

A film director's challenge: To manage – To manage? – The creative process in a film project (*)

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Abstract. The aim of this text is to discuss how it is possible to manage the art creating process in a film project, where the circumstances are often turbulent. In normative project management literature one proceeds from the idea that a project is realised in a stable world from a clear goal. In a film project there is often a need to change your plans, to improvise both in front of the camera as well as behind the camera.

In the theoretical cinematic literature the responsibility for the final film text is more and more being viewed as a product of not only the director, but of the whole team's work. Consequently, the narrative of leadership/management in a film team can be viewed from a relational perspective where the director and those s/he interacts with, are responsible for the action, relations and social situations they construe jointly in the process of filmmaking. The organization of a film project is a temporary one. The members of a team are seldom the same from one production to another, as well as the creative process always being unique. According to process thinking, organizing can be seen as the ongoing creative activity where we structure and stabilize the chaotic, moving reality. As concerns a film project, the process of becoming of the filmic expression; careful plans, on the one hand, and improvisation and flexibility in action, on the other hand, are a precondition for its realisation. The director when setting a linguistic formulation to what is to be done, can be considered as a practical author.

1. Introduction

This paper discusses the Swedish film director, Christina Olofson's experiences as a project leader in the art creating process of her latest film project, *Happy End*. The film was released in September 1999. Christina has a long experience in the film business. She has also produced all of

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her films herself. She describes her task as a director: «You have a manuscript in your hand, a story. What you want then is to be able to raise it from the paper, to turn it into something with feeling and life, together with a photographer and the actors, who on their part give life, body and soul to the parts they create in the film. You want to create a feeling of authenticity, something which can affect the audience.»

Happy End is the story about Lukas, a self-absorbed young man a drift who meets Marja, an older experienced woman. Lukas dreams of becoming a rockstar. He runs away to his father's holiday flat, but it has been rented out to an eccentric 69-year-old writer who is to complete her memoirs. They are both of them difficult persons set on different courses. Yet they need each other. Much against their will a friendship slowly develops, but it is put to the test when .../ Marja is played by Harriet Andersson, who has a long experience of acting in film and theatre, she has appeared for instance in a number of films directed by Ingmar Bergman. Lukas is played by Stefan Norrthon in his first major film appearance. The script was written by Soni Jörgensen (see appendix 1).

2. The Context - Filmmaking

The manuscript, the directing and the finances are the principal functions that a film project is based on, represented by the scriptwriter, the director and the producer. Later on, the film meets its audience. In this section an episode from Happy End will be described in order to show three aspects of the phenomenon of film. First, the spectator's view of the episode on the screen will be sketched. Second, how the script was written to present it. Finally, to give an illustration of the main subject of this paper, the director's comments of the working conditions during the shooting are reported.

2.1. The Expression - A Manifestation on the Screen

«You don't trust me! You don't trust anyone!» a young man, a disillusioned musician, bursts out in a frustrated moan. An older woman looks distanced, but something moves in her face when she answers that certainly, she trusts him... The scene makes a strong impression, there are emotions. The persons are sitting in a little fishing boat on the open sea. Just now the boat is leaving an island where the man had been searching for something very important, for both of them. Many close-ups, shifting expressions on their faces. The deep blue sea is large, the boat is very little in a corner of the picture.

Is the weather good or bad, are there sun or clouds? I (MSW) can't tell now, afterwards when I'm writing this text. I was so absorbed by the story... perhaps it is written in the script.

2.2. The Script - The Idea

The script, the plan is the starting point, which symbolises the film project before the shooting starts. The written text describes the episode as follows:

«We see:

151. ext. sea - day

Sequence view of the sea, sky, fishing boat

160. ext. water - day

Lukas wades through the water towards the boat.

161. ext. fishing boat - day

Marja is lying down and looking at the sky, she hears Lukas coming through the water. A moment of fear and hope. Lukas climbs up over the gunwale and meets Marja's gaze. He sits down and sees that Marja has prepared a whiskeybowl. He doesn't know where to start. Marja is waiting/.../

Lukas: You don't trust me?/.../ You don't trust anyone!

Marja: Lukas. When I woke up in the hospital and saw you standing there with the wheel chair I understood why you gave me the flower. I trust you.

Lukas takes in what Marja is saying/.../

162. ext. fishing boat - day

The boat starts up, turns around and sets off against the horizon. Lukas is gazing at the glimmering sea and we can see that something happens from the look on his face.

We hear:

The sound of Lukas new song.»

The episode above describes the end scene from the film. I have left gaps in the text, in accordance to Christina's wishes so as not to reveal too much of the end of the story before the film was released.

