longer sufficient to retain employees, engender a strong work

ethic, or foster loyalty (Sturges and Guest 2001). Instead commitment is gaining prominence, especially where it extends to career or profession (Goulet and Singh 2002; Swailes 2002). Therefore, psychological contract *per se* will not be reviewed here. The focus shall be limited to a discussion on commitment and its derivatives.

Commitment is a 'state of mind' through which an individual becomes bound to their actions and beliefs towards their involvement to an object or activity. Commitment is so ordinary that the constraining effects and subtle control it has on our behaviour often goes without notice: "Commitment is what makes us like what we do and continue doing it, even when the payoffs are not obvious" (Salancik 1977, 62).

Research on commitment has sparked a great deal of interest for many reasons (Mowday, Porter et al. 1982). Primary among these is the thought that understanding commitment can be a good predictor of certain employee behaviours like turnover, attendance, quality and quantity of work, loyalty and job performance (Somers and Birnbaum 1998).

Commitment has been defined by Meyer and Herscovitch (2001, 301) as:

> a force that binds an individual to a course of action of relevance to one or more targets. As such, commitment is distinguishable from exchange-based forms of motivation and from target-relevant attitudes, and can influence behavior even in the absence of extrinsic motivation or positive attitudes.

The above definition provides a general use of the term commitment, where individuals are bound to a course of action through a stabilising or obliging force.

Employee commitment is an important factor in engaging people in the workplace especially when the terms of employment are rather nebulous, as with the Australian Film Industry. Through commitment, employers can be more confident that an employee provides physical, mental and emotional investment to their organisation and that they will complete the project at hand (Welsch and LaVan 1981). Having committed employees in an organisation is of exceptional value when times are tough, and outcomes are uncertain (Salancik 1977). Without commitment, there is little a manager can do to engage a person, even before contemplating motivation: "If one has a job from which one wants to run away, there is no way a manager can do anything to keep him or her motivated to do well in it in the long-run. The most the manager can do in such a case is to keep the employee in the job" (Amar 2004, 94).

Although a popular sociological term at the time (Becker 1960; Kanter 1968), 'commitment' wasn't effectively applied to organisation until it was grasped by two theorists in the 1960s – Howard Becker (1960) and Amitai Etzioni (1961). By 'commitment' Becker refers to consistent lines of activity in human behaviour. He explains the principle of commitment using a concept of 'side-bets':

> Suppose that you are bargaining to buy a house; you offer sixteen thousand dollars, but the seller insists on twenty thousand. Now suppose that you offer your antagonist in the bargaining certified proof that you have bet a third party five thousand dollars that you will not pay more than sixteen thousand dollars for the house. Your opponent must admit defeat because you would lose money by raising your bid; you have committed yourself to pay no more than you originally offered. (Becker 1960, 35)

Using this analogy, the buyer has committed to an activity by making a side-bet. Inconsistency in a chosen line of action will result in the extraction of a personal cost.

Therefore the person's behaviour is committed to a cause as a consequence of what they stand to lose. Becker's concept of commitment utilises a type of attachment that centralises on material gain and loss. While he extends his description towards reputation and face-saving, the concept tends to be less focussed on human psychology and is directly related to consequences of behaviour. This analogy applies to worker commitment to the extent that workers who invest in their organisation or job or career, in a tangible or intangible way, will be reluctant to become divested of their interests, and so are compelled to maintain their level of commitment until their level of investment changes.

Building on early work by Chris Argyris (1957) and Elliot G Mishler (1953), Etzioni (1961; 1975) takes a more sociological approach to commitment. He sees commitment as a result of tensions created through organisationally relevant acts. Etzioni develops a continuum of commitment represented by differing levels of Involvement – See Figure 5.1.

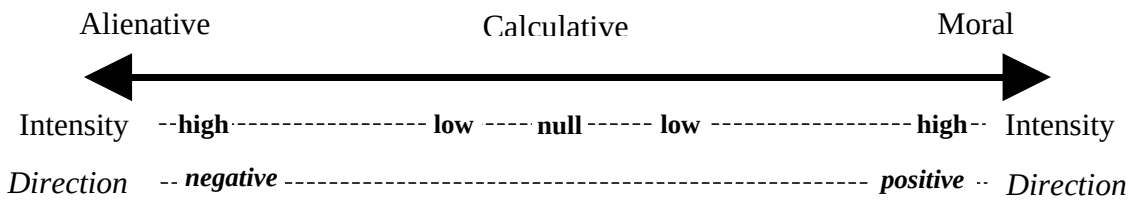


Figure 5.1 The Involvement Continuum – Compiled from Etzioni (1961)

In his schema, Etzioni (1961) describes 'Alienative' as extreme levels of commitment enacted against an organisation, where commitment intensity is high, but the direction (in the context of benefit to society) is negative. In this he cites *inter alia* examples of

prostitutes, slaves and inmates. His third category – 'Moral' – is an extreme in the opposite direction, designating occurrences of high commitment which are of a positive nature. Devoted parishioners in their church are an example. His middle category – 'Calculative' – is based on a temporary state of commitment (low intensity with a neutral social effect), where actors will commit whenever there is something to be gained. Entrepreneurs and merchants, as well as prison trustees are examples of these. Etzioni's model of commitment is based on an attitudinal approach to human attachment (Etzioni 1961; Etzioni 1975; O'Reilly and Chatman 1986; Hackett, Bycio et al. 1994).

These early debates on commitment saw a divergence of thought, where commitment was unidimensional – people could exhibit one type of commitment or another, but could not exhibit multiple types of commitment. The Becker line of discussion headed down the path of *continuance commitment*, where commitment was regarded as calculative, recognising the material ties of a person to their area of commitment. This direction of thought sees commitment as a behavioural concept (Becker 1960; Staw and Ross 1978; Halaby 1986; Hunt and Morgan 1994). The second line of thought is known as *affective commitment*, where a person attaches himself or herself to an organisation, job or career due to their identification with it and through shared or mutual beliefs and values. This conceptualisation of commitment follows an attitudinal construct (Etzioni 1961; Fishbein 1967; Mowday, Porter et al. 1974; Etzioni 1975; Steers 1977; Mowday, Steers et al. 1979; Mottaz 1988). A third line of discussion appeared through the work of Allen and Meyer (1990) which they termed *normative commitment.* Normative commitment refers to a person's obligation to maintain their commitment due to normative pressures developed through familial,

cultural or organisational socialisation (Allen and Meyer 1990; Dunham, Grube et al. 1994; Hackett, Bycio et al. 1994; Snape and Redman 2003). With normative commitment, people attach themselves to an organisation or job or career due to a pressure to conform.

A long time before Allen and Meyer (1990) presented their popular model of the three forms of commitment, Kanter (1968) proposed a similar trinity of her own. Her model comprises: continuance, cohesion and control commitment. *Continuance commitment*, in Kanter's case, also derived from Becker's economic view of attachment, where a person's commitment would hinge on their personal profit or loss: "acting in terms of rewards and punishments, profits and costs" (Kanter 1968, 501). Similar to Allen and Meyer's normative commitment, Kanter's second dimension is cohesion. *Cohesion commitment* relies on group forces and socialisation, and as the title suggests, people are committed due to their reluctance to sever social bonds, and because of the cohesive nature of these bonds. "Cohesion commitment is attachment to social *relationships*, which absorb the individuals' fund of affectivity" (Kanter 1968, 501)[6]. The third dimension, which she calls *control commitment* is similar to Allen and Meyer's affective commitment, where people feel obligated due to their identification with cultural norms and values, and the reluctance to betray these values: "the individual accepts influence which appears congruent with and even necessitated by his inner core of beliefs" (Kanter 1968, 501).

Commitment thought has now moved away from a unidimensional concept to what is now largely acknowledged as a multidimensional view (Angle and Perry 1981;

[6] Emphasis original

O'Reilly and Chatman 1986; McGee and Ford 1987; Allen and Meyer 1990; Mathieu and Zajac 1990; Angle and Lawson 1993; Becker, Randall et al. 1995; Iverson and Buttigieg 1999). This view was most avidly advocated by Allen and Meyer (1990) in the early days, and is now widely accepted (Allen and Meyer 1996). The multidimensional view holds that the three types of commitment – continuance, affective and normative – have different implications for behaviour. While they all tend to bind a person to their organisation, their job or their career, the relationships of these types to individual behaviour can be quite different (Meyer and Allen 1991; Meyer, Stanley et al. 2002).

Since this early work, researchers now generally embrace the more recent work from Allen and Meyer (1990) as the adopted standard for the three different types of commitment. Section 5.4 will discuss these three types at some length before moving on to the various foci of commitment. Before moving on to this discussion however, and since no current literature exists which make reference to the film industry with regard to commitment, it is prudent to briefly outline the relevance of these types of commitment to this study. Firstly, continuance commitment is relevant because workers in the film industry have a lot to lose if they leave a project or move into another industry, and a great deal of this is based on reputation and the work that has gone into developing a credible filmography. Based on the empirical findings these costs are *Exit Barriers*. The findings also support the view that many film workers work in the hope of one day working on a successful film that will propel their career forward – *The Hollywood Factor* – this style of commitment is calculative.

Secondly, affective commitment is relevant because film workers buy into the vision of the film, and believe in the finished product, and do what it takes, every time, to complete the film. Working in film engenders a *Sense of Importance*. People who work in the industry also tend to be creative, and the associated opportunities for *Creative Release* tend to commit people to their work. Finally, normative commitment is relevant because the very basis of film work, from recruitment and employment through to production and completion is based on a discrete social structure which has an engaging effect on human commitment. Work is familiar and *interesting*, and its isolation from other types of work inures commitment. Its *glamour*, *flexibility* and *camaraderie* invoke a cult-like level of attachment to the industry and cohesion within its ranks. There is great pressure to perform in the job, and great pressure to complete the job once started.

5.3 Three Types of Commitment – The Meyer and Allen Typology

In 1990, Meyer and Allen presented three types of commitment: continuance commitment, affective commitment and normative commitment. As discussed above, these three have tended to rationalise the various types of commitment presented by researchers in the thirty years since Becker's (1960) and Etzioni's (1961) earlier delivery. These three types of commitment are discussed in more detail below.

5.3.1 Continuance Commitment

Continuance commitment was originally proposed by Becker in his theoretical development of 'commitment' as a "primitive concept" (Becker 1960, 32), which he states deserved some theoretical attention. Continuance commitment rests on the premise of *side bets* (Becker 1960; Meyer, Becker et al. 2004), where a worker is reluctant to leave a place of employment because such a move will either impose personal costs (loss of benefits, loss of rank) or because there is a lack of suitable alternatives (Allen and Meyer 1990; Eisenberger, Fasolo et al. 1990; Swailes 2002). Mowday, Steers & Porter (1979, 225) take a similar approach seeing this type of commitment resting on the premise of *sunk costs*, where people become bound by their actions because of their investment in their current course of action.

Meyer, Allen et al (1990) found a divergence between the two causal conditions of continuance commitment. They found the cost aspect could be split into two driving components, first 'a lack of alternatives' and second 'personal sacrifice' (e.g., loss of side bets)" (Allen and Meyer 1990, 716). This divergence is in fact so pronounced that many researchers have removed continuance commitment from the original three and replaced it with two new concepts: low perceived alternatives and high personal sacrifice (McGee and Ford 1987; Meyer, Allen et al. 1990; Dunham, Grube et al. 1994; Hackett, Bycio et al. 1994; Jaros 1997; Iverson and Buttigieg 1999).

In an interesting monograph on commitment, Salancik (1977b, 63) describes continuance commitment as a behavioural loop, where behaviour compels commitment, and commitment further compels behaviour:

> To understand commitment, we must first understand that behavior is what is being committed, because behavior is a visible indicator of what we are and

> what we intend doing. Our behavior leads to expectations about what we will do in the future. These expectations surround our behavior and constrain us to act within them. Commitments thus mold our attitudes and maintain our behavior even in the absence of positive reinforcements and tangible rewards.
>
> Commitment implies that an employee will complete a project on time when he tells his supervisor that he will. The public statement "I will finish that by next Thursday" shapes and constrains subsequent behavior to conform much more than would be the case if a person said nothing. A person will like a product more after purchasing it and paying for it than before the purchase. (Salancik 1977b, 63)

It has been found that continuance commitment strengthens as employee investments accumulate due to the increasingly costly sacrifice of leaving these behind or because the ability to find comparable alternatives becomes limited over time (Meyer, Allen et al. 1993). Continuance commitment can have the effect of reducing participation in organisational activities, except in cases where there is potential for a cost benefit (eg promotion or position security) (Meyer, Paunonen et al. 1989). Similarly, employees are less likely to engage in behaviours which are directly beneficial to the organisation (for instance, occupation specific skills), unless these behaviours lead to increases in personal professional capital (Meyer, Allen et al. 1993; Snape and Redman 2003). As Herscovitch and Meyer (2002, 475) found: "employees who remain primarily to avoid costs (continuance commitment) may do little more than is required to maintain employment".

There is general debate as to the effect of continuance commitment on job performance. In their research, Herscovitch and Meyer (2002), Konovsky and Cropanzano (1991), and Meyer et al. (1989) found a negative correlation between increased continuance commitment and reported job performance. However, other

studies: (Mayer and Schoorman 1992; Hackett, Bycio et al. 1994; Somers and Birnbaum 1998) found a non-significant relationship between the two factors. Mayer and Schoorman (1992) also found that continuance committed employees are more likely to leave their place of employment, when faced with a more beneficial opportunity elsewhere, than would employees compelled through other forms of commitment. Therefore, while it is debatable whether employees acting according to continuance commitment will work harder due to their commitment; loyalty and subsequently longevity is likely to come only with increases in workplace reward, or an increasing cost in transferring to other places of employment. This observation is useful in the current study because film workers once engaged on a contract cannot leave for fear of committing irreparable damage to their reputation and credibility. In addition, transferring to another field may mean losing years of accumulated contacts, reputation and filmography upon which they have traded for job after job.

5.3.2 Affective Commitment

Affective commitment takes the view that commitment is a product of attitude based upon loyalty (Mueller, Wallace et al. 1992). Initial work on affective commitment theorised that attachment resulted from a dissonance reducing process, arising through the employee's behaviours associated with taking the job (Salancik 1977). Affective commitment finds that people achieve higher levels of commitment when there are feelings of comfort within the organisation or where workers feel they have greater levels of competence. These feelings engender confidence, belonging and positive attitudes towards membership. This attitudinal approach sees commitment as "a partisan, affective attachment to the goals and values of an organization, to one's role

in relation to the goals and values, and to the organization for its own sake, apart from its purely instrumental worth" (Buchanan 1974, 533). While the preceding type of commitment holds that continuance committed people remain to avoid costs and may do little more than the bare minimum to hold on to their job, employees who are committed through an affective commitment stay because they want to. Research has shown that these people who want to remain with the company will exert considerable effort on behalf of that company (Mowday, Porter et al. 1982; Meyer, Paunonen et al. 1989)

Employees committed to their organisation through affective commitment are compelled to commit for the following reasons (DeCotiis and Summers 1987, 447):

> (1) internalization of the goals and values of the organization, (2) involvement in an organizational role in the context of these goals and values, (3) desire to remain in the organization over an extended period of time in order to serve its goals and values, and (4) willingness to exert effort in the interest of the organization's goals and values apart from the instrumentality of this effort for the attainment of the individual's goals.

While the last two of these characteristics could be conceived of as consequences of commitment, this may connect to the understanding developed here that motivation is consequential to commitment (DeCotiis and Summers 1987, 447). Workers who are positively affectively committed are likely to report greater self-efficacy, and through a greater propensity towards flexibility in the workplace, an increased tendency to actively control their environment (George 1989; Judge 1993; Iverson and Buttigieg 1999).

One of the strongest antecedents to affective commitment is work experience. Researchers have found that employees will develop stronger affective attachment when their work experiences are consistent with their work expectations (Mowday, Porter et al. 1982; Meyer and Allen 1991; Meyer, Allen et al. 1993). This relationship arises because work experience is viewed as a major socialising force which moderates the extent and effect of psychological attachment: "work experiences … involves phenomena that influence the individual's accumulation of normative information about the social context that surrounds the work" (Morris and Sherman 1981, 516), further these experiences can lead an employee to feel a sense of obligation toward their workplace (Mowday, Porter et al. 1982; Meyer, Allen et al. 1993).

Similar to continuance commitment, affective commitment has also been found to have an ambivalent correlation with job performance. With some studies finding a positive correlation (Meyer, Allen et al. 1993; Meyer, Becker et al. 2004), and others finding no correlation (Somers and Birnbaum 1998). There is also some evidence to show that affective commitment is likely to dominate an employee during the early stages of working in an organisation, but over time affective commitment decays, and as training and experience increase, continuance commitment increases. This means that workers are more likely to put in higher levels of effort toward organisational goals in their early days, but will tend to look after their own interests as time in the job accumulates (Meyer, Allen et al. 1993). Iverson and Buttigieg (1999), however, found this to be the case only when employees exhibited negative affective commitment. Finally, individuals who are inclined towards affective commitment also tend to experience more autonomous forms of regulation (Meyer, Becker et al. 2004).

Affective commitment is often seen as the strongest, and certainly the most popular of the three types (Allen and Meyer 1990; Allen and Meyer 1990; Mayer and Schoorman 1992; Wallace 1993; Iverson and Buttigieg 1999; Swailes 2002; Snape and Redman 2003). Workers in the Australian Film Industry tend to share in the vision of the director and the writer. They have a strong desire to complete the project and to help tell the story to the public. There is substantial pressure which acts upon them, urging them to show their friends and family and the community: 'look this is what I do, aren't I good?'. Work in film also tends to be highly autonomous which supports the observation that affective committed people tend also to work autonomously.

5.3.3 Normative Commitment

The normative view of commitment came into being in the 1990s after a study by (Allen and Meyer 1990). It originated from a theoretical paper by Yoash Wiener (1982) where, finding the existing models of commitment lacking, he theorised a new model of commitment:

> Organization commitment is viewed as the totality of internalised normative pressure to act in a way that meets organizational goals and interests. The stronger the commitment, the stronger is the person's predisposition to be guided in his actions by such internalised standards … Thus, committed individuals may exhibit certain behaviours not because they have figured that doing so is to their personal benefit, but because they believe that is the "right" and moral thing to do. (Wiener 1982, 421)

Normative commitment refers to the employees' internalisation of the goals and values of the organisation, to the point where a moral obligation develops and they stay with the organisation and commit to it because they believe it is the right thing to do (Allen

and Meyer 1990; Mueller, Wallace et al. 1992). While similar to affective commitment, due to a similar identification with the organisation's value systems. Normative commitment arises through social behaviour and group forces, which have the effect of instilling within people a sense of what is right and what is wrong, what is normal and what is not, and what is moral and what is not. A great deal of these psychological dispositions exist within people prior to them entering an organisation (family, friends and socialisation), but these are moulded and changed due to interactions within the employment environment (Wiener 1982; Clugston, Howell et al. 2000). A binding effect of normative commitment develops as a function of cultural and organisational socialisation and through the receipt of benefits that trigger loyalty and activate a need to reciprocate (Wiener 1982; Meyer, Allen et al. 1993; Meyer, Becker et al. 2004).

Normative commitment has received comparatively little research attention and little work has been expended on testing it as a valid construct (Dunham, Grube et al. 1994; Iverson and Buttigieg 1999). The few studies that exist are in contention as to the value and applicability of the construct. In one study, Angle and Lawson (1993) argue that normative commitment is not in fact a type of commitment, but instead is an antecedent to continuance commitment and affective commitment. In their study, which looked at the effects of a corporate relocation on organisational commitment, Angle and Lawson found that, in terms of concept and measurement, normative commitment was "qualitatively different from the other two" (1993, 5). In terms of their research, degree of normative commitment indicates a person's internalisation of commitment, which they state is a personal value – a trait of personality – and is independent of any external influence: "Values, of course, can both inform and reflect

one's experiences in an organization; they are, nonetheless, characteristics of the individual rather than of the relationship" (Angle and Lawson 1993, 5). In this case, normative commitment is taken as *commitment propensity*, and as such is a dispositional factor in their model.

In another study, on organisational commitment in Australian male fire-fighters, Iverson and Buttigieg (1999) found that normative commitment is a valid and discrete construct. However, they also found that it was highly integrated with affective commitment, and recommended other studies to extricate the two. They also found evidence to support the findings of Angle and Lawson (1993) with most of their more salient variables explaining personal rather than job related characteristics (Iverson and Buttigieg 1999).

The Iverson and Buttigieg (1999) study found results similar to those of Meyer, Allan and Smith (1993) in their study of commitment among student and registered nurses. While the Meyer et al (1993) study supported the unique value of each of the three constructs they still found a very high correlation between affective commitment and normative commitment. In research by Jaros (1997) into commitment in technical aerospace workers, similar findings resulted: "Consistent with previous research, normative commitment was significantly and positively correlated with affective commitment in both samples" (Jaros 1997, 332).

In one of their later studies, Allen and Meyer (1996) comprehensively re-examined this issue of commitment construct validity and confirmed two erroneous problems. Firstly, they found that normative commitment may not have an influence on the

quality or quantity of work performed, but has more impact on the 'tone' of how the work is carried out – this observation may give credence to the argument for normative commitment being an antecedent of both continuance commitment and affective commitment. Secondly, they found that affective and normative commitment share an inherent psychological overlap, and consequently are not easily separated. Allen and Meyer (1996, 273) defended their original model with a statement supporting the distinct validity of the three concepts, but with a clear *caveat*:

> Overall, there appears to be considerable evidence regarding the construct validity of the three measures. … Nonetheless, construct validation is an ongoing process. As more data are collected, it will be possible to update this narrative review with meta-analyses examining the relations between the commitment measures and both antecedent and consequence variables.

These studies would seem to indicate that work on the normative construct is not yet complete, and the construct may not be valid. There could even be a case for it as being an antecedent for continuance and affective commitment. There is a call for additional research (Angle and Lawson 1993; Allen and Meyer 1996; Jaros 1997; Iverson and Buttigieg 1999).

This current study has found evidence that normative commitment exists in the Australian Film Industry due to normative and cultural forces, such as a pressure to perform and the evident strong work ethic, which compels workers to give the job their best, even if they are ill, and to always complete a job they have started. The consequences for poor commitment are too great for any worker to contemplate not committing one hundred percent. In addition, workers in the Australian Film Industry are strongly driven by the need for socialisation. These positive and shared working experiences bond people to each other and to the project.

Evidence in this study does not support the view that normative commitment is simply an antecedent to continuance and affective commitment, as proposed by Angle and Lawson (1993). While there may be some credence to the concession that the normative commitment exhibited by film workers could be a personality trait as proposed by Angle and Lawson (1993), the normative factors within the industry are explicit, evident and strong. While they may result from a common collective component of the workforce, manifested through cultural values, they never-the-less exist and present a driving force toward commitment for these workers. The normative pressure to conform exists independent of continuance and affective commitment and would compel workers to commit to the film project regardless of costs and of their sense of shared values.

Meyer and Allen (1991) and Meyer, Allen and Smith (1993) argue that organisations which embrace all three types of commitment will stand a better chance of fully understanding the employment relationship because each type of commitment develops in a complementary manner as a result of different experiences, and each will have different implications in the way the employee approaches their work. Therefore, it is feasible for a person to be committed to their organisation for one, two or all three reasons (Swailes 2002). The differences between the three types of commitment are quite distinct: "Employees with a strong affective commitment remain with the organization because they *want to*, those with a strong continuance commitment remain because they *need to*, and those with a strong normative commitment remain because they *feel they ought to*" (Meyer, Allen et al. 1993, 539).

Just as the types of commitment differ, so to do the reasons for commitment – the *antecedents* – and the effects of commitment – the *consequences* – tend to differ quite largely (Meyer, Allen et al. 1990). Various researchers have endeavoured to explicate these differences, elucidating their potential for application into the organisation. One thing they all have in common, however, is their negative association with job turnover. Commitment binds a person to their organisation and therefore reduces the likelihood of the employee moving on (Becker 1960; Mowday, Porter et al. 1982; Meyer, Paunonen et al. 1989; Allen and Meyer 1990; Meyer and Allen 1991; Meyer, Allen et al. 1993; Meyer, Becker et al. 2004). A discussion on antecedents and consequences will follow later in this chapter (see Section 5.6).

In addition to these three types of commitment, there are also numerous concepts and measures used to clarify the term commitment. In her review of the various forms of work commitment, Morrow (1983, 486) finds over 25 related terms including: work ethic, attachment, identification, involvement, intent to stay, and sunk cost, and along five dimensions or foci: (1) value focus (e.g., work ethic endorsement), (2) career focus (e.g., career salience, professionalism), (3) job focus (e.g., work as a central life interest, job involvement), (4) organisation focus (e.g., organisational commitment), and where applicable (5) union focus (e.g., union commitment). Some of the more salient of these terms and associated dimensions will be discussed later in this chapter (see Section 5.5.2).

Commitment has been criticised as being out of touch with current employment practices and relationships (Guest 1992; Baruch 1998; Iverson and Buttigieg 1999; Sturges and Guest 2001; Swailes 2002). This argument, referring to the potential

obsolescence of the concept of commitment, states the need for new and more accurate terms such as *psychological contract*: "much of the early work on commitment has been overshadowed by concerns of how to create and maintain high commitment in the 'new order' for employee relations" (Swailes 2002, 166). Some researchers however find a similar redundancy in the concept of psychological contract (Anderson and Schalk 1998; Guest 1998). "A major point of criticism of the basic concept of the psychological contract is that it is redundant, that is to say that it has no *added value* above explanations of organizational behaviour on the basis of other theories or constructs" (Anderson and Schalk 1998, 645)[7]. In addition, loyalty to one's company is no longer as important as it was, instead there is greater emphasis in commitment to occupation, and to profession, and to career (Snape and Redman 2003; Meyer, Becker et al. 2004). The relevance of this argument cannot be denied, especially as it relates to the Australian Film Industry. Career commitment is examined later in this chapter (see Section 5.5.3).

A second argument against commitment as a sociological construct states that commitment cannot be both affective and behavioural, since the "definition conflates the process and the outcome" (Guest 1992, 115). While this logic stems more from reasons of semantics, there are some constructional issues since the dependent variables of the process – such as effort and performance – are also linked to the measured outcomes (Guest 1992; Swailes 2002). Mowday et al (1982) have acknowledged this problem and have developed a model around it, utilising several antecedents and consequences.

[7] Emphasis original

The next section will explore the various ways in which commitment can apply in a more practical sense. From this discussion the focus will move toward career commitment which provides a better understanding of how commitment works in the Australian Film Industry.

5.4 Foci of Commitment

The above discussion explains that commitment can be broken into three general types – continuance, affective and normative. While this discussion has tended to focus on commitment as one's commitment to their organisation (which also includes – commitment to one's employer), the term has been used fairly loosely from this perspective. Meyer and Herscovitch (2001) argue that commitment has a 'core essence' which stands apart from the area of application to which it is applied. However, research into the various applications of commitment – also known as *foci of commitment* – abounds. The table which follows (Table 5.1) provides a breakdown of some of these different foci and the research which has been done in this area over the last fifty years.

Foci of Commitment	Researcher(s)
Organisation(al) Commitment, *which includes: firm commitment and commitment to employer.*	Allen and Meyer 1990a, b, 1996; Angle and Lawson 1993; Aryee, Chay and Chew 1994; Bateman and Strasser 1984; Buchanan 1974; Clugston et al. 2000; Cohen 1991, 1992; Coopey and Hartley 1991; DeCotiis and Summers 1987; Dunham et al. 1994; Eisenberger et al. 1990; Hunt and Morgan 1994; Iverson and Buttigieg 1999; Kidron 1978; Marsh and Mannari 1977; Mathieu and Zajac 1990; Mayer and Schoorman 1992; McGee and Ford 1987; Meyer et al. 1990; Meyer et al. 1993; Meyer et al. 2004; Meyer et al. 1989; Morris and Sherman 1981; Morrow 1993; Mowday et al. 1979; Mueller et al. 1992; O'Reilly and Chatman 1986; Salancik 1977b; Snape and Redman 2003; Somers and Birnbaum 1998; Steers 1977; Sturges and Guest 2001; Swailes 2002; Wiener 1982
• Job Commitment *which includes: work commitment and job involvement.*	Bielby 1992; Bielby and Bielby 1984; Blau and Boal 1989; Blau 1985b, 1986; Blau, Allison and St John 1993; Blau and Boal 1987; Brooke, Russell and Price 1988; Colarelli and Bishop 1990; Farrell and Rusbult 1981; Huselid and Day 1991; Lefkowitz, Somers and Weinberg 1984; Lodahl and Kejner 1965; Morris and Koch 1979; Morrow 1983, 1993; Morrow and Goetz 1988; Morrow and McElroy 1986; Morrow and Wirth 1989; Mueller et al. 1992; Rabinowitz and Hall 1977; Randall and Cote 1991; Rusbult and Farrell 1983; Somers and Birnbaum 1998; Wiener and Vardi 1980
• Career Commitment *which includes: occupational commitment, professional commitment, and career salience.*	Adams, 1999; Aranya and Ferris 1984; Aranya, Pollock and Amernic 1981; Aryee et al. 1994; Aryee and Tan 1992; Bartol 1979; Bedeian, Kemery and Pizzolatto 1991; Blau and Lunz 1998; Blau 1985a, 1988a, b, 1989; Blau et al. 1993; Brierley 1996; Carson, 1998; Carson and Bedeian 1994; Cherniss 1991; Cohen 1993; Colarelli and Bishop 1990; Darden, Hampton and Howell 1989; Ellemers et al. 1998; Farmer and Chung 1995; Gaither, 1999; Gardner, 1992; Greenhaus 1971; Gunz and Gunz 1994; Iles, Mabey and Robertson 1990; Irving, Coleman and Cooper 1997; Lee, Carswell and Allen 2000; Lam, 1995; Lee 1977; London 1983; Meyer et al. 1993; Morrow 1993; Morrow and Goetz 1988; Morrow and McElroy 1986; Morrow and Wirth 1989; Noordin, Williams and Zimmer 2002; Parasuraman and Nachman 1987; Randall and Cote 1991; Shoemaker, Snizek and Bryant 1977; Snape and Redman 2003; Suutari, 2003; Wallace 1993, 1995; Welsch and LaVan 1981; Wiener and Vardi 1980

Table 5.1 Foci of Commitment

Table 5.1 details the research that has been carried out in the various areas in which commitment can be observed. These settings have been gathered into three defined categories or foci – Organisational Commitment, Job Commitment, and Career Commitment, each of which deal with separate and distinct areas of commitment attention (Blau 1989; Gardner 1992; Chang 1999) – justification of the conflation that

has been made here is included in each of the sections below (see Sections 5.5.1, 5.5.2 and 5.5.3). There are also a number of other foci which have received research attention: *goal commitment* (Locke, Latham et al. 1988; Hollenbeck, Williams et al. 1989; Wofford and Goodwin 1992; Tubbs 1993; Allen and Nora 1995; DeShon and Landis 1997; Donovan and Radosevich 1998; Klein, Wesson et al. 1999; Klein, Wesson et al. 2001), *commitment to organisational change* (Herscovitch and Meyer 2002; Swailes 2004), *commitment to a strategy* (Whyte 1986; Bishop, Scott et al. 2000), *commitment to supervisor* (Becker, Billings et al. 1996; Benkhoff 1997; Siders, George et al. 2001; Bentein, Stinglhamber et al. 2002; Becker and Kernan 2003), *commitment to team or workgroup* (Bishop, Scott et al. 2000; Bentein, Stinglhamber et al. 2002; Lee 2004; Swailes 2004), *commitment to customer* (Boshoff and Allen 2000; Joshi and Randall 2001; Siders, George et al. 2001), *commitment to project or program* (Barczak and McDonough 2003; Hoegl, Weinkauf et al. 2004), *commitment to unions* (Morrow 1983; Cohen 1993; Aryee, Chay et al. 1994).

Of the three foci highlighted in Table 5.1, the latter foci – career commitment which includes: occupational commitment, professional commitment and career salience is of most importance to this research. A brief introduction will be made to the first two of these foci of commitment. This will provide the reader an opportunity to understand the development in this field of commitment, as well as to differentiate between the three. The discussion will then move to a deeper explanation on career commitment and its significance to this study.

5.4.1 Organisational Commitment

Research on organisational commitment has variously covered areas such as firm commitment (Meyer, Allen et al. 1990; Mueller, Wallace et al. 1992; Meyer, Allen et al. 1993; Clugston, Howell et al. 2000) and employer commitment (Sturges and Guest 2001). Therefore, in the context of this chapter organisational commitment includes a person's commitment to the firm for whom they work and to their employer.

Organisational commitment has employees bound to their place of employment, wanting to stay and compliantly abiding to at least minimal job and organisational requirements, including organisational goals and values (Mowday, Steers et al. 1979, 226; Meyer, Becker et al. 2004). Such commitment is an enduring psychological link which works to evoke feelings of obligation beyond those required through job expectations and rewards (Allen and Meyer 1996; Brown 1996; Somers and Birnbaum 1998). Employees may also speak positively about their organisation and engage in extra-organisational activities. Employees have freedom of volition to expand their range of activities and degree of commitment.

> Commitment represents something beyond mere passive loyalty to an organization. It involves an active relationship with the organization such that individuals are willing to give something of themselves in order to contribute to the organization's well being. Hence, to an observer, commitment could be inferred not only from the expressions of an individual's beliefs and opinions but also from his or her actions. It is important to note here that this definition does not preclude the possibility (or even probability) that individuals will also be committed to other aspects of their environment, such as one's family or union or political party. It simply asserts that regardless of these other possible commitments, the organizationally committed individual will tend to exhibit the three types of [commitment] (Mowday, Steers et al. 1979, 226).

While organisational commitment induces an attachment to the person's chosen organisation which sees the person applying additional levels of effort toward their job and the organisation, the likelihood of additional engagement and commitment is a product of the type of commitment which drives greatest compulsion. This occurs most with affective and normative commitment (Meyer, Paunonen et al. 1989; Konovsky and Cropanzano 1991; Mayer and Schoorman 1992; Hackett, Bycio et al. 1994; Somers and Birnbaum 1998; Herscovitch and Meyer 2002).

While there are many definitions of organisational commitment, the definition which is most commonly used (Kidron 1978; Morrow 1983; DeCotiis and Summers 1987; Mayer and Schoorman 1992; Lok 1997, 27; Iverson and Buttigieg 1999; Swailes 2002) is that put forward by Porter et al. (1974, 604):

> Organizational commitment is defined [as] the strength of an individual's identification with and involvement in a particular organization. Such commitment can generally be characterized by at least three factors: (*a*) a strong belief in and acceptance of the organization's goals and values; (*b*) a willingness to exert considerable effort on behalf of the organization; (*c*) a definite desire to maintain organizational membership.

The extent of commitment one tenders his or her organisation has been found to vary according to occupation and job type. This observation was first put forward by Becker (1960, 39), finding that occupational groups are likely to have their own sub-cultures and value systems:

> For a complete understanding of a person's commitments we need ... an analysis of the system of values or, perhaps better, valuables with which bets can be made in the world he lives in. ... In short, to understand commitments fully, we must discover the systems of value within which the mechanisms and processes described earlier operate.

Ritzer and Trice (1969) argued that this moderating effect of occupational groups could be due to a diminution in job content and structure, especially with individuals in low status occupations (eg. shop assistants, cleaners). In such cases individuals are more likely to identify with and commit to their organisation. Whereas, in occupations of greater status and structure (doctors, lawyers) individuals are more likely to commit to their occupation and career. They conclude:

> [Organizational commitment] arises from a realization by the individual that the occupation has little to which he can commit himself. In order to make his working life meaningful, an individual must commit himself to something. If the occupation is weak structurally, the organization remains as the major alternative to which the individual may commit himself (Ritzer and Trice 1969, 478).

Following the logic of this argument – that job also has a contingent effect on commitment – it is beneficial to consider this next area of commitment – Job Commitment.

5.4.2 Job Commitment

Both job and work commitment have been combined here, as they are similar areas of study (Morrow 1983; Rusbult and Farrell 1983; Morrow and Wirth 1989; Blau, Allison et al. 1993; Cohen 1993). This redundancy in terms is explained by Morrow and McElroy (1986, 139) as a result of the interchangeability with which researchers readily exchange the two terms: "Possible explanations for this proposed redundancy include the fact that there is considerable interchange of the use of the words *job* and *work* within the various measures of commitment".[8] Also included in this category is

[8] Emphasis original

job involvement which has been treated as a similar concept to that of job/work commitment (Mueller, Wallace et al. 1992; Somers and Birnbaum 1998).

Although the field of literature on job involvement is much wider than that studied here, this study considers research on job involvement only where it has been confined to the context of commitment or similar constructs. (A great deal of the research on job involvement considers job involvement with regard to job satisfaction as well as to motivation.) There are also other related terms, such as work involvement (Stafford, Jackson et al. 1980; Kanungo 1982; London 1983), work as a central life interest (Dubin 1956) and Protestant work ethic (Weber 1930; Lodahl 1964; Mirels and Garrett 1971; Kidron 1978; Brief and Aldag 1980).

Lodahl and Kejner (1965) provided early definitions for job involvement, and those definitions remain relatively unchanged today. They saw job involvement according to two perspectives. The first was an "internalisation of values about the goodness of work" (Lodahl and Kejner 1965, 24-25) or the importance of the work to the person – thus looking at job involvement as a job performance/self-esteem relationship (Morrow 1983, 490). The second view was that a person enters a state of cognitive belief which reflects the degree of psychological identification with their job – thus involvement is a component of self-image (Lodahl and Kejner 1965; Morrow 1983; Brooke, Russell et al. 1988). These two definitions contain elements of ego, worth and self-esteem. They come together to describe the "job involved person as one for whom work is a very important part of life, and as one who is affected very much personally by his whole job situation" (Lodahl and Kejner 1965, 25).

Taking this definition of job involvement into account, job commitment is defined as a "psychological absorption in work activities" (Somers and Birnbaum 1998, 622) which arises through intrinsically satisfying work. Relative to the amount of research being undertaken on organisational commitment, this area of commitment has received little attention over the last few decades, with most of the attention moving to tangential areas such as job satisfaction and motivation – as mentioned above.

Job commitment and organisational commitment share similar outcomes and consequences in terms of job satisfaction, absenteeism and turnover, and therefore have been considered similar constructs (Morrow 1983; Blau and Boal 1987; Huselid and Day 1991). However, job commitment varies from organisational commitment because it is the role of the person within the organisation which is the driver for job commitment. What the organisation does, the social environment, and the goals and values of the organisation are not the primary drivers to the person driven by job commitment.

Blau and Boal (1987, 292-296) developed a framework using combinations of high and low organisational and job commitment – see Figure 5.3. In their framework, workers with both high job and organisational commitment – Institutionalised Stars – are likely to perform at higher levels with fewer absences. While at the other end, workers with low job commitment and low organisational commitment – the Apathetic Employees – have no loyalty to their job or the organisation. They attach themselves for calculative reasons. Lone Wolves are likely to excel in their jobs, but do not identify well with the organisation, these people are likely to leave if a better job can be found elsewhere. Corporate citizens are so named because their work is not

personally important but they share a strong identity with the company. They are less likely to leave an organisation, but if they do their loss is substantial.

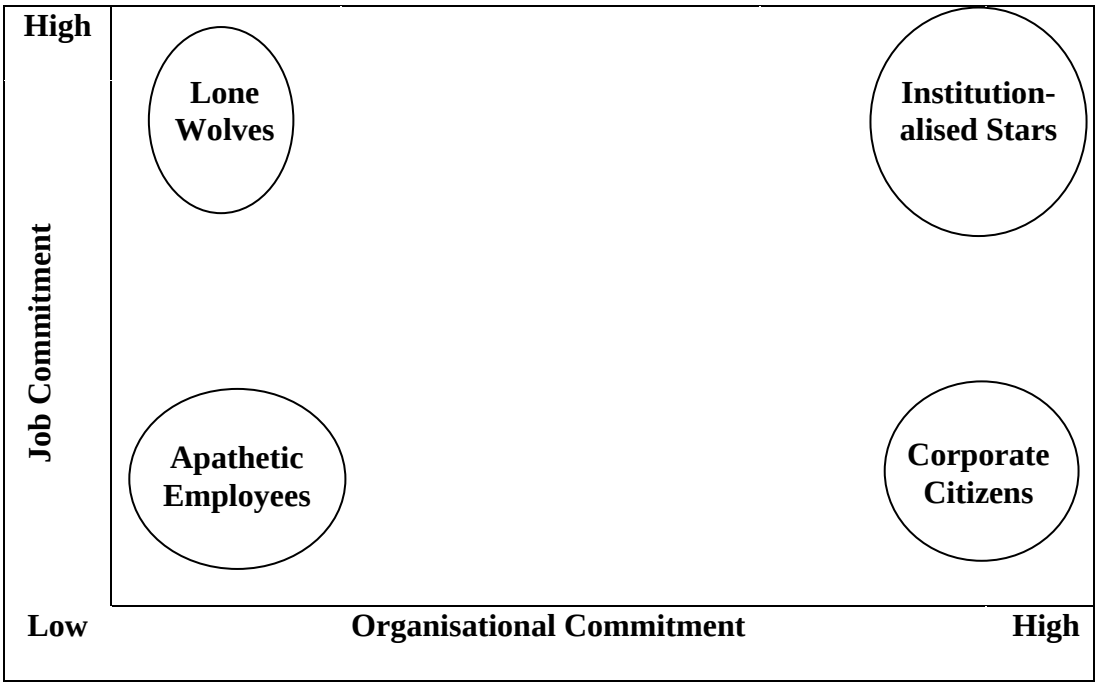


Figure 5.2 A Framework for Job Commitment and Organisational Commitment derived from (Blau and Boal 1987)

5.4.3 Career Commitment

This category of commitment includes: occupational commitment and professional commitment. Another term which is popularly used to refer to this concept of career commitment is career salience, which refers to the perceived importance people place in their career (Greenhaus 1971; Wiener and Vardi 1980; Morrow and McElroy 1986; Randall and Cote 1991). While each of these areas have some small differences, most researchers consider them to be quite similar, and each of them can be used to coin the entire category, and are thus often used interchangeably (Mueller, Wallace et al. 1992;

Meyer, Allen et al. 1993; Wallace 1993; Snape and Redman 2003). There is, however, significant argument for the use of career commitment in place of professional commitment (Aryee and Tan 1992; Mueller, Wallace et al. 1992; Morrow 1993; Wallace 1993; Blau and Lunz 1998; Snape and Redman 2003), for many reasons. Most apposite among them is the fact that the word professional may seem to exclude many job types. Career is thus occupationally non-specific. In addition, Morrow (1993, 47-48) explains that the pattern of employment is changing, and workers are now more focussed on career rather than job or profession – this is what Hall refers to as the *protean career* (Hall 1996, xi-xii; Briscoe and Hall 2006, 8). A protean career is a work or career focus aimed towards a series of work experiences which work together to develop long term learning (Grzeda 1999). Morrow also finds that the research on career *vis-à-vis* profession is much more cohesive, reliable and valid (Morrow 1993; Blau and Lunz 1998).

'Career' also more accurately depicts the professional style of people who work in the Australian Film Industry. Regardless of their position or occupation, most workers carefully groom their selection of projects and network of contacts to develop an ascending career path. The following discussion shall use the terms career commitment, occupation commitment and professional commitment interchangeably, but will, where possible, defer to these types of commitment as career commitment.

According to Morrow (1993) career commitment can be divided into four relevant areas of research: career salience, career involvement, career commitment, and modified career commitment. There has been some research on career salience – where career is viewed according to the importance it holds in a person's whole life

view and relative to other commitments, eg family (Bielby and Bielby 1984, 235) – and career involvement – the degree to which one's career is favourably viewed (Bielby 1978; Greenhaus, Parasuraman et al. 2001). The majority of work has been on career commitment. Originally formulated by Blau (1985, 278) career commitment is termed as: "one's attitude to one's profession or vocation", this clarifies an early definition by Hall (1971, 59): "the strength of one's motivation to work in a chosen career role. Commitment to the entire career field or roles is to be distinguished from commitment to the job … or to one's organization".

Research on career commitment is dominated by research on professional commitment which is characterised by a professional's reluctance to leave their chosen field, and occupational commitment which similarly hinges on a person's desire to remain in their chosen occupation after the evaluation of favourable alternatives (Blau 1985; Bielby 1992). Consequently career commitment is not limited to work as a professional, but can include all forms of vocational work (Morrow 1993).

Morrow's fourth research area – modified career commitment – is structured in a similar way to Porter et al's (1974) definition of organisational commitment, except in place of organisation the words career or career goals are substituted (Morrow and Goetz 1988; Morrow 1993). Thus career/professional commitment is taken to mean: (1) the belief and acceptance of the goals and values of the career/profession, (2) a willingness to exert effort on its behalf, and (3) a desire to maintain membership in the career/profession (Aranya, Pollock et al. 1981; Morrow and Goetz 1988; Morrow and Wirth 1989).

Early views on professional commitment assumed a conflict between the organisational goals and the career goals of the professional worker (Lee 1977; Aranya, Pollock et al. 1981; Mueller, Wallace et al. 1992; Wallace 1993). It was argued that professionals would give preference to the needs of their career over those of their employer. This suggests an *organisational-professional conflict* (Aranya and Ferris 1983) which would have a negative effect on organisational commitment, since the value system adopted by professionals was assumed to include "professional autonomy, conformity to professional standards and ethics, collegial authority, and client orientation and loyalty" (Wallace 1993, 334). These values were in contrast to the bureaucratic expectations of the organisation which emphasised norms, regulations and loyalty.

Recent research has found that this incompatibility may not be the case (Baugh and Roberts 1994; Gunz and Gunz 1994; Lait and Wallace 2002; Shafer, Park et al. 2002). A study of professional accountants (Aranya, Pollock et al. 1981), found that non-organisationally committed accountants were more likely to be bound to their professions, while accountants who were also partners were more likely to exhibit organisational commitment tendencies. This shows that professionals who do not have a stake in the organisation may be more concerned for the continuance of their career than for the organisation for whom they work. These researchers also found that the effects of organisational socialisation can tend to mitigate the extremes of professional commitment. These findings conclude that the *true professional* may not actually exist (Aranya, Pollock et al. 1981, 278). In addition, when the organisation embraces the values of the professional and incorporates a more professionalised outlook toward motivation where the individual's goals and expectations are met by the organisation,

there is a better certainty of positive outcomes as a result of the "interpenetration of professional and bureaucratic characteristics of work" (Mueller, Wallace et al. 1992, 215). More recent research from (Somech and Bogler 2002) looking at the conflict between profession and organisation in teachers finds that, in their case at least, conflict does not exist.

Research has found that those professionals who commit to their organisation in preference to their career may expect more in terms of rewards and job satisfaction (Chang 1999). However, these people are also less reluctant to leave the organisation when conditions become less favourable due to the relative ease with which they are able to secure employment elsewhere (Howell and Dorfman 1986; Vandenberg and Scarpello 1994). Highly career committed workers are also more likely to have greater personal motivation than those who are not career committed, when their expectations are met (Chang 1999).

Commitment to one's career is an important value for several reasons (Colarelli and Bishop 1990). Careers take time to develop; they are a sequence of separate but related positions that accumulate over time through career progression. Without adequate career focus and commitment a career cannot commence or mature. Only through the strategic development of career is a worker able to evolve and hone specialised and high level skills. "The career principle is a sound one. People would not be likely to master sets of skills through long technical training or experience in an organization if they knew they could not perpetually draw on the capital of their investment" (Perrow 1986, 9). Career commitment also provides the endurance necessary to cultivate business networks and professional relationships – these

resources are an invaluable asset in business today. Career commitment can also lead to a potential for greater income and higher self-esteem (Kalbers and Fogarty 1995). Finally, the business world is no longer an assemblage of discrete and secure positions. Today's job climate is dynamic and perpetually altering: “commitment to an internally defined career may become an important source of occupational meaning and continuity as organizations become more fluid and less able to guarantee employment security” (Colarelli and Bishop 1990, 159).

Workers who are career committed may also adopt positive attitudes towards organisation or job, and may subsequently perform well in the organisation and identify with the organisation’s goals. However, career commitment transcends job and organisation barriers. Career commitment is a grasp of the larger picture developed through personal career goals, for example: ‘*where do I want to be in ten years and how will I get there*?’. The definition for career commitment which shall be used for the purposes of this study is an amalgam of those developed by Blau (1985, 278) and Porter et al (1974, 604), and extended with Goulet and Singh (2002, 75) and Kalleberg and Berg (1987, 159): *one's behaviour towards one's profession or vocation, where career commitment involves the development of personal career goals and an identification with and involvement in those goals, such that one is willing to exert effort in support of their career, congruent with its values*. Individuals willing to exert high levels of energy and be persistent in pursuing personal career goals may be considered to have high levels of career commitment. Thus, in line with this definition, commitment in the context of this research shall have elements of attitudinal, normative and behavioural commitment. Therefore, all three types of commitment (Meyer and Allen 1991) have valence in career commitment in the Australian Film Industry.

Underpinning this definition of career commitment is the developed concept of *career*. Hall (1971, 50) defines career as: "that particular sequence of experiences and personal changes, both unique and common, which a person goes through during the entire course of his life's work". Aryee and Tan (1992, 289) clarify this further: "a predictable series of related jobs arranged in a hierarchical status in a particular occupation thus offering the career aspirant an opportunity for career progression".

Career commitment has significance for this study because it articulates what is going on in the Australian Film Industry. Workers in the Australian Film Industry overcome the inhibitors to commitment (refer to Chapter Four – 4.3.2.3.) because of their dedication to their career:

> The extent to which one is committed to a career will be reflected by his or her persistence in pursuing career goals in spite of obstacles and setbacks that are encountered. One who shows less career commitment will be inclined to make a career change rather than persevere in achieving career objectives. For example, the lawyer who is strongly committed to a career in private practice may endure financial and professional hardship in order to prevail. In contrast, a lawyer with less career commitment would be expected to abandon the pursuit of a private practice for work with a government agency or a corporation, or perhaps to abandon legal work. (Colarelli and Bishop 1990, 159)

On the other hand film industry workers are largely driven to perform in each project that they undertake because of the effect the project will have on their career, through their reputation, their filmography, their social connections, and their professional networks.

Various foci of commitment have been discussed in this section. These foci are not mutually exclusive. People can have multiple commitments (Meyer, Allen et al. 1993;

Vandenberg and Scarpello 1994; Swailes 2002), for example to their career and to their organisation – as discussed above. Other commitments, external to the organisation, can also take preference. For instance, Bielby (1992) found that women are more likely to maintain family, above organisation and work, as their primary commitment, as compared to men who adopt a counter-perspective. Also, these differing forms of commitment, while often correlated, are distinct theoretical constructs, often having different causes and consequences (Hall 1971).

Of particular value to this research is career commitment which finds that people who are career oriented will commit to their career and their organisation providing that the needs, goals and values of the organisation do not interfere with those of their career. The empirical findings of this research show this focus of commitment works well for workers in the Australian Film Industry due to the project driven nature of employment where economic survival is optimised through a proactive focus on career. No research currently exists on career commitment with regard to workers in the film industry. Therefore, this research fills this gap by providing an empirical discussion of career commitment in the Australian Film Industry.

The next section will look at the antecedents and consequences of career commitment. This discussion will lead to a final set of conclusions which will advance this thesis.

5.5 Antecedents and Consequences of Career Commitment

This section discusses the antecedents and consequences of career commitment and their implications for this study and for workers in the Australian Film Industry. The discussion is particularly important because:

> To understand commitment, we must first understand that behavior is what is being committed, because behavior is a visible indicator of what we are and what we intend doing. Our behavior leads to expectations about what we will do in the future. These expectations surround our behavior and constrain us to act within them. Commitments thus mold our attitudes and maintain our behavior even in the absence of positive reinforcements and tangible rewards (Salancik 1977, 63).

Literature on career commitment will be reviewed with a view to ascertaining which variables were found to have a greater influence on career commitment. This analysis will assist in the development of a coherent list of antecedents and consequences.

5.5.1 Antecedents

Before commencing a discussion on the various drivers for career commitment, it is first important to point out the work of Manuel London (1983). In his comprehensive theoretical paper on career motivation he provides an extensive list of factors of what he calls is "an integrative, holistic framework for understanding psychological and organizational career-related variables and processes" (London 1983, 620). In total these variables number 117. While his paper ostensibly discusses career motivation, his concepts and constructs employ variables which have been widely used in literature

on commitment. His explanation of career motivation is similar to the discussion contained here on career commitment: “a multidimensional construct internal to the individual, influenced by the situation, and reflected in the individual's decisions and behaviours” (London 1983, 620). In his paper, London divides the various factors into three dimensions – individual characteristics (comprising career identity, career insight, and career resilience), situational variables, and career decisions and behaviours. Many of the variables he describes have relevance to the field of career commitment (for example: career identification, professional behaviour, career planning, path goal clarity, and many others (London 1983, 622)). This seminal work has led to studies on commitment which use London’s original constructs in their empirical design and analysis (see: Aryee et al. 1994; Aryee and Tan 1992; Blau 1989; Carson and Bedeian 1994; Carson and Carson 1998; Chang 1999; Goulet and Singh 2002; Kidd and Smewing 2001; Somers and Birnbaum 1998).

Building on the work of London and others, the strategy used in this study to define valid antecedents is to examine the work of many of the recent empirical studies of career commitment to determine which measures are useful in the majority of cases. An apparent weakness in this method is that there is great variety in the types of careers being studied: from extremes such as Park Rangers through to Musicians. No studies could be found which examine the film industry. In all of these research studies, the respondents were described by the researchers as either professional or career driven. It could be argued that it would be of greater utility to find a study which extracts information from participants of a similar character to those working in Film. The difficulty in doing this is that it is hard to define a central occupational characteristic of film workers; they each vary diversely from electricians to makeup

artists. Therefore, by studying the entire body of empirical information on the subject a wider diversity results which may better encapsulate the character of workers in film. The review of these related empirical studies will begin with a brief look at some of the research on organisational commitment, and will then continue into more career specific material.

Steers (1977) found three groups of antecedents which act as variables determining the level of commitment a worker will have towards their workplace. These groups tend to reflect the three types of commitment discussed earlier – continuance, affective and normative. The first group are personal characteristics. These are factors that define the worker and include age, opportunities for achievement, education, and role tension. The second group concerns the characteristics of the job and include challenge, social interaction, and feedback. The last group specify the importance of work experience, as it is viewed "as a major socializing force and as such represents an important influence on the extent to which psychological attachments are formed with the organization" (Steers 1977, 48). These include group attitudes, organisation dependability and trust, levels of personal investment, feelings of personal importance to the organisation, and the expectations of rewards. Over the years these antecedent factors have been validated by various researchers (Grusky 1966; Mowday, Porter et al. 1982; Meyer and Allen 1997; Camilleri 2002).

In their research, Angle and Perry (1981), found a division similar to that of Steers (1977) – personal characteristics, job characteristics, and work experience – although in their case there were only two groupings, where correlates were either organisation-based – where influences derive from organisational effects (eg educational

requirements, certification procedures, or the existence of professional associations) – or member-based – where influences result from personal interventions at the workplace or elsewhere (eg expertise, desire for professional autonomy, commitment to the profession, belief in professional ethics, identification with the profession, and collegial maintenance of standards).

Welsch and LaVan (1981) suggest that antecedents and correlates of organisational commitment, especially with regard to professionals, can be placed into five categories. These are listed below:

1. Demographic Characteristics – age, organisational level, education, tenure, and length of professional employment.
2. Job Satisfaction – pay, work, and promotion.
3. Job Characteristics – role conflict, role ambiguity, power, and teamwork.
4. Professional Behaviour – membership in professional organisations, professional meetings attended, professional journals read, and seminars attended.
5. Organisational Climate – communication, decision-making, leadership, motivation, and goal setting.

While their study tested for commitment to organisation, it was among the first empirical studies to consider a professional dimension, and therefore is of particular value here. When Welsch and LaVan (1981) tested these five factors in a healthcare institution, they found that not all were strongly correlated to organisational commitment. Of the demographic characteristics, age and length of professional employment had a strong positive correlation (0.28 and 0.25), and tenure and organisational level had a moderate positive correlation (0.14 and 0.19). All of the job satisfaction, job characteristics and organisational climate variables had strong positive

correlation (0.29 to 0.62) except for pay satisfaction (part of the 'job satisfaction' group) which found no correlation, however role conflict and role ambiguity (both in the 'job characteristics' group) were negatively associated. Of the professional behaviour variables only professional journals read had any correlation towards commitment (+0.23).[9]

In a study of nurses' commitment to their organisation and profession, Brief and Aldag (1980) found that education is negatively associated with commitment, while age and tenure are positively associated with commitment, however the largest correlate they found was job satisfaction. In another study of nurses Meyer et al (1993) proceeded to test for organisational and occupational antecedents and their relation to the three types of commitment – continuance, affective and normative (Meyer and Allen 1991). They found that continuance commitment was strongly associated with variables which increased investment, like tenure and position; affective commitment related to work satisfaction; and normative commitment related to both work satisfaction (similar to affective) and to a general sense of obligation to others. Meyer et al (2002) followed this up with a meta-analysis a decade later and confirmed similar findings. However, as a result of a substantial analysis they identified antecedents according to four categories, as illustrated in Table 5.2: demographic variables, individual differences, work experiences and alternatives/investments.

[9] Pearson Correlation Coefficients. All with a significance of $p < 0.001$, except length of professional employment, satisfaction with employment, and professional journals read which are $p < 0.01$

Please see print copy for Table 5.2

Table 5.2 Meta-Analysis of the Antecedents of Commitment Adapted from (Meyer, Stanley et al. 2002, 28-32)

From this study by Meyer et al (2002) several valuable antecedents have been identified. In the first category are demographic variables. The two demographic variables identified here are age and organisational tenure, and these were both

positively correlated with career commitment. Meyer et al (2002) found that these stemmed from continuance commitment, as these variables describe the opportunity cost of investment in career.

The second category comprises individual differences. Meyer et al (2002) found only one significant variable in this category; this was locus of control arising through affective commitment. The study found that career commitment was strongly correlated with an internal locus of control. The third category looked at work experiences. This has a number of significant variables driven by affective and normative commitment. Those which had a positive correlation included: organisational support, transformational leadership, interactional justice, distributive justice, and procedural justice. This shows that the greater the support, equity and leadership, the greater the career commitment. Two variables were also found which had a negative correlation, these were: role ambiguity and role conflict. These findings support the need for organisational stability and clarity for career commitment.

The final category found by Meyer et al (2002) was alternatives and investments. This category encompasses all three types of commitment finding three variables alternatives, transferability of skills and investments. In most cases the more available alternative employment was, the lower was the career commitment. However, the greater the investment workers made, the greater the career commitment.

From this analysis it is evident that what Mathieu and Hamel (1989, 312) refer to as role strain contributes negatively to commitment, while a supportive and fair work environment contributes positively. Mathieu and Hamel refer to this as job enrichment.

These elements of positive correlation with leadership and support have been found in other studies (see: Billingsley and Cross 1992; Bishop et al. 2000; Eisenberger et al. 1990; McNeese-Smith 1995; Podsakoff, MacKenzie and Bommer 1996). In a study by Howell and Dorfman (1986) for instance, it was found that these were positive antecedents for professionals, but not significant antecedents for non-professionals.

To determine a list of useful antecedents and correlates thirty-five research papers on career commitment (Table 5.3) were analysed to assess the effect of these antecedents for career commitment. From an examination of these various studies and meta-analyses (see Table 5.4), eight antecedents have been identified as having an effect, positive or negative, on career commitment. These are: locus of control, length of service, job satisfaction, collegiality, feedback and support, role states, autonomy, and remuneration. Each of these will be discussed below, and are indicated in bold in Table 5.4.

N°	Name	Study	Country	Sample	Analysis[16]
1	Aranya et al. 1981	Professional commitment of chartered accountants	Canada	1206	ANOVA
2	Aryee and Tan 1992	Career commitment in teachers and nurses	Singapore	510	LISREL
3	Aryee et al. 1994	Career commitment of managerial and professional employees in public and private sector employment	Singapore	396	HRA
4	Bedeian et al 1991	Career commitment of nurses	USA	244	FA
5	Blau and Lunz 1998	Professional commitment of medical technologists	USA	457	HRA
6	Blau 1985a	Career commitment of nurses	USA	119	FA
7	Blau 1989b	Career commitment of fulltime bank tellers in a large bank	USA	133	FA
8	Carson et al 1997	The effects of organisation-based self-esteem on Medical technicians	USA	46	ANOVA
9	Carson and Bedeian 1994	Career commitment in MBA Students and Undergraduates	USA	567+ 476	FA
10	Carson et al 2002	Empowerment and career commitment in Medical Librarians	USA	128	CA
11	Colarelli and Bishop 1990	Career commitment of MBA students with full-time employment and professional chemists	USA	426	CRA
12	Darden et al. 1989	Career commitment of retail salespeople	USA	261	LISREL
13	Ellemers et al. 1998	Career commitment of the general population and a financial service organisation	Netherlands + Belgium	690 + 287	FA
14	Gould 1979	Career commitment of professional and semi-professional workers	USA	277	CRA
15	Goulet and Singh 2002	Career commitment in profit and not-for-profit companies	USA	228	CRA
16	Irving et al. 1997	Occupational commitment in regional Government employees	Canada	232	FA
17	Kalbers and Fogarty 1995	Professionalism and commit-ment in professional auditors	USA	498	LISREL
18	Kidd and Smewing 2001	Supervisor affect on career commitment of part-time students	UK	265	FA
19	Lee et al. 2000	Occupational and career Commitment	N/A	76	MA

20	Lee 1971	Professional commitment of health scientists	USA	170	MSR
21	Meyer et al. 1993	Occupational commitment of student and registered nurses	Canada	662	LISREL
22	Meyer et al. 2002	Occupational commitment	N/A	155	MA
23	Morrow and Wirth 1989	Professional commitment of academics	USA	728	TCA
24	Norris and Niebuhr 1983	Professionalism of accountants	USA	62	ANOVA
25	Parasuraman and Nachman 1987	Professional commitment of musicians	USA	65	CRA
26	Phillips et al. 1994	The effect of age on career in professional academic librarians	USA	109	HRA
27	Shafer et al. 2002	Professionalism of certified management accountants	USA	319	SEM
28	Sheldon 1971	Professional commitment of scientists and Engineers with Doctoral degrees	USA	136	GTGS
29	Shoemaker et al. 1977	Occupational commitment of park and forest workers	USA	120	CA
30	Snape and Redman 2003	Occupational commitment of HRM specialists	UK	678	FRA
31	Somech and Bogler 2002	Professional commitment & organisational citizenship behaviour of middle and high school Teachers	Israel	983	SEM
32	Stevens et al. 1978	Professional commitment of Government managers	USA	634	MRA
33	Sturges and Guest 2001	Career commitment of graduate workers	USA	50	GT
34	Vandenberg and Scarpello 1994	Occupational commitment of Management information systems professionals	USA	100	SEM
35	Wallace 1995	Professional commitment of attorneys	Canada	730	ANCOVA

Table 5.3 Research Papers on Career Commitment.[10]

[10] ANCOVA – Analysis of Covariance; ANOVA – Analysis of Variance; CA – Correlation Analysis; CRA – Correlation and Regression Analysis; FA – Factor Analysis; FRA – Factor and Regression Analysis; GT – Grounded Theory; GTGS – Good Enough Technique utilising the Guttman Scale; HRA – Hierarchical Regression Analyses; LISREL – Linear Structural Relationship Analysis; MA – Meta-Analysis; MRA – Multiple Regression Analysis; MSR – Multiple Stepwise Regression; SEM – Structural Equation Modelling; TCA – Trait Correlation Analysis.

Antecedents of Career Commitment [A]	Significant [B] - Positive	Significant [B] - Negative	Not - Significant [B]
Personal Variables			
Age	5, 11, 23, 26	13, 20	9, 16, 22, 25, 29
Education	3, 9, 11, 15, 32		14, 16, 23, 27, 29
Gender [C]	16		14, 19, 23, 25, 27
Marital Status [D]	11	6	3, 5
Locus of Control [E]		**6, 11, 14, 16, 19**	
Need for Achievement	15		
Occupational Variables – Individual			
Esteem & Importance [F]	2, 3, 5, 7, 8, 12, 14, 19, 23, 25, 31, 34	4, 20	
Expectations of Reward	12		32
Level in Organisation	14, 23		
Tenure [G]	6	13, 30	9, 14, 25
Length of Service [H]	**2, 17, 19, 20, 24, 25, 29**		**14, 23**
Job Satisfaction [J]	**10, 17, 19, 21, 29**		
Occupational Variables – Social			
Collegiality [K]	**28, 35**		**17**
Group Attitudes	29		
Challenge	33		
Feedback & Support [L]	**3, 12, 19, 25, 35**		**18**
Occupational Variables – Institutional			
Role States [M]		**6, 11, 12, 15, 19, 25**	
Organisation Dependency [N]	34	15	
Autonomy [O]	**10, 19, 27**		
Character of Work	3		
Remuneration & Benefits [P]	**1, 2, 3, 11, 14, 28**		
Leadership [R]	11, 25		

Table 5.4 Significance of Proposed Antecedents and Correlates

Factors regarding the development of Table 5.4:

Table 5.4 includes several constructs along with some developmental comments which require further unpacking. The discussion which follows elaborates on these factors. The form of reference which binds this discussion to the table are a series of superscripts – A to R – which link the two points together.

Point A. The first point, point A, regards the classification systems developed for the major categories. These major categories are constructed according to the following criteria: (1) Personal variables are those characteristics a person brings into their work environment and which influence the nature of that work. (2) Occupational variables are influences which exist within the work environment that have an effect on the character of work. Individual variables are influenced or controlled by the individual. Social variables are influenced by people within the workplace. (3) Institutional variables are influences controlled by the company or by a person's career. This framework is similar to a framework proposed by (Cohen 1992). In addition, unless it is stated otherwise, the antecedents exhibited in Table 5.4 have a positive relationship to the outcomes specified. For example, 'Age' relates to an increase in age. Thus if researchers' report a positive correlation, they find that an increase in age would increase career commitment.

Point B. The attribution of significance on the reported value was based on the findings reported in the studies. In most cases the authors reported a correlation value which they indicated was a significant result from their analysis. It is acknowledged that this paper is not a quantitative assessment of statistical values. Neither is it suggested that this paper is providing a statistical judgement of other people's research. The analysis provided here is a compilation of findings from various researchers to indicate which of the various antecedents which have been measured are more significant than others.

Point C. Gender was generally not found to be a significant factor. However, in the one study where it was (Irving, Coleman et al. 1997), it was found that men would have greater career commitment. The authors explain that this may be an anomaly.

Point D. Marital status refers to a person being married.

Point E. Locus of control is nominally stated as external. This construct is explained further in section 5.5.1.1.

Point F. The variable esteem & importance also takes into account career and job involvement, and utility of current job. (For a more comprehensive study on this

dimension, particularly as it associates with career commitment see Carson, Carson, Lanford and Roe 1997). This measure also includes participation and inclusion by the employer in areas such as decision making (see: Somech and Bogler 2002).

Point G. Tenure includes both of Meyer et al's (2002) dimensions – position and organisation.

Point H. Length of service means, where data exists, time served in career or career stage. Additionally, since one's investment in career is a product of length of service, these two criteria have been combined (see Welsch and LaVan 1981). Length of service also includes career experience. This construct is explained further in section 5.5.1.2.

Point J. The measure of job satisfaction is taken as satisfaction with one's current organisation. Results have shown that job and career satisfaction are closely related, as is job satisfaction with regard to organisational commitment and career commitment, however in most cases job satisfaction with regard to career commitment rates marginally higher. This construct is explained further in section 5.5.1.3.

Point K. Collegiality refers to professional socialisation. A clear distinction needs to be made on socialisation. Much of the literature deals with socialisation of the professional within the organisation. However, here the construct is for career related socialisation. The outcomes of each of these constructs is opposite as organisational socialisation tends to reduce career commitment and career socialisation strengthens career bonds. There is also a great deal of discussion, in the literature, on social exchange theory, which posits that an individual will be bound to a group or organisation through a need for reciprocity (see: Bishop et al. 2000; Bishop, Scott, Goldsby and Cropanzano 2005). This construct is explained further in section 5.5.1.4.

Point L. Feedback and support refers to support from supervisors as well as co-workers. The few studies that looked at these variables separately concluded that they were both very similar. This construct is explained further in section 5.5.1.5.

Point M. Role states are similar to those adopted by Camilleri (2002) and include: ambiguity, conflict, strain, overload and stress. Also included is job fit and inter-role conflict – when a person experiences a poor match between career and current job, they are more likely to leave the job in pursuit of career congruence elsewhere - (Goulet and Singh 2002). This construct is explained further in section 5.5.1.6.

Point N. Organisational dependency regards the degree that the worker feels they are compelled to work in their current position due to a fear of losing their job.

Point O. Autonomy refers to the individual's freedom to make decisions with reliance placed upon professional judgement (Shafer, Park et al. 2002). Included in this category is empowerment, where the individual is empowered to make decisions (Carson, Phillips et al. 1996). This construct is explained further in section 5.5.1.7.

Point P. These studies indicated that a professional would maintain career commitment with income increases, but professionals may also leave the career if pay is reduced (see: Shafer, Park et al. 2002). This construct is explained further in section 5.5.1.8.

Point R. Leadership refers to the quality of leadership in a similar vein to Meyer et al's (2002) use of transformational leadership. Leadership also includes mentoring, which was found by Colarelli and Bishop (1990) to be a very strong antecedent to career commitment.

5.5.1.1 Locus of Control

Locus of control indicates the extent to which a person perceives they have control over their future. The two opposing dimensions declare a person's attitude toward control and destiny. An internal locus of control indicates that the person has a propensity to decide their own behaviour and take responsibility for the consequences.

Conversely, external indicates a belief in a power outside of their control which determines fate and outcomes (Gould 1979; Colarelli and Bishop 1990).

People with an external locus of control were found to be less committed to their career (Gould 1979; Colarelli and Bishop 1990; Irving, Coleman et al. 1997). This indicates that people who are committed to their career require an internal locus of control, and subsequently an ability to take control of their destiny and to make active career choices. It is therefore expected that workers in the Australian Film Industry who are committed to their career, will have an internal locus of control.

5.5.1.2 Length of Service

Length of service indicates a measure of investment a person has sunk into their career. Following the principles of continuance commitment (Becker 1960), the greater the investment the more committed a person is to their career due to the costs associated with leaving (Shoemaker, Snizek et al. 1977; Lee, Carswell et al. 2000). Workers in Film invest a great deal in their career as they progress in the Australian Film Industry. The experience they gain and the filmography they develop are their tickets to bigger and better jobs.

5.5.1.3 Job Satisfaction

As noted above (J), this measure takes into account the professional's satisfaction with their current job, given that commitment to one's career can often countervail similar feelings for the organisation a negative correlation was expected. However, it has been found that satisfaction with one's current job can actually enhance career commitment. Lee et al (2000, 799) suggest that this relationship occurs because "attitudes toward the

job itself may be a central concern in committing to one's occupation". For workers in the film industry, job satisfaction is an important consideration for commitment to the film and to their career and this was evident in the research.

5.5.1.4 Collegiality

Professional socialisation is an important element in maintaining and furthering career commitment. In a study of professional lawyers, Wallace (1995) found that the lawyers who tended more toward professional commitment were more likely to cultivate co-worker support for the object of maintaining career connection and in order to cope with uncertainties. Wallace (1995) also comments that there tends to be more solidarity among professionals because of a sense of estrangement they feel when they are in mixed occupational company. Although found to be more a motivating factor in this current research, professional socialisation is an important influence in the Australian Film Industry.

5.5.1.5 Feedback and Support

Receiving support from co-workers and supervisors helps to provide a sense of community and professionalism and contributes to collective experience. "Collegiality and support among fellow professionals are central to the norms of professionalism" (Wallace 1995, 253). The receipt of collegial and supervisory support reduces vulnerability and proletarianism. Supervisory support has also been found to reduce role stress, which in itself is a negative correlate towards career commitment, and to increase job satisfaction (Darden, Hampton et al. 1989). In the Australian Film Industry feedback from both colleagues and supervisors (producers and executive staff) is requisite to the production process: "You really have to depend on people to

keep you well informed. … I think you can get yourself into trouble if you've got people who are not communicating openly and, and fully and honestly" (Phil-Producer 2004).

5.5.1.6 Role States

This antecedent comprises various factors including ambiguity, conflict, strain, overload, stress, fit and inter-role conflict which all work to destabilise the career environment to varying degrees: "Commitment to a career requires focused energy. To the extent that one's mental and physical energies are diverted to other matters, it would be difficult to develop and maintain commitment to a career" (Colarelli and Bishop 1990, 162). The more that these factors exist in a person's career, the less they will commit to their career. *Role ambiguity* occurs when a person is uncertain of what tasks they should perform (Colarelli and Bishop 1990, 162). *Role conflict* occurs when a person is faced with incompatible demands upon their role to such a degree that the strain reduces career satisfaction. This situation is exacerbated when the person faces competing roles and multiple commitments – for instance the needs of the career versus the needs of the job (Reichers 1985).

These two factors – conflict and ambiguity comprise *role strain*. *Role overload* can damage social cohesion (Blau and Boal 1987), and as discussed above, socialization is an important factor for positive career commitment, therefore excess of overload will reduce commitment. The above factors have been conveniently combined to form *role stress* (Mathieu and Zajac 1990). The final elements – fit and inter-role conflict – have been used to discuss the same phenomena (Reichers 1985; Colarelli and Bishop 1990; Netemeyer, Boles et al. 1997; Goulet and Singh 2002). Inter-role conflict arises

through a mismatch with the demands and goals of competing interests. It is similar to role conflict except the perspective is larger taking into account demands other than just work:

> Inter-role conflict is a job condition that negatively affects career commitment. Inter-role conflict involves incompatible role demands from different spheres of life. This typically involves conflict between family and work roles … The greater the inter-role conflict, the more distracted one may become from career priorities. (Colarelli and Bishop 1990, 162)

As certain role states show a negative correlation to career commitment, they are represented in the Australian Film Industry as inhibitors of commitment as they work to reduce commitment of film workers. (See Figure 4.4 – Chapter 4, Section 4.3.2.1).

5.5.1.7 Autonomy

Autonomy concerns the ability of a person to take choices, make decisions and have control over their work. The concept is described by Dworkin (1988, 11) as an individual's "ability to choose whether to think in a certain way insofar as thinking is acting; in their freedom from obligation within certain spheres of life; and in their moral individuality". Autonomy is an important factor in the Australian Film Industry which structures its work to support individual and team independence.

5.5.1.8 Remuneration

As would be expected, high pay and attractive benefits have a positive effect on career commitment. Benefits are especially important for career-oriented people due to esteem, as these people have been found to hold themselves in higher regard (as compared to non-professional workers) and they therefore expect greater benefits for the work that they do (Aranya, Pollock et al. 1981; Lee, Carswell et al. 2000). A more

reasonable test for remuneration is the effect of a reduction in pay and benefits, which found that given the choice of career commitment with reduced pay or organisational commitment with the current level of income, most people would opt for the latter (Shafer, Park et al. 2002).

In the case of the Australian Film Industry, money was not found to be a factor for career commitment, but lack of money has – this tends to confirm the hypothesis originally laid down by Herzberg et al (1959) that money is not a motivator, it is a hygiene factor.

These eight antecedents discussed above and exhibited in Table 5.5 help to identify the factors leading to career commitment in the Australian Film Industry. These indicate the drivers which foster a film worker to enter into, and remain in, a career in the Australian Film Industry. The following section will discuss the outcomes of these factors, and the benefits they provide for the industry if commitment is encouraged.

Antecedent	Effect on Career Commitment
Length of Service	The longer the duration of service to the Australian Film Industry, the greater will be the career investment and the associated continuance commitment
Collegiality	The greater the degree of professional socialisation the greater the commitment
Feedback & Support	The high amount and quality of feedback and support received from peers and supervisors leads to greater commitment in the Australian Film Industry.
Role States	Difficulties associated with role states will reduce commitment in the AFI, and in extreme circumstances will inhibit members from entering the career field
Remuneration	Commitment in the Australian Film Industry is enhanced through the provision of benefits, but it is reduced as a result of reduced remuneration
Locus of Control	An internal locus of control is more likely to result in higher commitment
Job Satisfaction	The greater the level of satisfaction the greater the commitment
Autonomy	The autonomy provided in the Film Industry leads to greater commitment

Table 5.5 Antecedents which Affect Career Commitment
in the Australian Film Industry

5.5.2 Consequences

The following discussion will look at the consequences of career commitment. While the range and extent of antecedents to organisational and career commitment are many, the research on consequences to organisational and career commitment is much more clear and concise (Reichers 1985). This differential is largely a factor of research intensity. The bulk of research in the area of commitment is on antecedents, comparatively fewer researchers concentrate on consequences (Aryee and Tan 1992; Somers and Birnbaum 1998). Similarly, while a proportion of researchers have studied career commitment *vis-à-vis* organisational commitment, only a small number of studies exist which discuss the outcomes of career commitment (Aryee and Tan 1992; Gardner 1992; Goulet and Singh 2002). On a final note, it has become apparent through the execution of this literature review, that there is a lack of research based on film workers, or even workers in a creative industry with regard to career commitment. Therefore, the research carried out in this study provides a valuable insight into career commitment and the consequences of career commitment in the Australian Film Industry.

An understanding of the antecedents of career commitment provides an indication to practitioners of the areas upon which they may focus, through constructive management strategies, to strengthen commitment. An understanding of the outcomes is important to researchers and practitioners because it explains the various effects that increased or reduced commitment will have upon the worker (Carson and Bedeian 1994).

Recent research has given support to the efficacy of learning the outcomes of career commitment (Somers and Birnbaum 1998), especially as it pertains to individual job performance and career behaviour (Aryee and Tan 1992; Somers and Birnbaum 1998). In an early study which looked into the development of career sub-identity, Hall (1971) theorised a psychological success cycle which leads a person toward career commitment. Based on earlier work from Kurt Lewin, Hall (1971) found that if workers set a challenging career goal and work independently toward the satisfaction of that goal, attainment of the goal would yield a psychological success. As a result the person will reach a new level of competence and will experience increases in self-esteem and self-confidence. This results in an increased sense of satisfaction of the work achieved which increases commitment. The increased commitment and confidence will also work to influence the worker to set more career goals.

Aranya and Ferris (1983) studied the previously discussed organisational-professional conflict (see: Section 5.4.3) using a sample of professional accountants. Although their study was to look at the antecedents and outcomes during a state of conflict, they found two outcomes of career commitment: job satisfaction and migration intentions. They found that, during conflict, job satisfaction decreases and migration intentions increase. This study was followed up in a second study sometime later by Shafer et al. (2002) which also investigated organisational-professional conflict. In this study, which also examined professional accountants, they found three consequences which were significantly related with conflict, these were organisational commitment, job satisfaction and turnover intentions. The first two of these were negatively associated, meaning that the greater the conflict the lower was the resulting job satisfaction and organisational commitment. The last outcome – turnover intentions – was positively

associated and was also found to be a consequence of the former two. This indicates that increases in conflict result in increased employee turnover which also results from reduced organisational commitment and reduced job satisfaction.

In a widely cited study on career commitment, Aryee and Tan (1992) examined the working styles of nurses in Singapore to determine the antecedents and outcomes of their career commitment. They found three significant outcomes. Firstly, they found two consequences – career withdrawal intentions and job withdrawal intentions – were both negatively correlated with career commitment. This implies that workers who lack career commitment may consider either withdrawing their focus on career or seek a career-oriented position with another organisation. The third outcome they found was skill development which was positively correlated with career commitment. This they state is based upon the career committed worker's motivation to learn and hence develop their career. In another study of nurses, Bedeian, Kemery and Pizzolatto (1991) measured expected utility of current job and intentions to leave. They found that in nurses with a high career commitment, there was low expected utility of present job and thus high turnover intentions, and the reverse for nurses with low career commitment. Gardner (1992) also studied nurses to determine the effect of time in a job on career commitment. She found support for a significant and negative correlation between career commitment and turnover, meaning that increases in career commitment reduce the likelihood of employee turnover.

In a another study of nurses, and their support staff in a rural hospital in the United States, Carson and Carson (1998) found two significant outcomes of career commitment. The first consequence they found which correlated with high levels of

career commitment was *organisational commitment*, finding that individuals who had a strong commitment to their career were also more likely to develop greater devotion to their current organisation. The second consequence Carson and Carson (1998) discovered was *organisational citizenship behaviour*, finding that employees high in career commitment were likely to exhibit higher levels of altruism, leading to greater organisational citizenship behaviour. In a study of teachers and their professional commitment to their job and their teaching Somech and Bogler (2002) also found that *organisational citizenship behaviour* increased with professional or career commitment, especially with regard to their behaviour when directed towards students. They explain that this is due to the stabilising effect that commitment will have on organisational citizenship behaviour when there is a lack of direct reward for effort.

In a subsequent study by Aryee et al (1994) managerial and professional employees of public and private firms were surveyed to evaluate aspects of their career commitment. The results of their study show a significant positive relationship between career commitment and skill development, and a significant negative one with career withdrawal intentions. In a similar study looking at professionalism in professional auditors, Kalbers and Fogarty (1995) hypothesised four outcomes of a professional's commitment to their career. These are: performance, organisational commitment, job satisfaction, and turnover intentions. They found only limited support for these factors and in their empirical test for valid outcomes they found that none of these factors were significant. They conclude their research with the finding: “at least as it can be detected from a sample of internal auditors today, professionalism is not a panacea for the production of desirable outcomes for the employee or the employer” (Kalbers and Fogarty 1995, 73). They speculate that there may be many reasons for their lack of

findings. Most influential among these is the basis of their measurement which was based on Hall's (1968) five dimensions of professionalism, which may have constrained the findings of the study. This may also have implications on the suitability of the findings to fit within the constraints of this current study which has a wider basis of discovery, and is not limited to professionals. However, an earlier study by Blau (1989) which looked at the career commitment of fulltime bank tellers found a significant negative association between career commitment and employee turnover. In a study of the retirement intentions of non-academic university workers in the United States, Adams (1999) finds that career commitment has an inverse effect on retirement such that the greater the career commitment, the later is the planned retirement date of these workers.

The relative dearth of research on the consequences of career commitment makes it difficult to adduce a definite understanding of how career committed workers will behave as a result of career commitment or how career commitment will impact upon an organisation, or in an area of employment such as film. There is little that has been gathered here that can be used to augment this current study. The information synthesised from the thirteen studies discussed above is not entirely helpful in ascertaining a coherent set of consequences. For instance, a few researchers (Bedeian, Kemery et al. 1991; Aryee and Tan 1992; Gardner 1992; Aryee, Chay et al. 1994) state the negative impact of career commitment on turnover intentions (career withdrawal intentions; job withdrawal intentions; and intentions to leave the organisation), while the study by Carson and Carson (1998) found the opposite with an increasing commitment to the organisation in career committed workers. However, there is

consensus on some areas of discussion. For instance, career commitment has been found to increase skill development (Aryee and Tan 1992; Aryee, Chay et al. 1994) and organisational citizenship behaviour (Carson and Carson 1998; Somech and Bogler 2002).

Some similarities can be found between what is reported in the literature to what is occurring in the Australian Film Industry. It appears from the above empirical findings that an increase in career commitment of film workers is likely to lead to increases in skill development and an increase in organisational citizenship behaviour where, based on the following definition provided by Organ (1988) workers in the Australian Film Industry who are career committed are driven to work above and beyond that expected by their employers through a work ethic based more on professional values and less on obligation:

> Individual behaviour that is discretionary, not directly or explicitly recognized by the formal reward system, and that in the aggregate promotes the effective functioning of the organization…the behaviour is not an enforceable requirement of the role or the job description … [but] is rather a matter of personal choice (Organ 1988, 4)

While the value of these career commitment consequences is limited in the context of this research project, understanding career commitment provides insight into the motives of film workers and their drive to remain and to excel in the film industry. As Goulet and Singh (2002, 75) state:

> A deeper understanding of [career commitment] can assist employers in devising appropriate management strategies to increase favorable outcomes, including better management of the variables that may affect career commitment.

5.6 Summary

Organisational commitment is an important consideration for organisational leaders to foster. Strong positive organisational commitment can lead to increased levels of devotion, loyalty, and effort and can reduce costs associated with turnover.

According mainly to its effects, but also due to its antecedents, commitment has been divided into three discrete types (Allen and Meyer 1990). Continuance commitment is a behavioural commitment which operates on the premise of personal costs and gains where a person will be committed to their organisation due to what they stand to benefit or what losses will result from their departure. This type of commitment is active in the Australian Film Industry, and is apparent through the costs and gains associated with reputation and filmography. The second type of commitment discussed is affective commitment. This is a psychological commitment which sees a person's commitment to their organisation as a result of their identification with its goals and values through their attitudinal conditioning consequent to their loyalty and beliefs. Research finds that affective commitment yields greatest performance rewards for both organisation and individual. This type of commitment has been found to be most potent during the early stages of employment, but that it is likely to be replaced with continuance commitment as opportunity cost associated with job replacement becomes more significant. Affective commitment has particular strength in the Australian Film Industry because of a mutual investment in the vision and creativity of the film. Autonomy is also a real consequence of affective commitment in the Australian Film Industry.

The final type of commitment discussed is normative commitment. Normative commitment is relatively new and its value and significance are debatable. It relies on the principle of normative control where people develop feelings of obligation toward their fellow workers and to the project or job upon which they work. They commit because of their reluctance to let the team down. Workers in the Australian Film Industry develop a strong work ethic which evolves through an overwhelming desire *'to work no matter what'* and not to let their mates down at any cost.

As well as various types of commitment, there are various foci of commitment. Three foci are discussed. The first is organisational commitment – which includes firm commitment and commitment to one's employer – this type of commitment is the binding of a person to their place of employment through a desire to achieve the goals and objectives of the organisation. The second focus is job commitment – which includes work commitment and job involvement – this commitment focus regards a person's psychological attachment to their job through a fundamental need for recognition and esteem. Job commitment differs from organisational commitment in that it is the role of the person which is the key driver, the organisation as a discrete entity matters little, therefore, loyalty is often uncertain. Career commitment is the final focus discussed. Career commitment includes occupational commitment, professional commitment and career salience. In the context of this research career commitment means:

> One's behaviour towards one's profession or vocation, where career commitment involves the development of personal career goals and an identification with and involvement in those goals, such that one is willing to exert effort in support of their career, congruent with its values.

Career commitment is the commitment to a progression of related jobs in such a way that there is a direct benefit to the employee above and beyond that for the organisation and occupation. Career commitment bears most relevance to this study because it effectively explains the way people in the Australian Film Industry commit to their career and their chosen film project. As discussed by Colarelli and Bishop (1990) workers who pursue a career in lieu of a job are more likely to make sacrifices such as receiving lower income to maintain a career focus. This is evident in the Australian Film Industry due to the large number of workers who take other jobs to support their career during 'quiet times'. Along with the types and foci of commitment, commitment can also be differentiated according to antecedents and consequences. Looking particularly at career commitment eight antecedents from the literature were found to have significance.

In light of the research undertaken in the Australian Film Industry, the next chapter will discuss the findings of this literature review in association with their implications on career commitment for film workers.

Chapter Six

DISCUSSION

6.1 Introduction

This chapter extends the conceptual model and substantive theory of career commitment. The preceding chapters provide argument for the substantive theory developed here. Chapter Four builds the theory from the empirical evidence as guided by the Grounded Theory methodology. Chapter Five adds to this with an analysis of the relevant literature and synthesises the results of empirical and theoretical analysis to provide an understanding of the emergent theory according to contemporary literature. Outcomes of this synthesis find a number of factors which help to describe the process of career commitment in workers in the Australian Film Industry.

6.1.1 Antecedents of Career Commitment in the Australian Film Industry

The empirical findings of this research point to fourteen factors which either inhibit or enable career commitment in the Australian Film Industry. The literature review has found eight factors which either inhibit or enable career commitment. These factors from both the empirical analysis and the literature review are combined and synthesised in this Chapter. There are eight factors which result from this synthesis as well as two additional literature factors which are not synthesised. This process of synthesis is illustrated in Figure 6.1. Each of these relationships will be discussed in

greater detail below, where the empirical findings will draw forward relevant theoretical support from the literature.

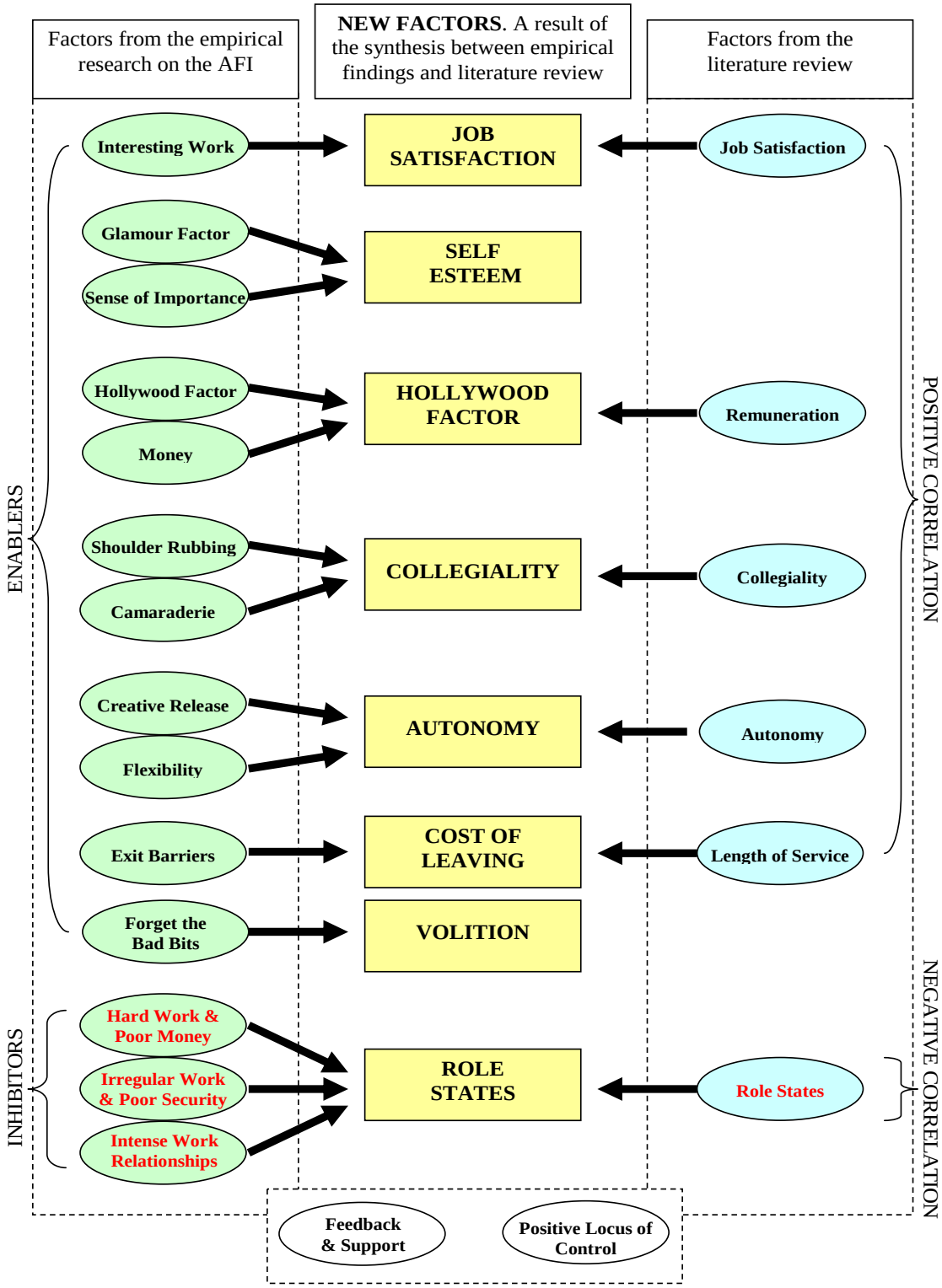


Figure 6.1 A Synthesis of the Antecedents of Career Commitment in the Australian Film Industry

It is important to note that the factors which influence career commitment that have been discussed here are not an inventory of attributes that each film worker must possess in order to attain the desired level of career commitment in the Australian Film Industry. Rather, they are a set of factors which, individually or combined, work to influence workers' career commitment in the Australian Film Industry.

In addition, this synthesis and discussion helps to provide an understanding of the initial conceptual hypothesis presented in Section 3.3.9: **there are various mechanisms for reward and compensation in place to provide equity to those people who work in the industry**. These eight factors show that there are elements in action which may provide equity thus giving film workers value they do not ordinarily perceive and thus balancing the inequity.

On the left-hand side of the Figure 6.1 are the factors which emerged through the grounded theory study after analysis of a series of interviews with workers in the Australian Film Industry. On the right hand side are the factors which were discovered through the literature review process with a focus on career commitment. These two sets of factors have been drawn together here through their construct similarity. The discussion which follows will explain the synthesis which forms the basis of the substantive theory developed here.

The following eight factors which have been developed through this synthesis are: job satisfaction, self esteem, Hollywood factor, collegiality, autonomy, cost of leaving, volition, role states.

The next section will argue the relevance and value of these eight factors, and will support this position with evidence from the literature and the empirical data. In addition, the discussion will relate these factors to a position with regard to the three types of commitment, as discussed in Section 5.3 in the previous chapter.

6.1.1.1 Job Satisfaction

Australian Film Industry workers, when referring to job satisfaction, often describe their work as interesting work, making a strong comparison to the more regular types of work which they see as mundane and boring.

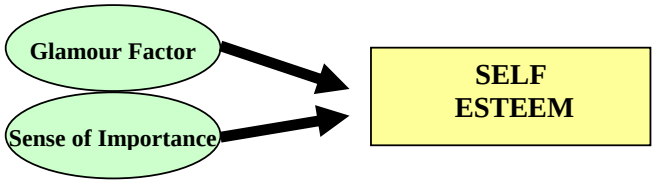
Comments such as the following help to reinforce the desirability and attraction of the industry to film workers helping them to commit to their career:

- "It's interesting, it's different … Every day is different" (Lyn-Production-Manager 2005),
- "Everybody is attracted to that film for a reason to work on it. Most of the time people like to, they're there because they want to be there" (Lyn-Production-Manager 2005),
- "There's excitement in it too" (Vera-Production-Manager 2005), and
- "I get to go to places that normal tourists wouldn't get to go and I get to know the people, yeah, I think that's what probably keeps me in it actually, the interest and the challenge of thinking" (Vera-Production-Manager 2005).

Australian film workers tend to revel in the variety and excitement that many of their film projects bring them. Researchers describe job satisfaction as a "positive emotional state resulting from the appraisal of one's job or job experiences" (Locke 1976, 1300).

Commitment which results through job satisfaction tends be of an affective nature, where workers are attracted to the ideal and lifestyle of being a film-maker "[I] just liked the style of the type of people who work in the industry. It's a glorified rock and roll industry, that's what I like to call it" (Simon-Gaffer 2005). This type of commitment may be leveraged by film producers and executives to gain greater worker commitment by appealing to their desire to meet industry values and achieve shared goals.

6.1.1.2 Self Esteem



This antecedent takes into account a two factors, which share a common theme, revolving around self-esteem. Both 'glamour' and 'sense of importance' may involve the film worker being committed to their career and their current project through a need to be seen as important and that the world within which they work is valuable and important: "I think that cinema is a form of art and when it is really good it is really,

really good and you walk out. I love being immersed in that world and I love hearing that people have enjoyed the world that we have helped to create and that you've given someone a cinematic experience" (Lyn-Production-Manager 2005).

Corresponding with this are endogenous factors introduced by Salancik (1977). Salancik (1977, 4-7) discusses four groups of factors which contribute toward commitment: explicitness, revocability, volition, and publicity, which he calls behavioural acts. These behavioural acts work to bind a person to their chosen path, and are useful in illustrating how action determines levels of commitment.

Three of Salancik's factors help to explain how self esteem works to enhance career commitment in the Australian Film Industry. The first factor is *explicitness*. Explicitness is based on the degree to which action is observed and equivocated. The more observable an act and the less ambiguous it is, the more explicit the action will be, and therefore a greater level of commitment can be implied. The second factor affecting commitment is *revocability*. Acts which are irrevocable and which cannot be reversed are more committing. Acts characterised as such indicate a strong binding to the chosen path. The final factor Salancik (1977) identified is *publicity*. This factor places action into a social context and determines how binding an action will be, based on who has been informed of the commitment and how important they are to the person committing the act.

In the Australian Film Industry the work that is performed by these film professionals is public, explicit and irrevocable. Publicity is reinforced on two levels – it is

identifiable and it is self-assertive. In the sense of it being identifiable, publicity is brought about through the workers' personal identification with the potential audience:

- "So when you're getting feedback from the general public, even people that you might buy the newspaper from in a newsagents they've seen the show, they really like it and they're interested in what's coming up. That's enough to go "yeah, well that's good.' Then I've found an audience and I think as a producer, speaking as a producer, one of the things I want to do is find an audience for the stories that I want to tell because you can tell any story you like but if you don't find an audience then what's the point" (Lyn-Production-Manager 2005).
- "So that's a really important thing for me when you've found an audience and your working on something and you really enjoy it, I really get a kick out of that" (Lyn-Production-Manager 2005).
- "In terms of fulfilling the aims which is … to make the film that you want to make for the audience that you want to get the audience to enjoy" (Jim-Producer 2004).
- "Obviously to be successful with the public, that is what you want, that's what you're aiming for" (Vera-Production-Manager 2005).

In addition, the mechanism of public feedback can have the effect that any strength or weakness in a film has the potential to reflect, poorly or otherwise, on the worker, therefore commitment is self-assertive.

In the second sense of publicity, the film worker's filmography, which is their key to future work, comes into play. Through this intangible instrument the worker is

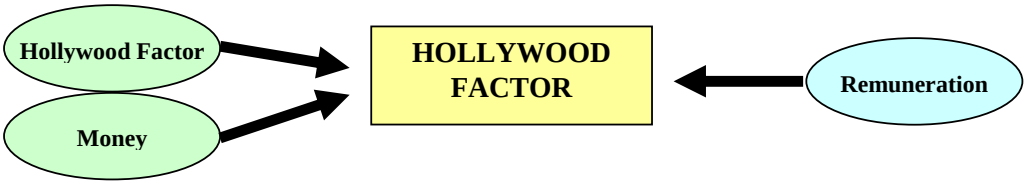
committed to perform in their current project due to the ultimate benefit it will have on their future work:

> everyone's putting a lot into film making. You always put more time into a film than you actually get paid for. Its just part of the norm, so people are stressed, you're only as good as your last job so if you fuck up the job it's like you might not get one afterwards because word gets around in an industry. Its a word of mouth industry, so how you did in that job – get's around" (Lyn-Production-Manager 2005).

Explicitness and irrevocability may further reinforce self esteem as an antecedent of career commitment. A film is an explicit and unequivocal record of the work that has been carried out. When complete, it is usually made available to a wide audience. More importantly, it is there for future employers, peers and colleagues to see. Any lack of commitment by a single worker is recorded indelibly for all to evaluate. What has been done, either well or poor, is done and cannot be undone.

The type of commitment from which self esteem is derived is continuance commitment, which usually imposes a financial or personal cost on the individual which compels commitment. For instance; if a worker does not commit and perform to a satisfactory level they may lose their self esteem, which is a social cost. They may also compromise chances of securing future work, which is a financial cost.

6.1.1.3 Hollywood Factor



As discussed in section 4.3.2.2, the Hollywood Factor is the hope that many of the Australian Film Industry workers have that they will complete a film that will launch their career. The hope that they may one day make it big: "it's funny how some people have had a run of unsuccessful films and they come up with a beauty and then that's the end of them you know, they become world famous" (Simon-Gaffer 2005).

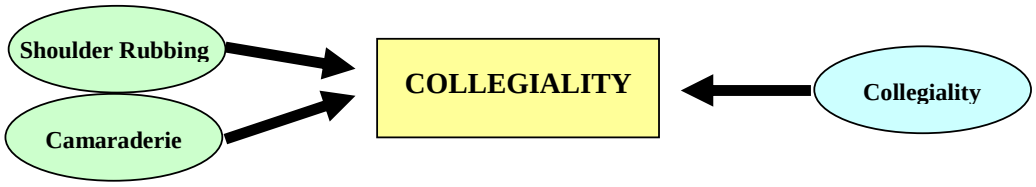
Remuneration in the Australian Film Industry is scoffed at by some, and did not emerge as a major contributor to attraction or commitment. As one worker states: "the producers that I'm working for, if they actually got paid for every hour they did - they would earn more working in McDonalds" (Sara-Line-Producer 2004). However, it still has an effect on commitment, not so much at the level of hourly wage, but more from the visionary perspective of 'making it big'. Many film workers hold out for the chance that they may, one day, be given that award winning film, where they will earn the accolades and sit back and let the film chase them, rather than vice versa.

Remuneration is an important factor for a different reason in the career commitment literature. People who are career committed or professionals feel that they deserve a higher level of remuneration than non-career committed individuals (Aranya, Pollock et al. 1981; Lee, Carswell et al. 2000, 802). This is for two reasons. Firstly,

professionals need higher remuneration and benefits due to issues of self esteem, and secondly professionals are usually more employable, and thus require a larger incentive to stay in their current job. This is not the case in the film industry however. Film workers, who are also considered professionals, are not easily employed into other industries and gain their satisfaction of self esteem though other means.

The Hollywood factor therefore provides an influence on career commitment. This influence is based on continuance commitment where it is not so much what the worker stands to lose, but more what the worker hopes to gain, that drives commitment.

6.1.1.4 Collegiality



In the Australian Film Industry collegiality was found to exist on two dimensions. These can be described as external (shoulder rubbing) and internal (camaraderie & fellowship). On the external dimension people are engaged to work and expand their career because of the interesting and/or famous people they meet:

> … and we had well known actors who were working for not much money either because they wanted to work with [famous Director]. So we had some amazing people there who weren't doing it just for the money (Vera-Production-Manager 2005).

On the internal dimension, there is great social attraction between fellow workers. As one producer described it: “it is just like being at school, you gather together for the term, have some fun, then go away for the holidays, only to get back together later” (Alice-Producer 2004). Both of these dimensions add to the desire of the film worker to stay in the industry and commit to their career. They have friends on the inside, who they want to see again and again, and there is always going to be the opportunity to meet other famous or influential people along the way, that regular workers world never meet, to be able to say to their friends and family “I worked with Peter Jackson the other day!”. This also adds to the concept of esteem.

These two dimensions combine to form collegiality. Collegiality has been found to be an important factor in career commitment (Wallace 1995), where professional workers develop bonds with other workers in the same profession to maintain connection and to cope with uncertainty.

In the case of the Australian Film Industry collegiality includes both continuance commitment and normative commitment. Continuance commitment comes into play with the external dimension where there is a cost benefit associated with meeting new and interesting people. This could be through added social value – boasting to friends – or through financial value – learning new skills. The internal dimension draws on normative commitment where people commit because they want to belong to the social group and thus submissive to normative pressure.

6.1.1.5 Autonomy

Autonomy in the Australian Film Industry is evident with two factors supporting career commitment; these are creative release and flexibility. Both of these factors encourage individuality in film professionals, urging them to do what needs to be done as effectively as possible without compromising creativity and autonomy:

- there's a huge amount of decisions being made by a lot of department heads each of which um….I'm a great believer have to have a good deal of autonomy (Jim-Producer 2004).
- There's many, many amounts of skills around you just need to create an atmosphere in which the skills can actually come out and be expressed. It's amazing what you can get out of people, I'm constantly surprised, amazed at what people have to offer, really, as long as you can make them feel like offering it (Phil-Producer 2004).

Autonomy is an important antecedent in career commitment as is discussed by Spector (1986, 1006) where autonomy "is the extent to which individual employees can structure and control how and when they do their particular job tasks". These elements of *structure* and *control*, and to a lesser extent *how* and *when* are a result of the creative liberty and flexibility afforded to film workers. Reinforced by its alignment with creativity in the Australian Film Industry, autonomy is an affective type of commitment, where a worker extends their level of involvement due to a need to participate in the satisfaction of a shared goal.

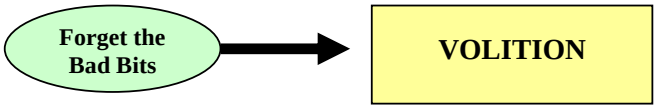
6.1.1.6 Cost of Leaving

Two factors – *exit barriers* and *length of service* – are combined here to form 'cost of leaving'. Cost of leaving is an important continuance commitment antecedent in career commitment because there are large costs involved with leaving the film industry once an individual is established:

- I've invested quite a bit of money in equipment. Being a grip I've had to. Over ten years I've invested in over a quarter of a million dollars worth of equipment, that's one of the reasons why I stay in the industry because I've spent all this money on this equipment (Simon-Gaffer 2005).
- I've been in it for twelve to fifteen years, to me it's a long time. Its still only the beginning you know … If I threw it away now I'd look ten years down the track and maybe it could be the right choice but I don't know … I'm stuck with this and this is where I'm going, this is the path I'm going down (Simon-Gaffer 2005).

Thus, the longer the length of service, the greater the exit barriers and the greater the cost of leaving tend to be. Many workers are therefore committed to continue to work within this industry due to a lack of financially viable alternatives, and due to the large financial and personal investments they have made in the past that cannot be recovered.

6.1.1.7 Volition



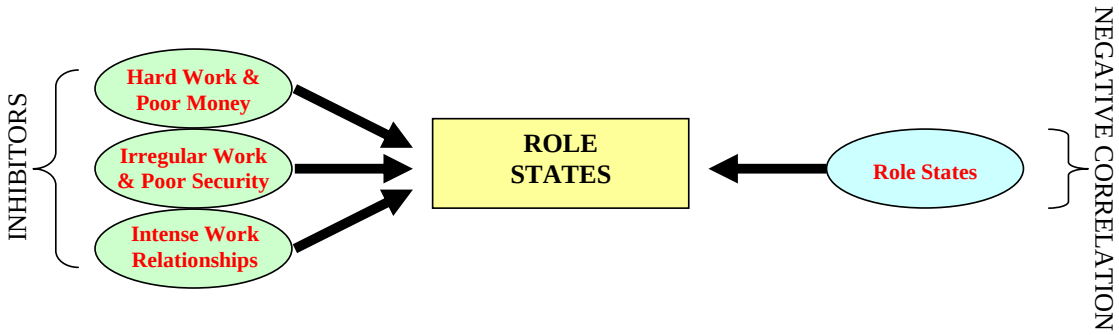
The category which emerged from the empirical findings explains the temporal nature of those factors which act to reduce or eliminate commitment. These are classified as 'you forget the bad bits'. This is coupled with Salancik's (1977b, 69) factor called volition. Volition is enhanced in the Australian Film Industry due to the nature of its work which is predominantly voluntary. As there is no tenure in the film industry, workers are engaged on a project basis, and are usually free to choose which projects they will commit to. Salancik (1977b, 69) states volition determines a person's exercise of free will. A person who willingly and voluntarily chooses an action is showing more commitment than one who is forced to act.

Volition is regulated by choice, external pressure, extrinsic motivation, and the commitment of others towards the action. "Volition – and its operational equivalent, the acceptance of personal responsibility – links behavior to the person who is acting. Without volition, a behavior is not necessarily committing" (Salancik 1977b, 69). Therefore, workers tend to be driven to commit to their film career due to an exercise of free will. That decision, which is independent of external obligation, creates a psychological adhesion to their chosen line of action – commitment. In the film industry workers are free to decide what they want to do next and while they do face some ugly elements in their work, they are quick to move beyond these, to put them aside and start the next job fresh, prepared to give it a go: "I'm sure there were terrible

days, I'm sure I could bring them to mind if I thought of them, but I remember the better days of them rather than the bad days" (Vera-Production-Manager 2005).

Volition does not clearly fit into the Allen and Meyer (1990a) taxonomy. However, since by forgetting the bad bits the film worker is likely to be remembering the good bits. It is likely that by thinking of these good bits, he or she is focusing on a new ideal which engages affective commitment. This is supported by the findings of (George 1989, 320; Judge 1993, 396; Iverson and Buttigieg 1999, 313) who report workers high in affective commitment are more likely to report greater self-efficacy.

6.1.1.8 Role States



Roles states are a complex cluster of antecedents which comprise several factors which affect, and are affected by, the work environment These are discussed more fully in Section 5.5.1.6. Mainly though, roles states concern work stress, overload and conflict. Together, these hold a negative correlation with career commitment, meaning that an increase in any of the antecedents will reduce the level of career commitment of the worker.

From the data that has been analysed in this study role states are a combination of three factors – hard work and poor money, irregular work and poor security, and intense work relationships. These factors are strongly evident in the data. The working environment is difficult and is accompanied by many stress factors including: long hours, irregular work, poor pay, atypical and changing environments and conditions, high pressure and short deadlines, large and tightly controlled budgets, creative, volatile and passionate personalities, family separation. The following quote is one among many which support this view of the Australian Film Industry:

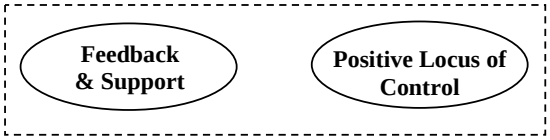
> There are days where you do have violence and people do yell, and people are emotional, you know, you work with a lot of interesting people. You have a lot of tired of people, everyone's working long hours and um, you spend more time with these people than you do your family, and particularly if your away on a job, seven days a week you're with the crew and the people you're working [with] (Vera-Production-Manager 2005).

Roles states take into account all three of Allen and Meyer's (1990) commitment types, but have a strong relation with continuance commitment due to their more tangible, cost based, effects.

6.1.1.9 Remaining Antecedents

In a Grounded Theory study, often there are factors found in the research literature which have not been exposed in the empirical study, as only factors which have emerged naturally have been discussed. These additional factors provide an

opportunity for future research, where a researcher could re-enter the field and look for evidence of these factors.



From the literature review two remaining antecedents were found to be significant, these are – 'locus of control' and 'feedback and support'. While there was no direct empirical support for these antecedents, they do have some relevance to career commitment in the Australian Film Industry.

Locus of control can be tied to self-efficacy and autonomy. The former linkage is discussed by Gecas (1989). In his research he found these two terms were tied through a causal nexus where control was either a result of personal intervention – self-efficacy – or through a belief paradigm referred to by Gecas as a "control ideology" (1989, 294) – locus of control. As such, locus of control and self-efficacy refer to the individual's "need for competence (the desire to experience oneself as effective in producing or preventing desired and undesired outcomes)" (Skinner 1996, 557). Autonomy relates to this construct, however it transcends the 'control' boundary where it is the "innate desire to experience one's true self as the origin of one's own action" (Skinner 1996, 557). Consequently, as discussed above, film workers in Australia tend to have high levels of autonomy and self-efficacy. It can therefore be assumed that these workers are also likely to have a high internal locus of control. Research has shown that workers with an internal locus of control tend to be more committed to their career (Gould 1979; Colarelli and Bishop 1990; Irving, Coleman et al. 1997).

Unlike collegiality, which is received from peers and colleagues. Feedback and support refers to communications which are provided by the organisation and are usually received from a supervisor or from management. There was no evidence in this study of the effect of feedback and support on career commitment because this antecedent was not explored in the study. It is however feasible that feedback and support would bolster career commitment in the Australian Film Industry. Analysis of the Australian Film Industry data shows that feedback is an important mechanism for management of the set by the producer. It is therefore plausible that feedback is used abundantly to engage and support film workers.

6.2 Summary

In this chapter the findings of both the empirical sections and the literature have been analysed, combined and synthesised. From this synthesis the original fourteen factors for career commitment which emerged during the grounded theory study have been grouped as a result of theoretical reflection into eight factors which empirically and theoretically reflect the case for career commitment in the Australian Film Industry. These factors are: job satisfaction, self esteem, Hollywood factor, collegiality, autonomy, cost of leaving, volition, role states.

These factors do not constitute an inventory of characteristics that every career committed film worker must have. Instead they are a list factors which may influence a film worker's career commitment. In addition, these factors help to explain why a film worker may work so hard given their apparent receipt of so few benefits.

Chapter Seven

CONCLUSION

7.1 Introduction

This chapter concludes this Thesis by firstly summarizing the body of information discussed in the preceding chapters and addressing the aims of the research as laid out in the introduction. Secondly, this chapter provides commentary on the whole research project, pointing out areas which require further development and discovery, as well as the limitations of the study. Finally, this chapter highlights the value of this research to practitioners illustrating various strategies which, based on these findings, may help reinforce career commitment in the Australian Film Industry.

7.2 Summary of Research – Major Findings

The Australian Film Industry presents a unique area of employment which has received very little academic interest (Jones and Kirsch 2004). Through the use of grounded theory as a method of inquiry and data analysis, this research has discovered significant factors driving career commitment in the Australian Film Industry.

7.2.1 Grounded Theory

From the work of Glaser and Strauss (1967) and subsequent related conceptualisation, the Grounded Theory methodology is used to guide the collection of empirical data. Grounded theory is an inductive method of data discovery which, through the process of comparison, selection, analysis and categorisation along with theoretical sampling, leads the researcher down an ever narrowing path toward the discovery of a basic social process. Workers in the Australian Film Industry were interviewed, commencing with a focus on their management practices. Through the iterative processes of grounded theory, the research, investigation and analysis led the researcher to discover an area of social inquiry which was of importance to the participants. From this analysis, two basic social processes emerged, one representing commitment, and the other motivation. Career commitment emerged as the primary area of focus due to the emphasis placed on it by the interviewees and the emergence of this category through analytic refinement. In addition, the participants expressed greater knowledge, interest and conviction for this topic as an area of social concern.

Grounded theory was selected because it allows the researcher to enter the field early and to accumulate an informed understanding of a social problem which is of concern to the participants of the study. As a result, a substantive theory of career commitment emerged. This arose as a result of the participants' feelings of being under-rewarded for their efforts. This led to an early proposition based on inequity which emerged from the findings of the data. This finding guided theory formulation in the early stages. Empirical findings support the view of perceived inequity, but finds several factors which work together as a mechanism providing balance.

7.2.2 The basic social process

The research found four major categories. These were: professionalism, preparation, commitment, and motivation. From these, commitment emerged as the basic social process as a result of densification based on depth and breadth of evidence and the relevance of this issue to the participants. Even more significantly, there is a clear lack of empirical data and research on commitment in the film industry, or in any creative industry. Therefore, this study provides an excellent opportunity to add to the body of knowledge in this area.

Career commitment is of significance to these film workers because of the difficulties these workers perceive are associated with their work and conditions. Participants reflected on why their work and career are important to them and why they commit to them, despite the adversities they feel and which affect their life style.

Career commitment was found to have both enablers and inhibitors. Enablers work to bind a person to their chosen area of work, in this case film workers to the film industry. However, while these enablers work to influence commitment, inhibitors act upon a person causing them to turn away from their work, in preference for another area of occupation. Three inhibitors were found to have an influence on workers in the Australian Film Industry these are: *hard work – poor money*; *irregular work – poor security*; and *intense working relationships*. Film workers who have successfully filtered through this inhibiting process, and who thus continue to work in the industry despite these poor conditions, are then committed to their work through a selection of the eleven enablers which have been found to act upon and positively influence

commitment in these workers. These enablers are: *interesting work*; *glamour*; *shoulder rubbing*; *you forget the bad bits*; *the Hollywood factor*; *camaraderie and fellowship*; *creative release*; *flexible working conditions and expectations*; *money*; *exit barriers*; and *sense of importance*. Subject to identified moderating variables, these enablers individually, and combined, provide reasons for each worker to remain as a professional worker in this their chosen profession.

7.2.3 Commitment Literature

The research literature on commitment, commencing with the pioneering work of Becker (1960) and Kanter (1968) is reviewed. Three types of commitment are discussed (Allen and Meyer 1990b), these are *continuance commitment*, *affective commitment*, and *normative commitment*. All three types are found relevant to the Australian Film Industry. Continuance commitment is predicated upon the costs of leaving versus the cost of staying in an industry. Affective commitment leverages the shared vision, beliefs and culture of the person and their place of employment. Finally, normative commitment concerns the social forces present within an organization which compel people to belong and commit as a result of these social pressures.

Along with these three types of commitment, three foci of commitment are discussed, these are: *organisational commitment*; *job commitment*; and *career commitment*. Although not an exhaustive list, these three comprise the major fields of research, and are consequently considered the most apposite of the various foci of commitment for this particular study. Organisational commitment concerns an individual's connection to their place of work and works to create a feeling of obligation where the person

feels bound to their workplace, wanting to stay and abiding to at least minimal job and organisational requirements, including organisational goals and values (Meyer, Becker et al. 2004). Job commitment takes on a much more psychological aspect towards commitment where commitment is either the "internalisation of values about the goodness of work" (Lodahl and Kejner 1965, 24-25) or is a psychological conflation between the worker, their job and their self-image (Morrow 1983).

Career commitment, which emerged as the focus of this thesis, is the commitment a worker has for their career over and above that which they may hold for their organisation or their job. As such career commitment is: *one's behaviour towards one's profession or vocation, where career commitment involves the development of personal career goals and an identification with and involvement in those goals, such that one is willing to exert effort in support of their career, congruent with its values* (Porter, Steers et al. 1974, 604; Blau 1985, 278; Kalleberg and Berg 1987, 159; Goulet and Singh 2002, 75).

Career commitment holds greatest value to this research on the Australian Film Industry because it aptly explains what concerns the workers in this respect. By its very nature, the employment environment of the Australian Film Industry is career oriented. Film workers secure their work and promote themselves through a progression of film projects, each of which holds the potential to advance their career. Loyalty and obligation for the film worker is, in the first instance, directed towards maintenance of their career.

Analysis of contemporary research on career commitment provides a set of antecedents comprising: length of service; collegiality; feedback and support; role states;

remuneration; locus of control; job satisfaction; and autonomy. These antecedents are compared with the outcomes of the empirical analysis of career commitment in the Australian Film Industry. A synthesis of these two groups of factors finds eight antecedents to career commitment in the Australian Film Industry: job satisfaction; self-esteem; Hollywood factor; collegiality; autonomy; cost of leaving; volition; and role states. These eight factors provide an explanation of the career commitment behaviour of workers in the Australian Film Industry.

7.3 Recommendations

Two outcomes have resulted from this research. Firstly, an understanding of how the different types of commitment impact on career committed workers in the Australian Film Industry can assist executive staff and managers in comprehending how they may better assist workers in their careers, and how these managers may more effectively utilise these workers while they are active in their current project.

Not all of the different types of commitment proposed by Meyer and Allen (1991) are equally useful for promoting effective career commitment. Because of its association with opportunity cost, continuance commitment is generally held to have more negative consequences than affective and normative due to the feeling that a person is stuck in their current career because they have no other alternative. Therefore, it is appropriate for executive staff and managers in the Australian Film Industry to foster a more affective and normative approach to encouraging commitment on the film set. Suitable affective measures could include the engagement of creative input and

ensuring communication of the vision of the film and of the director and writer. In addition, executive staff and managers should increase the application of normative factors such as professionalism, social cohesion and completion pressure, as these tend to support more positive work commitment and performance. "Employees who intrinsically value their association with the organization are more likely not only to remain with the company but to work toward its success" (Meyer, Paunonen et al. 1989, 155). A greater focus on affective and normative commitment can provide benefits to both management and workers. Management may engage increased performance and workers may gain through increased quality and greater career focus.

Secondly, an understanding of the antecedents – those factors which drive career commitment – can assist management in understanding the needs of workers. As a result managers may provide a better work environment, increasing the quality of working life and enabling better performance. For example: workers gain increased career commitment as a result of job satisfaction. A great deal of this satisfaction is derived from the character of their work. Managers should emphasise these values, especially when the task places additional strains on workers. Another example can be to reduce role states. Factors such as the quality of working relationships can be improved through better planning and preparation: "the more time you can allow for all that communication and preparation, to build itself into a really good, collaborative relationship, the better off you're going to be and the better film you'll make" (Phil-Producer 2004).

7.4 Achievement of Research Aims

This research commenced with the aim of understanding how the film producer managed a film set. However, conventions of grounded theory advanced the research focus toward a more specific aim. The Thesis succeeded in generating a substantive theory on career commitment in film production in the Australian Film Industry, in line with the original area of interest for this study.

7.5 Areas for Future Research

This study has provided a rigorous understanding of career commitment in the Australian Film Industry according to the five criteria for ensuring reliability and validity: *degree of fit*; *functionality*; *relevance*; *modifiability*; and *constant comparison* (Glaser 1978, 4-7; Hutchinson 1988, 138; Yee 2001, 10). The study has been comprehensive and thorough in its discovery of theory. This theory has answered questions relating to career commitment. The study has also raised a few questions. These questions present areas which may need, or would benefit from, further discovery and development.

One area for development, which can be seen as both a strength and a weakness of this research, is the acute lack of literature on career commitment, especially in the organisational studies area of creative industries. This lack of literature hampered the analysis to some degree, especially with regard to the consequences of career commitment. More research is needed to better understand these consequences, and to

understand commitment in creative industries like the Australian Film Industry. However, the scarcity of literature also works to strengthen this research. As a result, this research clearly contributes to a field which lacks empirical attention.

Following the recommendations of Glaser (1978; 1998) it is appropriate to end this research with a brief look at "where to go next for research along the lines of the substantive theory" (Glaser 1998, 199). There are several directions subsequent research could head.

The first area for consideration is to expand the research to transition the *substantive* theory discovered here into a *formal* theory or into other substantive areas. For example, to gain an understanding of career commitment in the Police Force (or any similar area of employment), which would be another interesting study, as it clearly has many enablers and inhibitors which impact on career commitment. Glaser clarifies the difference between the two as: "By substantive theory, we mean that developed for a substantive, or empirical, area of sociological inquiry … By formal theory, we mean that developed for a formal, or conceptual, area of sociological inquiry" (1967, 32). Formal theory will extend the area of inquiry to one which is more conceptually general and broader in scope.

The second area for consideration is what Glaser (1998, 200) refers to as 'comebacks'. Comebacks are categories which receive significant participant attention, but do not rise to the level of core categories. These categories fail to receive major significance not because they are less valid than the core category, but more as a result of

theoretical sampling which guides the researcher down an emerging path of discovery compelling the researcher to neglect many valid divergences.

The various categories which could benefit from more directed research and thus could easily be elevated into core categories, and potentially areas for substantive or formal theory include: (1) A category which received a lot of empirical attention was the category titled 'Providing a nurturing environment'. This is an important process for all film producers to create. The research supporting this category found that the quality of the environment was correlational to the success of the film. (2) Another area which would benefit from elaboration is the process of collaboration that occurs between the various departments involved in film production. This appears to be a critical process for filmmakers, as a lot hinges on getting the right people to work well with each other. A substantive theory on the collaboration processes in the Australian Film Industry would have general appeal. (3) A third area which would provide a good comeback opportunity is the process of employment and all of the sub-processes which accompany it. The film industry seems to be unique, where word-of-mouth is the most valued vehicle for seeking or advertising labour. Consequently, the industry is geared to harness this system of employment – 'who you know' and 'what you have done' are much more important factors than 'what you can do'. It would be interesting to contrast these processes of labour hire with other, more conventional, processes elsewhere.

Another area which would benefit from additional treatment is the area of motivation. Given greater resources and scope, it would be useful to pursue the process of motivation in greater depth. Knowledge from this study has helped us understand why

and how film workers commit to their film career. This other side of the process also begs for understanding. Once committed, what motivates them work so hard? How do they achieve such high quality in their work? Further investigation is required to fully understand this important issue, and the complementary relationship that exists between these basic social processes.

One final area which warrants discussion, and which could also fit into the next section regarding limitations of the current study (See Section 7.6), concerns the outcomes based on data collection. In this study, data were only collected from people who were still working within the industry. This is both a constraint and bias on the outcomes which emerged. Further research is needed to engage opinions from workers who have left the industry. Were these workers put off by the imbalance of large inhibitors versus small enablers as this theory predicts? Data from these people could be used to augment the results accumulated here. Findings from data analysis may extend or modify the basic social process this Thesis describes.

7.6 Limitations and Delimitations

The Australian Film Industry is a large industry encompassing many different interests and areas of focus, from commercials through television dramas to multi-million dollar feature films. In addition, Australian film workers engage in film contracts all over the world, and many international film companies come to Australia to use local film crews and equipment. This research was located quite centrally among these extremes. Apart from the initial pilot observation, all participants were interviewed on the basis

of them being engaged most recently in an Australian feature film production. A feature film is defined as "A film which is 60 minutes or longer" (Australian Film Commission 2006). However, this did not constrain the location of production. Half of the participants were involved in Australian productions which were filmed overseas. In addition, most of the participants had also worked on a range of other projects including commercials and television dramas, and while they were asked to constrain their comments and reflections to only Australian feature productions, they may have drawn on experiences from other areas of film employment. The discussion above could also be seen as a potential area for future research. Films of other lengths of productions run by overseas companies could be considered in future research. This would help to improve the generalisability of these findings.

7.7 Implications for Practitioners

Grounded theory research should hold practical value and relevancy for practitioners (Glaser 1978). By its nature, the product of a grounded theory study is 'grounded' in practical terms. It is derived from the experiences and understandings of those people who work and practice in the field. The research is guided through an iterative process of discovery to inductively unearth a social process or processes which are of greatest concern to those people participating in the investigation. In addition, because the substantive theory which develops is created from the language and constructs used by the participants in their field, the theory provides greater practical value and utility (Glaser and Strauss 1967).

This research provides this practical dimension. The study has shed light on the social processes of the Australian Film Industry. The findings have the potential to assist producers in supporting the commitment of their employees.

Firstly, and most importantly, the research provides film producers and executives with an understanding and a context to support career commitment in the Australian Film Industry. In any business, it is important to gain an understanding of what attracts people to the organisation and once attracted, what keeps them there. There is also the counterpoint, what factors work to repel people from the industry, e.g. why do good people leave. This substantive theory on career commitment provides a more balanced understanding of career commitment. A better knowledge of the various factors which work to moderate commitment would allow producers an opportunity to increase commitment as well as, in the long term, affect the supply of labour.

Secondly, the research answers the question posed by many film workers: "why do I put up with these terrible working conditions?" When asked, many film workers are unable to articulate concisely why they put up with the difficult conditions under which they work. Knowledge of the various factors which support career commitment may provide a more convivial atmosphere and would help to dissipate any disharmony associated with their work.

Thirdly, by developing an appreciation of the three types of commitment: *continuance commitment*, *affective commitment*, and *normative commitment* and linking these to the antecedents of career commitment practitioners can develop strategies to improve individual engagement in the workplace. This is important because each type of

commitment has positive and negative effects according to situational contingencies. Continuance commitment is most effective with more experienced workers who have invested the most (personally or financially), and thus have the most to lose. Producers may increase commitment in these people by leveraging this advantage. For instance, these people are more likely to commit to a film based on 'what's in it for them', eg filmography, credits, and money. Affective commitment appears to be most effective with people who share the creative vision. Since communicating the creative vision is a major role the producer plays, especially in the early stages of the film, affective commitment may be used to increase the commitment of those people who share the vision; who believe in the film and want to have a stake in its creation. Normative commitment would work best in a larger film which has a stronger positive culture and work ethic. Using normative commitment the producer may engage people through social cohesion and peer pressure, workers would feel a need to belong. Frequent functions like social gatherings and celebrations would help to reinforce normative commitment.

Fourthly, it is also important for a producer to understand the importance for film workers to be committed to their career before the organisation for which they work. From the producer's stand-point, organisational commitment is preferred as this engenders greater organisation support traits by the worker. By acknowledging this division of loyalties, the producer can focus on optimising a better alignment between organisational commitment and career commitment.

REFERENCES

Adams, G. A. (1999). "Career-Related Variables and Planned Retirement Age: An Extension of Beehr's Model." Journal of Vocational Behavior **55**(2): 221-235.

Adams, J. S. (1965). Inequity in Social Exchange. Advances in Social Psychology. L. Berkowitz. New York, Academic Press. **2:** 267-299.

Alice-Producer (2004). Audio Transcript. F. P. D. Sydney, 14th October 2004**:** Interview.

Allen, D. and A. Nora (1995). "An empirical examination of the construct validity of goal commitment in the persistence process." Research in Higher Education **36**(5): 509-533.

Allen, N. J. and J. P. Meyer (1990). "The measurement and antecedents of affective, continuance, and normative commitment to the organization." Journal of Occupational Psychology **63**: 1-18.

Allen, N. J. and J. P. Meyer (1990). "Organizational Socialization Tactics: a Longitudinal Analysis of Links to Newcomers' Commitment and Role Orientation." Academy of Management Journal **33**(4): 847-858.

Allen, N. J. and J. P. Meyer (1996). "Affective, Continuance, and Normative Commitment to the Organization: An Examination of Construct Validity." Journal of Vocational Behavior **49**(3): 252-276.

Alvesson, M. (1995). "The Meaning and Meaninglessness of Postmodernism: Some ironic remarks." Organization Studies **16**(6): 1047-1075.

Amar, A. D. (2004). "Motivating Knowledge Workers to Innovate: A model integrating motivation dynamics and antecedents." European Journal of Innovation Management **7**(2): 89-101.

Anderson, N. and R. Schalk (1998). "The psychological contract in retrospect and prospect." Journal of Organizational Behavior **19**(S1): 637-647.

Angle, H. L. and M. B. Lawson (1993). "Changes in Affective and Continuance Commitment in Times of Relocation." Journal of Business Research **26**: 3-15.

Angle, H. L. and J. L. Perry (1981). "An Empirical Assessment of Organizational Commitment and Organizational Effectiveness." Administrative Science Quarterly **26**(1): 1.

Annells, M. (1996). "Grounded Theory Method: Philosophical perspectives, paradigm of inquiry, and postmodernism." Qualitative Health Research **6**(3): 379-393.

Aranya, N. and K. R. Ferris (1983). "Organizational-professional conflict among U.S. and Israeli professional accountants." Journal of Social Psychology **119**: 153-161.

Aranya, N. and K. R. Ferris (1984). "A Reexamination of Accountants' Organizational-Professional Conflict." The Accounting Review **59**(1): 1.

Aranya, N., J. Pollock, et al. (1981). "An examination of professional commitment in accounting." Accounting, Organizations and Society **6**(4): 271-280.

Arthur, M. and R. Defillippi (1998). "Live and let learn." New Zealand Management **45**(6): 60-63.

Arthur, M. B., R. J. DeFillippi, et al. (2001). "Project-based learning as the interplay of career and company non-financial capital." Management Learning **32**(1): 99.

Aryee, S. and Y. W. Chay (1994). "An Examination of the Impact of Career-Oriented Mentoring on Work Commitment Attitudes and Career Satisfaction Among Professional and Managerial Employees." British Journal of Management **5**(4): 241-249.

Aryee, S., Y. W. Chay, et al. (1994). "An investigation of the predictors and outcomes of career commitment in three career stages." Journal of Vocational Behavior **44**(1): 1-16.

Aryee, S. and K. Tan (1992). "Antecedents and outcomes of career commitment." Journal of Vocational Behavior **40**(3): 288-305.
Australian Bureau of Statistics (2003). Television, Film and Video Production, ABS.
Australian Film Commission. (2006, 2006). "Get the Picture - Definitions." Retrieved 01 DEC 2006, 2006, from http://www.afc.gov.au/GTP/acompfilms.html.
Backman, K. and H. A. Kyngäs (1999). "Challenges of the grounded theory approach to a novice researcher." Nursing and Health Services **1**(3): 147.
Barczak, G. and E. F. McDonough, III (2003). The role of trust and project commitment in new product development teams. Portland International Conference on Management of Engineering and Technology, 2003. PICMET '03. Technology Management for Reshaping the World., Portland.
Bartol, K. M. (1979). "Professionalism as a predictor of organizational commitment, role stress, and turnover: A multidimensional approach." Academy of Management Journal **22**(4): 815-821.
Baruch, Y. (1998). "The rise and fall of Organizational Commitment." Human Systems Management **17**(2): 135 - 143.
Basit, T. N. (2003). "Manual or Electronic? The role of coding in qualitative data analysis." Educational Research **45**(2): 143-154.
Basso, P. (2003). Modern Times, Ancient Hours: Working Lives in the Twenty-First Century. London, Verso.
Bateman, T. S. and S. Strasser (1984). "A longitudinal analysis of the antecedents of organizational commitment." Acadamy of Management Journal **27**(1): 95-112.
Baugh, S. G. and R. M. Roberts (1994). "Professional and organizational commitment among engineers: conflicting or complementing?" IEEE Transactions on Engineering Management **41**(2): 108-114.
Becker, H. S. (1960). "Notes on the concept of commitment." American Journal of Sociology **66**(1): 32-42.
Becker, T. E., R. S. Billings, et al. (1996). "Foci and Bases of Employee Commitment: Implications for Job Performance." Academy of Management Journal **39**(2): 464-482.
Becker, T. E. and M. C. Kernan (2003). "Matching Commitment to Supervisors and Organizations to In-Role and Extra-Role Performance." Human Performance **16**(4): 327-348.
Becker, T. E., D. M. Randall, et al. (1995). "The multidimensional view of commitment and the theory of reasoned action: a comparative evaluation. (includes appendix)." Journal of Management **21**(4): 617-638.
Beckett, R. C. (2000). "A characterisation of corporate memory as a knowledge system." Journal of Knowledge Management **4**(4): 311-319.
Bedeian, A. G., E. R. Kemery, et al. (1991). "Career commitment and expected utility of present job as predictors of turnover intentions and turnover behavior." Journal of Vocational Behavior **39**(3): 331-343.
Bell, L., D. Paul, et al. (2000). "Strategies to Elicit and Analyze Relational Family Data." Journal Of Family Nursing **6**(4): 380-399.
Benkhoff, B. (1997). "Ignoring Commitment is Costly: New approaches establish the missing link between commitment and performance." Human Relations **50**(6): 701-726.
Bentein, K., F. Stinglhamber, et al. (2002). "Organization-, supervisor-, and workgroup-directed commitments and citizenship behaviours: A comparison of models." European Journal of Work and Organizational Psychology **11**(3): 341-362.
Berg, B. L. (2001). Qualitative Research Methods for the Social Sciences. Boston, Allyn and Bacon.
Bielby, D. D. V. (1978). "Career Sex-Atypicality and Career Involvement of College Educated Women: Baseline Evidence from the 1960's." Sociology of Education **51**(January): 7-28.

Bielby, D. D. V. (1992). "Commitment to Work and Family." Annual Review of Sociology **18**: 281-302.
Bielby, D. D. V. and W. T. Bielby (1984). "Work commitment, sex roles attitudes and women's employment." American Sociological Review **49**: 234-247.
Billingsley, B. S. and L. H. Cross (1992). "Predictors of Commitment, Job Satisfaction, and Intent to Stay in Teaching: A Comparison of General and Special Educators." Journal of Special Education **25**(4): 453-471.
Billups, S. (2003). Digital Moviemaking - All the Skills, Techniques, and Moxie you'll need to turn your passion into career. Studio City, CA, Michael Wiese Productions.
Bishop, J. W., K. D. Scott, et al. (2000). "Support, Commitment, and Employee Outcomes in a Team Environment." Journal of Management **26**(6): 1113.
Bishop, J. W., K. D. Scott, et al. (2005). "A Construct Validity Study of Commitment and Perceived Support Variables: A MULTIFOCI APPROACH ACROSS DIFFERENT TEAM ENVIRONMENTS." Group & Organization Management **30**(2): 153.
Blair, H. (2000). "Active networking: The role of networks and hierarchy in the operation of the labour market in the British film industry." Management Research News **20**(9-11): 20-21.
Blair, H., S. Grey, et al. (2001). "Working in film - Employment in a project based industry." Personnel Review **30**(2): 170-185.
Blau, G. (1989). "Testing the generalizability of a career commitment measure and its impact on employee turnover." Journal of Vocational Behavior **35**(1): 88-103.
Blau, G. and K. Boal (1989). "Using job involvement and organizational commitment interactively to predict turnover." Journal of Management **15**(1): 115-127.
Blau, G. and M. Lunz (1998). "Testing the Incremental Effect of Professional Commitment on Intent to Leave One's Profession beyond the Effects of External, Personal, and Work-Related Variables." Journal of Vocational Behavior **52**(2): 260-269.
Blau, G. J. (1985). "The measurement and prediction of career commitment." Journal of Occupational Psychology **58**: 277-288.
Blau, G. J. (1985). "A multiple study investigation of the dimensionality of job involvement." Journal of Vocational Behavior **27**(1): 19-36.
Blau, G. J. (1986). "Job involvement and organizational commitment as interactive predictors of tardiness and absenteeism." Journal of Management **12**(4): 577-584.
Blau, G. J. (1988). "Further exploring the meaning and measurement of career commitment." Journal of Vocational Behavior **32**(3): 284-297.
Blau, G. J. (1988). "Testing the generalizability of career commitment measure and its impact on employee turnover." Journal of Vocational Behavior **35**(1): 88-103.
Blau, G. J., P. Allison, et al. (1993). "On developing a general index of work commitment." Journal of Vocational Behavior **42**(3): 298-314.
Blau, G. J. and K. B. Boal (1987). "Conceptualizing How Job Involvement and Organizational Commitment Affect Turnover and Absenteeism." Academy of Management. The Academy of Management Review **12**(2): 288.
Blismas, N. G. and A. R. J. Dainty (2003). "Computer-aided qualitative data analysis:Panacea or paradox?" Building Research & Information **31**(6): 455-463.
Blumer, H. (1969). Symbolic Interaction: Perspective and method. Berkeley, University of California Press.
Boshoff, C. and J. Allen (2000). "The influence of selected antecedents on frontline staff's perceptions of service recovery performance." International Journal of Service Industry Management **11**(1): 63-69.

Bourdon, S. (2002). "The Integration of Qualitative Data Analysis Software in Research Strategies: Resistances and Possibilities." Forum: Qualitative Social Research **3**(2): 1-10.
Breugel, G. V., W. V. Olffen, et al. (2005). "Temporary Liaisons: The Commitment of 'Temps' Towards Their Agencies." The Journal of Management Studies **42**(3): 539.
Brickman, P. (1987). Commitment. Commitment, conflict, and caring. B. Wortman and R. Sorrentino. Englewood Cliffs, N.J., Prentice Hall**:** 1-18.
Brief, A. P. and R. J. Aldag (1980). "Antecedents of Organizational Commitment Among Hospital Nurses." Sociology of Work and Occupations **7**(2): 210-221.
Brierley, J. A. (1996). "The measurement of organizational commitment and professional commitment." The Journal of Social Psychology **136**(2): 265.
Briscoe, J. P. and D. T. Hall (2006). "The interplay of boundaryless and protean careers: Combinations and implications." Journal of Vocational Behavior **69**(1): 4-18.
Brooke, P. P. J., D. W. Russell, et al. (1988). "Discriminant Validation of Measures of Job Satisfaction, Job Involvement, and Organizational Commitment." Journal of Applied Psychology **73**(2): 139-145.
Brown, R. B. (1996). "Organizational commitment: clarifying the concept and simplifying the existing construct typology." Journal of Vocational Behavior **49**: 230-251.
Bryant, A. (2002). "Re-grounding grounded theory." Journal of Information Technology Theory and Application **4**(1): 18-42.
Buchanan, B. I. (1974). "Building Organizational Commitment: the Socialisation of Managers in Work Organizations." Administrative Science Quarterly **19**(4): 533-546.
Burrell, G. and G. Morgan (1979). Sociological Paradigms and Organisational Analysis: Elements of the Sociology of Corporate Life. London, Heinemann.
Camilleri, E. (2002). "Some Antecedents of Organisational Commitment: Results from an Information Systems Public Sector Organisation." Bank of Valletta Review **25**(Spring): 1-29.
Carson, K. D. and A. G. Bedeian (1994). "Career commitment: construction of a measure and examination of its psychometric properties." Journal of Vocational Behavior **44**(3): 237-262.
Carson, K. D. and P. P. Carson (1998). "Career Commitment, Competencies, and Citizenship." Journal of Career Assessment **6**(2): 195-208.
Carson, K. D., P. P. Carson, et al. (1997). "The effects of organization-based self-esteem on workplace outcomes: An examination of emergency medical technicians." Public Personnel Management **26**(1): 139.
Carson, P. P., J. S. Phillips, et al. (1996). "An Investigation of the Effects of Empowerment on Librarians' Attitudes Toward Their Jobs." Technical Services Quarterly **14**(1): 1-13.
Chang, E. (1999). "Career Commitment as a Complex Moderator of Organizational Commitment and Turnover Intention." Human Relations **52**(10): 1257-1278.
Charmaz, K. (1983). The grounded theory method: an explication and interpretation. Contemporary Field Research: A Collection of Readings. R. Emerson. Boston, MA, Little Brown Company.
Charmaz, K. (1990). "'Discovering' Chronic Illness: Using Grounded Theory." Social Science and Medicine **30**(11): 1161-1172.
Charmaz, K. (2003). Grounded Theory - Objectivist and Constructivist Methods. Strategies of Qualitative Inquiry. N. K. Denzin and Y. S. Lincoln. London, Sage**:** 249-291.
Cherniss, C. (1991). "Career commitment in human service professionals: A biographical study." Human Relations **44**(5): 419-437.

Clark, A. (1999). The Lavender Bus - How a hit movie was made and sold. Strawberry Hills, Currency Press.
Clugston, M., J. P. Howell, et al. (2000). "Does Cultural Socialization Predict Multiple Bases and Foci of Commitment." Journal of Management **26**(1): 5-30.
Coffey, A. and P. Atkinson (1996). Making Sense of Qualitative Data. London, Sage.
Cohen, A. (1991). "Career stage as a moderator of the relationships between organizational commitment and its outcomes: a meta-analysis." Journal of Occupational Psychology **64**: 253-268.
Cohen, A. (1992). "Antecedents of Organizational Commitment Across Occupational Groups: A Meta-Analysis." Journal of Organizational Behavior **13**(6): 539-558.
Cohen, A. (1993). "Work commitment in relation to withdrawal intentions and union effectiveness." Journal of Business Research **26**(1): 75-90.
Colarelli, S. M. and R. C. Bishop (1990). "Career commitment. Functions, correlates, and management." Group and Organization Studies **15**(2): 158-176.
Coopey, J. and J. Hartley (1991). "Reconsidering the case for organisational commitment." Human Resource Management Journal **1**(3): 18-32.
Creswell, J. W. (1998). Qualitative Inquiry and Research Design: Choosing Among Five Traditions. Thousand Oaks, California, Sage Publications.
Creswell, J. W. (2003). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. Thousand Oaks, California, Sage Publications.
Crew (2003). Field Notes. Crew. Sydney, 11th October 2003**:** Field Observation.
Crotty, M. (1998). The Foundations of Social Research - Meaning and perspective in the research process. St Leonards, NSW, Allen & Unwin.
Crowley, C., R. Harré , et al. (2002). "Qualitative Research and Computing: Methodological issues and practices in using NVivo and NUD*IST." International Journal of Social Research Methodology **5**(3): 193-197.
Cunningham, S. (2002). from http://www.creativeindustries.qut.com/research/cirac/documents/ARC_Linkages_4.pdf.
Darden, W. R., R. Hampton, et al. (1989). "Career versus organizational commitment: antecedents and consequences of retail salespeople's commitment." Journal of Retailing **65**(1): 80-106.
Daskalaki, M. and H. Blair (2002). 'Knowing' as an Activity: Implications for the Film Industry and Semi-Permanent Work Groups. Organisational Knowledge, Learning and Capabilities Athens Conference, Athens.
DeCotiis, T. A. and T. P. Summers (1987). "A path analysis of a model of the antecedents and consequences of organizational commitment." Human Relations **40**(7): 445-470.
Delamont, S. (1992). Fieldwork in Educational Settings: Methods, Pitfalls and Perspectives. London, Falmer Press.
DeNardo, A. M. and L. L. Levers. (2002, 19th November, 2002). "Using NVivo to Analyze Qualitative Data." Retrieved 15th August, 2005, 2005, from http://www.education.duq.edu/institutes/PDF/papers2002/DeNardo&Levers.pdf .
Denzin, N. K. and Y. S. Lincoln (1998). Strategies of Qualitative Inquiry. Thousand Oaks, CA, Sage.
Denzin, N. K. and Y. S. Lincoln (2000). Introduction - The Discipline and Practice of Qualitative Research. Handbook of Qualitative Research. N. K. Denzin and Y. S. Lincoln. London, Sage**:** 1-29.
DeShon, R. P. and R. S. Landis (1997). "The dimensionality of the Hollenbeck, Williams and Klein (1989) measure of goal commitment on complex tasks." Organizational Behavior and Human Decision Processes **70**(2): 105-116.
Dey, I. (1999). Grounding Grounded Theory: Guidelines for Qualitative Inquiry. San Diego, Academic Press.

Donovan, J. J. and D. J. Radosevich (1998). "The moderating role of goal commitment on the goal difficulty - performance relationship: A meta-analytic review and critical reanalysis." Journal of Applied Psychology **83**(2): 308-315.
Dubin, R. (1956). "Industrial Workers' Worlds: A study of the "central life interests" of industrial workers." Social Problems **3**: 131-142.
Dunham, R. B., J. A. Grube, et al. (1994). "Organizational commitment: the utility of an integrative definition." Journal of Applied Psychology **79**(3): 370-380.
Dworkin, G. (1988). The Theory and Practice of Autonomy. Cambridge Cambridge University Press.
Eisenberger, R., P. Fasolo, et al. (1990). "Perceived Organizational Support and Employee Diligence, Commitment, and Innovation." Journal of Applied Psychology **75**(1): 51-59.
Ellemers, N., D. de Gilder, et al. (1998). "Career-Oriented Versus Team-Oriented Commitment and Behavior at Work." Journal of Applied Psychology **83**(5): 717-730.
Ely, M., M. Anzul, et al. (1991). Doing Qualitative Research: Circles within Circles. London, Falmer Press.
Emery, F. E. and E. L. Trist (1965). "The Causal Texture of Organisational Environments." Human Relations **18**: 21-32.
Etzioni, A. (1961). A Comparative Analysis of Complex orgaizations - On Power, Involvement, and their Correlates. Glencoe, IL, The Free Press.
Etzioni, A. (1975). A Comparative Analysis of Complex orgaizations - On Power, Involvement, and their Correlates. New York, The Free Press.
Fairfax. (2003, 17Apr2003). "It's a Casual Affair." Retrieved 05Sep2003, 2003, from http://www.alliance.org.au/leadstory/2003/fairfax.htm.
Farmer, H. S. and Y. B. Chung (1995). "Variables related to career commitment, mastery motivation, and level of career aspiration among college students." Journal of Career Development **21**(4): 265-278.
Farrell, D. and C. E. Rusbult (1981). "Exchange variables as predictors of job satisfaction, job commitment and turnover: The impact of rewards, costs, alternatives, and investments." Organizational Behavior and Human Performance **28**: 78-95.
Fehr, E. and U. Fischbacher (2003). "The nature of human altruism." Nature **425**(6960): 785-791.
Fishbein, M. (1967). Attitude and the Prediction of Behavior. Readings in attitude theory and measurement. M. Fishbein. New York, Wiley**:** 477-492.
Ford, L. R. and K. Locke (2002). "Paid time off as a vehicle for self-definition and sensemaking." Journal of Organizational Behavior **23**: 489-509.
Gaither, C. A. (1999). "Career commitment: a mediator of the effects of job stress on pharmacists' work-related attitudes." Journal of the American Pharmacy Association **39**(3): 353-361.
Gardner, D. L. (1992). "Career commitment in nursing." Journal of Professional Nursing **8**(3): 155-160.
Gecas, V. (1989). "The Social Psychology of Self-Efficacy." Annual Review of Sociology **15**: 291-316.
George, J. M. (1989). "Mood and Absence." Journal of Applied Psychology **74**(2): 317-324.
Glaser (2001). The Grounded Theory Perspective: Conceptualization Contrasted with Description. Mill Valley, CA, Sociology Press.
Glaser, B. G. (1978). Theoretical Sensitivity: Advances in the Methodology of Grounded Theory. Mill Valley, CA, Sociology Press.
Glaser, B. G. (1992). Basics of Grounded Theory Analysis. Mill Valley, CA, Sociology Press.
Glaser, B. G. (1998). Doing Grounded Theory. Issues and Discussions. Mill Valley, CA, Sociology Press.

Glaser, B. G. (2001). The Grounded Theory Perspective: Conceptualization Contrasted with Description. Mill Valley, CA, Sociology Press.
Glaser, B. G. (2002). "Conceptualization: On theory and theorizing using grounded theory." International Journal of Qualitative Methods **1**(2): 1-31.
Glaser, B. G. (2005). The Grounded Theory Perspective III: Theoretical Coding. Mill Valley, CA, Sociology Press.
Glaser, B. G. and J. Holton (2004). "Remodeling Grounded Theory: Article 4." Forum: Qualitative Social Research **5**(2): 1-17.
Glaser, B. G. and W. D. Kaplan (1996). Gerund Grounded Theory: The Basic Social Process Dissertation. Mill Valley, CA, Sociology Press.
Glaser, B. G. and A. L. Strauss (1967). The Discovery of Grounded Theory: Strategies for Qualitative Research. New York, Aldine.
Gould, S. (1979). "Characteristics of career planners in upwardly mobile occupations." Academy of Management Journal (pre-1986) **22**(000003): 539.
Goulding, C. (1998). "Grounded theory: the missing methodology on the interpretivist agenda." Qualitative Market Research: An International Journal **1**(1): 50-57.
Goulding, C. (2005). "Grounded theory, ethnography and phenomenology: A comparative analysis of three qualitative strategies for marketing research." European Journal of Marketing **39**(3/4): 294.
Goulet, L. R. and P. Singh (2002). "Career Commitment: A Reexamination and an Extension." Journal of Vocational Behavior **61**(1): 73-91.
Greenhaus, J. H. (1971). "An investigation of the role of career salience in vocational behavior." Journal of Vocational Behavior **1**(3): 209-216.
Greenhaus, J. H., S. Parasuraman, et al. (2001). "Career involvement and family involvement as moderators of relationships between work-family conflict and withdrawal from a profession." Journal of Occupational Health Psychology **6**(2): 91-100.
Greenwood, D. J. and M. Levin (2000). Reconstructing the Relationships between Universities and Society through Action Research. Handbook of Qualitative Research. N. K. Denzin and Y. S. Lincoln. London, Sage**:** 85-106.
Grusky, D. (1966). "Career Mobility and Organisational Commitment." Administrative Science Quarterly **10**: 488-503.
Grzeda, M. (1999). "Career Development and Emerging Managerial Career Patterns." Journal of Career Development **25**(4): 233-247.
Guba, E. C. (1990). The Alternative Paradigm Dialog. The Paradigm Dialog. E. C. Guba. Newbury Park, CA, Sage**:** 17-27.
Guest, D., E. (1998). "Is the psychological contract worth taking seriously?" Journal of Organizational Behavior **19**(S1): 649-664.
Guest, D. E. (1992). Employee Commitment and Control. Employment Relations. J. F. Hartley and G. M. Stephenson. Oxford, Blackwell**:** 111-135.
Gunz, H. P. and S. P. Gunz (1994). "Professional/Organizational Commitment and Job Satisfaction for Employed Lawyers." Human Relations **47**(7): 801-828.
Hackett, R. D., P. Bycio, et al. (1994). "Further Assessments of Meyer and Allen's (1991) Three-Component Model of Organizational Commitment." Journal of Applied Psychology **79**(1): 15-23.
Halaby, C. (1986). "Worker attachment and workplace authority." American Sociological Review **51**: 634-649.
Hall, D. T. (1971). "A Theoretical Model of Career Subidentity Development in Organizational Settings." Organizational Behavior and Human Performance **6**(1): 50-76.
Hall, D. T., Ed. (1996). The Career is Dead - Long Live the Career. San Francisco, Jossey-Bass.
Hall, R. H. (1968). "Professionalization and Bureaucratization." American Sociological Review **33**(1): 92-104.

Hardy, C. and I. Palmer (1999). "Pedogogical Practices and Postmodernist ideas." Journal of Management **23**(4): 377-395.
Hatch, M. J. (1997). Organization Theory: Modern Symbolic and Postmodern Perspectives. Oxford, Oxford University Press.
Heron, J. and P. Reason (1997). "A Participatory Inquiry Paradigm." Qualitative Inquiry **3**(3): 274-294.
Herscovitch, L. and J. P. Meyer (2002). "Commitment to Organizational Change: Extension of a Three-Component Model." Journal of Applied Psychology **87**(3): 474-487.
Herzberg, F., B. Mausner, et al. (1959). The Motivation to Work. New York, Wiley.
Hettinga, M. (1998). Towards a theoretical foundation of EVOLVE: Report of an inventory of theories relevant for a conceptual model of evolving use of groupware, Telematica Instituut**:** 1-43.
Hoegl, M., K. Weinkauf, et al. (2004). "Interteam Coordination, Project Commitment, and Teamwork in Multiteam R&D Projects: A Longitudinal Study." Organization Science **15**(1): 38-55.
Hollenbeck, J. R., C. R. Williams, et al. (1989). "An empirical examination of the antecedents of commitment to difficult goals." Journal of Applied Psychology **74**(1): 18-23.
Howell, J. P. and P. W. Dorfman (1986). "Leadership and Substitutes for Leadership Among Professional and Nonprofessional Workers." The Journal of Applied Behavioral Science **22**(1): 29-46.
Huber, G. P. (1991). "Organizational Learning: The contributing Processes and the Literatures." Organization Science **2**(1): 88 - 115.
Hunt, S. D. and R. M. Morgan (1994). "Organizational commitment: one of many commitments or key mediating construct?" Academy of Management Journal **37**(6): 1568-1587.
Huselid, M. A. and N. E. Day (1991). "Organizational Commitment, Job Involvement, and Turnover: A Substantive and Methodological Analysis." Journal of Applied Psychology **76**(3): 380-391.
Husserl, E. (1962). Ideas: general introduction to pure phenomenology (Ideen zur einer reinen Phanomenologie und phanomenologischen Philosophie). London, Allen & Unwin.
Hutchinson, S. A. (1988). Education and Grounded Theory. Qualitative Research in Education: Focus and Methods. R. R. Sherman and R. B. Webb. Lewes, UK, The Falmer Press.
Iles, P., C. Mabey, et al. (1990). "HRM Practices and Employee Commitment: Possibilities, Pitfalls and Paradoxes." British Journal of Management **1**(3): 147-157.
Irving, P. G., D. F. Coleman, et al. (1997). "Further assessments of a three-component model of occupational commitment: Generalizability and differences across occupations." Journal of Applied Psychology **82**(3): 444-452.
Iverson, R. D. and D. M. Buttigieg (1999). "Affective, Normative and Continuance Commitment: Can the 'Right Kind' of Commitment be Managed?" Journal of Management Studies **36**(3): 307-333.
Jacka, E. (1997). Film. The Media in Australia - Industries, Texts, Audiences. S. Cunningham and G. Turner. St Leonards, NSW, Allen & Unwin**:** 227-244.
Jacka, M. (2001). Broadband Media in Australia - Tales from the Frontier. Woolloomooloo, NSW, Australian Film Commission.
Jaros, S. J. (1997). "An Assessment of Meyer and Allen's (1991) Three-Component Model of Organizational Commitment and Turnover Intentions." Journal of Vocational Behavior **51**(3): 319-337.
Jim-Producer (2004). Audio Transcript. F. P. A. Sydney, 1st September 2004**:** Interview.

Jones, M. (2005). "'Lights… Action… Grounded Theory': Developing an understanding for the management of film production." Rhyzome **1**(1): 163-173.
Jones, M. and C. Kirsch (2004). The Road of Trials: Management Concepts In Documentary Film Production In Australia. 9th Australian International Documentary Conference, Fremantle, Western Australia, AIDC.
Joshi, A. W. and S. Randall (2001). "The indirect effects of organizational controls on salesperson performance
and customer orientation." Journal of Business Research **54**: 1-9.
Judge, T. A. (1993). "Does Affective Disposition Moderate the Relationship Between Job Satisfaction and Voluntary Turnover?" Journal of Applied Psychology **78**(3): 395-401.
Kalbers, L. P. and T. J. Fogarty (1995). "Professionalism and its consequences: A study of internal auditors." Auditing **14**(1): 64.
Kalleberg, A. L. and I. Berg (1987). Work and Industry: Structures, Markets and Processes. New York, Plenum Press.
Kanter, R. M. (1968). "Commitment and Social Organization: A Study of Commitment Mechanisms in Utopian Communities." American Sociological Review **33**(3): 499-517.
Kanungo, R. N. (1982). Work alienation : an integrative approach. New York, Praeger.
Kaplan, B. and J. A. Maxwell (1994). Qualitative Research Methods for Evaluating Computer Information Systems. Evaluating Health Care Information Systems: Methods and Applications. J. G. Anderson, A. C.E. and S. J. Jay. Thousand Oaks, CA, Sage**:** 45-68.
Kerlin, B. A. (1988). Pursuit of the Ph.D: Is it Good for your Health? Paper presented at the 4th International Multidisciplinary Qualitative Health Research Conference, Vancouver, Canada.
Kidd, J. M. and C. Smewing (2001). "The role of the supervisor in career and organizational commitment." European Journal of Work and Organizational Psychology **10**(1): 25-40.
Kidron, A. (1978). "Work Values and Organizational Commitment." Acadamy of Management Journal **21**(2): 239-247.
Klein, H. J., M. J. Wesson, et al. (1999). "Goal commitment and the goal-setting process: conceptual clarification and empirical synthesis." Journal of Applied Psychology **84**(6): 885-896.
Klein, H. J., M. J. Wesson, et al. (2001). "The assessment of goal commitment: A measurement model meta-analysis." Organizational Behavior and Human Decision Processes **85**(1): 32-55.
Konovsky, M. A. and R. Cropanzano (1991). "Perceived Fairness of Employee Drug Testing as a Predictor of Employee Attitudes and Job Performance." Journal of Applied Psychology **76**(5): 698-707.
Krueger, R. A. (1998). Analyzing and Reporting Focus Group Results. Thousand Oaks, CA, Sage.
Lait, J. and J. E. Wallace (2002). "Stress at Work : A Study of Organizational-Professional Conflict and Unmet Expectations." Industrial Relations **57**(3): 463-490.
Lam, P. (1995). "Work Life, Career Commitment, and Job Satisfaction as Antecedents of Career Withdrawal Cognition among Teacher Interns." Journal of Research and Development in Education **28**(4): 230-236.
Lather, P. (1992). "Critical Frames in Educational Research: Feminist and post-structural perspectives." Theory and Practice **31**(2): 87-99.
Lee, K., J. J. Carswell, et al. (2000). "A Meta-Analytic Review of Occupational Commitment: Relations With Person- and Work-Related Variables." Journal of Applied Psychology **85**(5): 799-811.

Lee, S.-H. (2004). "Moving Forward to Employee Commitment in the Public Sector: Does it matter?" International Review of Public Administration **8**(2): 13-24.
Lee, S. M. (1977). "An empirical analysis of organizational identification." Academy of Management Journal **14**(2): 213-226.
Lefkowitz, J., M. J. Somers, et al. (1984). "The role of need salience and/or need level as moderators of the relationship between need satisfaction and work alienation-involvement." Journal of Vocational Behavior **24**(2): 142-158.
Lincoln, Y. S. and E. C. Guba (2000). Paradigmatic Controversies, Contradictions, and Emerging Confluences. Handbook of Qualitative Research. N. K. Denzin and Y. S. Lincoln. London, Sage**:** 163-188.
Locke, E. (1976). The Nature and Causes of Job Satisfaction. Handbook of Industrial and Organizational Psychology. M. D. Dunnette. Chicago, Rand McNally**:** 1297-1349.
Locke, E. A., G. P. Latham, et al. (1988). "The determinants of goal commitment." Acadamy of Management Review **13**: 23-39.
Locke, K. (2001). Grounded Theory in Management Research. London, Sage.
Lodahl, T. M. (1964). "Patterns of job attitudes in two assembly technologies." Administrative Science Quarterly **8**(3): 482-519.
Lodahl, T. M. and M. Kejner (1965). "The definition and measurement of job involvement." Journal of Applied Psychology **49**(1): 24-33.
Lok, P. (1997). The influence of organisational culture, subculture, leadership style and job satisfaction on organisational commitment. Australia, University of Sydney (Australia).
Lomborg, K. and M. Kirkevold (2003). "Truth and validity in grounded theory - a reconsidered realist interpretation of the criteria: fit, work, relevance and modifiability." Nursing Philosophy **4**(3): 189-200.
London, M. (1983). "Toward a theory of career motivation." Academy of Management. The Academy of Management Review (pre-1986) **8**(000004): 620.
Lyn-Production-Manager (2005). Audio Transcript. P. M. B. Sydney, 4th March 2005**:** Interview.
Maddox, G. (1992). Independent Film & Television Producers - Who's Making What and How they're Surviving, The Australian Film Commission.
Malterud, K. (2001). "Qualitative research: standards, challenges, and guidelines." THE LANCET **358**(August 11): 483-488.
Marsh, R. M. and H. Mannari (1977). "Organizational Commitment and Turnover: A prediction Study." Administrative Science Quarterly **22**(1): 57-75.
Martin, P. Y. and B. A. Turner (1986). "Grounded Theory and Organizational Research." The Journal of Applied Behavioral Science **22**(2): 141-157.
Maslow, A. (1954). Motivation and Personality. New York, Harper.
Mathieu, J. E. and K. Hamel (1989). "A Causal Model of the Antecedents of Organizational Commitment among Professionals and Nonprofessionals." Journal of Vocational Behavior **34**(299-317).
Mathieu, J. E. and D. Zajac (1990). "A review and meta-analysis of the antecedents, correlates, and consequences of organizational commitment." Psychological Bulletin **108**(2): 171-194.
Mayer, R. C. and D. F. Schoorman (1992). "Predicting Participation and Production Outcomes Through a Two-Dimensional Model of Organizational Commitment." Acadamy of Management Journal **35**(3): 671-684.
Mays, N. and C. Pope (2000). Quality in qualitative health research. Qualitative research in health care. M. N. and P. CP. London, BMJ Books**:** 89-101.
McGee, G. W. and R. C. Ford (1987). "Two (or more?) dimensions of organizational commitment: reexamination of the affective and continuance commitment scales." Journal of Applied Psychology **72**(4): 638-642.

McNeese-Smith, D. K. (1995). "Job satisfaction, productivity, and organizational commitment. The result of leadership." The Journal of Nursing Administration **25**(9): 17-26.
Merleau-Ponty, M. (1999). Phenomenology of perception (Phenomenologie de la perception). London, Routledge & Kegan Paul.
Merriam, S. B. (2001). Qualitative Research and Case Study Applications in Education. San Francisco, Jossey-Bass.
Mertens, D. M. (1998). Research Methods in Education and Psychology. Thousand Oaks, CA, Sage.
Meyer, J. P. and N. J. Allen (1991). "A three-component conceptualization of organizational commitment." Human Resource Management Review **1**(1): 69-98.
Meyer, J. P. and N. J. Allen (1997). Commitment in the Workplace: Theory, Research, and Application. Thousand Oaks, California, Sage Publications.
Meyer, J. P., N. J. Allen, et al. (1990). "Affective and Continuance Commitment to the Organization: Evaluation of Measures and Analysis of Concurrent and Time-Lagged Relations." Journal of Applied Psychology **75**(6): 710-720.
Meyer, J. P., N. J. Allen, et al. (1993). "Commitment to Organizations and Occupations: Extension and Test of a Three-Component Conceptualization." Journal of Applied Psychology **78**(4): 538-551.
Meyer, J. P., T. E. Becker, et al. (2004). "Employee Commitment and Motivation: A Conceptual Analysis and
Integrative Model." Journal of Applied Psychology **89**(6): 991-1007.
Meyer, J. P. and L. Herscovitch (2001). "Commitment in the workplace: Toward a general model." Human Resource Management Review **11**: 299-326.
Meyer, J. P., S. V. Paunonen, et al. (1989). "Organizational Commitment and Job Performance: It's the Nature of the Commitment That Counts." Journal of Applied Psychology **74**(1): 152-156.
Meyer, J. P., D. J. Stanley, et al. (2002). "Affective, Continuance, and Normative Commitment to the Organization: A Meta-analysis of Antecedents, Correlates, and Consequences." Journal of Vocational Behavior **61**(1): 20-52.
Miles, M. B. (1979). "Qualitative data as an attractive nuisance: the problem of analysis." Administrative Science Quarterly **24**: 590–601.
Miles, M. B. and A. M. Huberman (1994). Qualitative Data Analysis: An Expanded Source Book. Thousand Oaks, Sage.
Miller, D. C. and N. J. Salkind (2002). Handbook of Research Design and Social Measurement. Thousand Oaks, Sage Publications.
Mirels, H. L. and J. B. Garrett (1971). "The protestant work ethic as a personality variable." Journal of Consulting and Clinical Psychology **36**: 40-44.
Morgan, G., Ed. (1983). Beyond Method. Beverley Hills, Sage.
Morris, J. H. and J. L. Koch (1979). "Impacts of role perceptions on organizational commitment, job involvement, and psychosomatic illness among three vocational groupings." Journal of Vocational Behavior **14**(1): 88-101.
Morris, J. H. and D. Sherman (1981). "Generalizability of an Organizational Commitment Model." Academy of Management Journal **24**(3): 512-526.
Morrow, P. C. (1983). "Concept Redundancy in Organizational Research: The Case of Work Commitment." The Academy of Management Review **8**(3): 486-500.
Morrow, P. C. (1993). The theory and measurement of work commitment. Greenwich, Conn., JAI Press.
Morrow, P. C. and J. F. J. Goetz (1988). "Professionalism as a Form of Work Commitment." Journal of Vocational Behavior **32**: 92-111.
Morrow, P. C. and J. C. McElroy (1986). "Research Notes: On assessing measures of work commitment." Journal of Occupational Behavior **7**: 139-145.
Morrow, P. C. and R. E. Wirth (1989). "Work commitment among salaried professionals." Journal of Vocational Behavior **34**(1): 40-56.

Morse, J. M. and L. Richards (2002). Readme First. Thousand Oaks, CA, Sage.
Mottaz, C. J. (1988). "Determinants of Organizational Commitment." Human Relations **41**(6): 467-482.
Mowday, R. T., L. W. Porter, et al. (1974). "Unit Performance, Situation Factors, amd Employee Attitudes in Spatially Separated Work Units." Organizational Behaviour and Human Performance **12**: 231-248.
Mowday, R. T., L. W. Porter, et al. (1982). Employee-Organization Linkages: The Psychology of Commitment, Absenteeism, and Turnover. San Diego, Academic Press.
Mowday, R. T., R. M. Steers, et al. (1979). "The measurement of organizational commitment." Journal of Vocational Behaviour **14**(2): 224-227.
Mueller, C. W., J. E. Wallace, et al. (1992). "Employee Commitment - Resolving Some Issues." Work and Occupations **19**(3): 211-236.
Myers, M. D. (1997). "Qualitative Research in Information Systems." MISQ Quarterly **21**(2): 241-242.
Netemeyer, R. G., J. S. Boles, et al. (1997). "An investigation into the antecedents of organizational citizenship behaviors in a personal selling context." Journal of Marketing **61**(3): 85.
Noordin, F., T. Williams, et al. (2002). "Career commitment in collectivist and individualist cultures: a comparative study." International Journal of Human Resource Management **13**(1): 35-54.
Norris, D. R. and R. E. Niebuhr (1983). "Professionalism, Organizational Commitment and Job Satisfaction in an Accounting Organization." Accounting, Organizations and Society **9**(1): 49.
O'Reilly, C. A. I. and J. A. Chatman (1986). "Organizational Commitment and Psychological Attachment: The Effects of Compliance, Identification, and Internalization on Prosocial Behavior." Journal of Applied Psychology **71**(3): 492-499.
Oliver, N. (1990). "Rewards, investments, alternatives and organizational commitment: empirical evidence and theoretical development." Journal of Occupational Psychology **63**: 19-31.
Orb, A., L. Eisenhauer, et al. (2001). "Ethics in qualitative research." Journal of Nursing Scholarship [NLM - MEDLINE] **33**(1): 93-96.
Organ, D. W. (1988). Organizational citizenship behaviour: The good soldier syndrome. Lexington, MA, Lexington Books.
Parasuraman, S. and S. A. Nachman (1987). "Correlates of Organizational and Professional Commitment: The Case of Musicians in Symphony Orchestras." Group & Organization Studies **12**(3): 287.
Parer, D. (1995). The Producers Role in Production. Film Business - A Handbook for Producers`. T. Jeffrey. North Ryde, Australia, Australian Film, Television and Radio School**:** 170-191.
Partington, D. (2000). "Building grounded theories of management action." British Journal of Management **11**(2): 91.
Patton, M. Q. (2002). Qualitative Research and Evaluation Methods. Thousand Oaks, CA, Sage.
Paul, E. P.-. (2003). Audio Transcript. E. P. A. Byron Bay - SPAA Conference, 14th November 2003**:** Interview.
Paul_Executive_Producer (2003). Transcript. SPAA Fringe, Byron Bay, SPAA.
Perrow, C. (1967). "A framework for the comparative analysis of organizations." American Sociological Review **32**: 194-208.
Perrow, C. (1986). Complex Organizations - A critical essay. New York, McGraw-Hill.
Phil-Producer (2004). Audio Transcript. F. P. C. Sydney, 14th October 2004**:** Interview.
Podsakoff, P. M., S. B. MacKenzie, et al. (1996). "Transformational Leader Behaviors and Substitutes for Leadership as Determinants of Employee Satisfaction,

Commitment, Trust, and Organizational Citizenship Behaviors." Journal of Management **22**(2): 259-298.
Pole, C. J. and R. Lampard (2002). Practical Social Investigation - Qualitative and Quantitative Methods in Social Research. Harlow, Essex, Pearson Education Limited.
Porter, L. W., R. M. Steers, et al. (1974). "Organizational Commitment, Job Satisfaction, and Turnover among Psychiatric Technicians." Journal of Applied Psychology **59**: 603-609.
QSR International Pty Ltd (2002). QSR NVivo.
Rabinowitz, S. and D. Hall (1977). "Organizational research on job involvement." Psychological Bulletin **84**: 265-288.
Randall, D. and J. Cote (1991). "Interrelationships among work commitment constructs." Work and Occupations **18**: 194-211.
Reichers, A. E. (1985). "A review and reconceptualization of organizational commitment." Academy of Management Review **10**(3): 465-476.
Richards, L. (1999). "Data Alive! The Thinking Behind NVivo." Qualitative Health Research **9**(3): 412-428.
Richards, L. and T. Richards (1986). Qualitative data analysis : confronting the constraints. Melbourne, La Trobe University**:** 1-11.
Richards, T. (2002). "An intellectual history of NUD*IST and NVivo." International Journal of Social Research Methodology **5**(3): 199-214.
Rosen, M. (1991). "Coming to Terms with the Field: Understanding and doing organizational ethnography." Journal of Management Studies **28**(1): 1-24.
Rousseau, D. M. (1995). Psychological contracts in organizations: understanding written and unwritten agreements. Thousand Oaks, CA, Sage.
Rusbult, C. E. and D. Farrell (1983). "A Longitudinal Test of the Investment Model: The Impact on Job Satisfaction, Job Commitment, and Turnover of Variations in Rewards, Costs, Alternatives, and Investments." Journal of Applied Psychology **68**(3): 429-438.
Salancik, G. R. (1977). Commitment and the Control of Organizational Behaviour and Belief. New Directions in Organizational Behaviour. B. M. Staw and G. R. Salancik. Chicago, St. Clair Press**:** 1-54.
Salancik, G. R. (1977b). "Commitment is too easy!" Organizational Dynamics **6**(1): 62-80.
Sammon, P. M. (1996). Future Noir - The making of Blade Runner. London, Orion Media.
Sara-Line-Producer (2004). Audio Transcript. F. P. B. Sydney, 1st September 2004**:** Interview.
Sarantakos, S. (2005). Social Research. Hampshire, Palgrave Macmillan.
Scholl, R. W. (1981). "Differentiating commitment from expectancy as a motivating force." Acadamy of Management Review **6**(4): 589-599.
Schwandt, T. A. (2000). Three Epistemological Stances - Interpretivism, Hermeneutics, and Social Constructionism. Handbook of Qualitative Research. N. K. Denzin and Y. S. Lincoln. London, Sage**:** 189-213.
Scott, W. R. (1992). Organizations - Rational, Natural, and Open Systems. Englewood Cliffs, N.J., Prentice-Hall, Inc.
Seldén, L. (2005). "On Grounded Theory - with some malice." Journal of Documentation **61**(1): 114.
Shafer, W. E., L. J. Park, et al. (2002). "Professionalism, organizational-professional conflict and work outcomes: A study of certified management accountants." Accounting, Auditing & Accountability Journal **15**(1): 46.
Shand, J. and T. Wellington (1988). Don't Shoot the Best Boy! The Film Crew at Work. Paddington, NSW, Currency Press.
Shanklin, W. (2002). "What businesses can learn from the movies." Business Horizons **45**(1): 23-28.

Shoemaker, D. J., W. E. Snizek, et al. (1977). "Toward a Further Clarification of Becker's Side-Bet Hypothesis as Applied to Organizational and Occupational Commitment." Social Forces **56**(2): 598-603.
Siders, M. A., G. George, et al. (2001). "The relationship of internal and external commitment foci to objective job performance measures." Academy of Management Journal **44**(3): 570-579.
Silverman, D. (2000). Doing Qualitative Research: A practical handbook. Thousand Oaks, CA, Sage.
Silverman, D. (2001). Interpreting Qualitative Data: Methods for analysing talk, text and interaction. Thousand Oaks, CA, Sage.
Simon-Gaffer (2005). Audio Transcript. G. A. Sydney, 10th March 2005**:** Interview.
Skinner, E. A. (1996). "Personality Processes and Individual Differences - A Guide to Constructs of Control." Journal of Personality and Social Psychology **71**(3): 549-570.
Snape, E. and T. Redman (2003). "An Evaluation of a Three-Component Model of Occupational Commitment: Dimensionality and Consequences Among United Kingdom Human Resource Management Specialists." Journal of Applied Psychology **88**(1): 152-159.
Snyder, M. L. (1976). "Egotism and attribution." Journal of Personality and Social Psychology **33**(4): 435-441.
Somech, A. and R. Bogler (2002). "Antecedents and Consequences of Teacher Organizational and Professional Commitment." Educational Administration Quarterly **38**(4): 555-577.
Somers, M. J. and D. Birnbaum (1998). "Work-related commitment and job performance: it's also the nature of the performance that counts." Journal of Organisational Behavior **19**: 621-634.
SPAA (2005). Investing in the Future of Australian Digital Film and Television Production, Screen Producers Association of Australia.
Spector, P. E. (1986). "Perceived Control by Employees: A Meta-Analysis of Studies Concerning Autonomy and Participation at Work." Human Relations **39**(11): 1005-1016.
Stafford, E. M., P. R. Jackson, et al. (1980). "Employment, work involvement and mental health in less qualified young people." Journal of Occupational Psychology **53**(4): 291-304.
Starkey, K., C. Barnatt, et al. (2000). "Beyond Networks and Hierarchies: Latent Organizations in the U.K. Television Industry." Organization Science **11**(3): 299-305.
Staw, B. M. and J. Ross (1978). "Commitment to a policy decision: a multi-theoretical perspective." Administrative Science Quarterly **23**(1): 40-64.
Steers, R. M. (1977). "Antecedents and Outcomes of Organizational Commitment." Administrative Science Quarterly **22**(1): 46-56.
Stern, P. N. (1994). Eroding grounded theory. Critical issues in qualitative research methods J. M. Morse. London, Sage**:** 212 -223.
Strauss, A., and Corbin, J. (1990). Basics of Qualitative Research, Grounded Theory Procedures and Techniques. New York, Sage Publications.
Sturges, J. and D. E. Guest (2001). "Don't leave me this way! A qualitative study of influences on the organisational commitment and turnover intentions of graduates early in their career." British Journal of Guidance & Counselling **29**(4): 447-462.
Suddaby, R. (2006). "From the Editors: What Grounded Theory is Not." Academy of Management Journal **49**(4): 633-642.
Suutari, V. (2003). "Global managers: career orientation, career tracks, life-style implications and career commitment." Journal of Managerial Psychology **18**(3): 185-207.

Swailes, S. (2002). "Organizational Commitment: A Critique of the Construct and Measures." International Journal of Management Reviews **4**(2): 155-178.
Swailes, S. (2004). "Commitment to Change: Profiles of commitment and in-role performance." Personnel Review **33**(2): 187-204.
Taylor, S. J. and R. Bodgan (1998). Introduction to Qualitative Research Methods. New York, John Wiley & Sons.
Tesch, R. (1990). Qualitative Research: Analysis types and software tools. New York, Falmer Press.
Thompson, C. J., W. B. Locander, et al. (1990). "The lived meaning of free choice: an existential-phenomenological description of everyday consumer experiences of contemporary married women." Journal of Consumer Research **v17**(n3): p346(16).
Tubbs, M. E. (1993). "Commitment as a moderator of the goal-performance relation: a case for clearer construct definition." Journal of Applied Psychology **78**: 86-97.
Turner, B. A. (1981). "Some Practical Aspects of Qualitative Data Analysis: One way of organising the cognitive processes associated with the generation of Grounded Theory." Quality and Quantity **15**: 225-247.
Vandenberg, R. J. and V. Scarpello (1994). "A longitudinal assessment of the determinant relationship between employee commitments to the occupation and the organization." Journal of Organizational Behavior **15**(6): 535.
Vera-Production-Manager (2005). Audio Transcript. P. M. A. Sydney, 24th February 2005**:** Interview.
Wallace, J. E. (1993). "Professional and Organizational Commitment: Compatible or Incompatible?" Journal of Vocational Behavior **42**: 333-349.
Wallace, J. E. (1995). "Organizational and Professional Committment in Professional and Non-Professional Organizations." Administrative Science Quarterly **40**(2): 228-255.
Warner, R. (1999). "The emics and etics of quality of life assessment." Social Psychiatry and Psychiatric Epidemiology **34**(3): 117-121.
Weber, M. (1930). The Protestant Ethic and the Spirit of Capitalism. London, Allen & Unwin.
Welsch, H. P. and H. LaVan (1981). "Inter-Relationships Between Organizational Commitment and Job Characteristics, Job Satisfaction, Professional Behavior, and Organizational Climate." Human Relations **34**(12): 1079-1089.
Welsh, E. (2002). "Dealing with Data: Using NVivo in the Qualitative Data Analysis Process." Forum: Qualitative Social Research **3**(2): 1-7.
Whyte, G. (1986). "Escalating Commitment to a Course of Action: A Reinterpretation." Academy of Management Review **11**(2): 311-321.
Wiener, Y. (1982). "Commitment in Organizations: A Normative View." Academy of Management. The Academy of Management Review **7**(3): 418-428.
Wiener, Y. and Y. Vardi (1980). "Relationships between job organization and career commitments and work outcomes: an integrative approach." Organizational Behavior and Human Performance **26**: 81-96.
Wofford, J. C. and V. L. Goodwin (1992). "Meta-Analysis of the Antecedents of Personal Goal Level and of the Antecedents and Consequences of Goal Commitment." Journal of Management **18**(3): 595-615.
Wooden, M. (1998). The Labour Market for Young Australians. National Institute of Labour Studies, Flinders University of South Australia.
Yee, B. (2001). Enhancing Security: a Grounded Theory of Chinese Survival in New Zealand. Education Department, University of Canterbury.
Yin, R. K. (1989). Case Study Research - Design and Methods. Newbury Park, CA, Sage.
Yin, R. K. (1993). Applications of Case Study Research. Newbury Park, CA, Sage.