2.3. Tales from «The Off Screen» - the Idea seeks its Manifestation

The team had gone on location for four weeks to the island of Gotland in Sweden for the filming. The episode above lasts for fifteen minutes on the screen. To shoot these scenes took about four days which the team spent in an eleven meters long fishing boat on the open sea. There were two actors, the director and most of the technical team, about 15-20 persons. On the boat there were also the technical equipment, cameras, lamps, microphones. They were cramped for room, and everybody had to keep out of the way of those who would be in front of the camera.

Christina's description of the shooting situation:

«We were lucky with the weather, mostly. However, it was hard to be on the sea all day long for so many days. We worked much overtime. One day we couldn't take a single shot because it was raining all day and the wind blew too heavily. At last the fisherman made clear that it was time to leave...

It is awful not to take a single shot during a whole day. Everybody in the team knows that we must work through that program the next day. The scene was a really demanding one and the

actors Harriet Andersson and Stefan Norrthon were so well-prepared, so extremely concentrated. And the whole team, when we were out on the sea, went on tiptoes because everyone noticed that there was a charge in the atmosphere. Then, we had to break after a couple of hours, in spite of our eager intentions, to wait and wait and wait and wait. And then you can't... I imagine we were waiting for four, five hours. At last even I realised that it was impossible... when there was such a charge and then it just buzzed off, nothing became of it.

Later in the evening we took some shots. I felt that we must shoot something, we must overcome the disappointments earlier.

Next morning it was time for action again. It was important to find that charge again and there was a kind of emission of concentration and seriousness. Both in me and in the actors. All of the members of the team really helped here. We worked very hard. Perhaps it was better what happened. Perhaps it would have been too powerful otherwise.

We had been talking much of this scene with Harriet and Stefan before, because it is a difficult scene. You should notice that Harriet has 50 years experience in front of the camera, she likes the camera. Harriet had prepared extremely carefully, and Stefan too, but in a different way. I think he gets a lot of help from Harriet here, Harriet carries this scene and it catches Stefan too. Harriet on her part needs someone to act with. It is enormously important that Stefan and Harriet co-operate here, that they find each other. My task, then, was to create as good circumstances as possible for them to work in. It is the task of the director to make sure that everything is available for the actors. That the director is totally present in this and that the team stands by them.»

In spite of the fact that this scene was the last scene in the story, the circumstances had made it necessary to start with it at Gotland. A question some of my conversation partners had been wondering about was that beginning with this scene, how could it be possible to keep this charge during the whole shooting phase, in the other takes. Christina's explanation was that now and then during the shooting they looked at the film copies of the end scene just to check that they were moving in the appropriate direction.

3. The question - Is it possible to manage an art creating process?

There are different phases in a film project, but activities culminate during the shooting while the artistic creation with the actors take form. The example above shows that there can be a great deal of turbulence meanwhile. Actors in the film business use expressions as circus and battlefield in order to describe their experience. It is not possible to predict everything, there can be rain when the script calls for sun, or an actor gets stuck in his interpretation. It is part of the director's role to handle this turbulence. This means that the director must navigate between the financial demands, practical organizing and the artistic ambitions that are important not at least to the director's integrity.

But is it possible to manage/lead /govern projects I ask inspired by Sahlin-Andersson (1996)? Or, how is it done in a film project? It is common that discussions on managing are based

on preconceptions that projects develop in a stable, unchangeable world. In normative project management literature one proceeds from the idea that a project is realised from a clear and explicitly formulated goal that is achieved without problem, with means allocated in advance and within the afforded time (Engwall, 1995). The dream of the formal organization as the rational machine still lives (Lundin, 1995). Since the stable world does not exist, Sahlin-Andersson (1996) writes that we must take the perspective of change, which recognises the complex and the unpredictable, into account. The project develops as it progresses, improvisation and flexibility in action is a precondition for its existence.

4. Earlier Research, Theoretical Inspirers

4.1. The Filmmaker as a Project Leader - an almost Uninvestigated Field

There does not exist any extensive research about the filmmaker as a project leader with connections to the creative working process on a production (Jerselius, 1996). After the Second World War there has certainly been an interest in film directors in the theoretical cinematic literature. This has concerned the auteur theory: the director's role as the author of the film, the creator responsible for the artistic expression of the film. Eventually one began to view film as a product of several people's work, where the director could not be ascribed control over the final film text (Andersson & Hedlin, 1995; Bordwell & Thompson, 1997). Inspired by Nietzsche, Foucault and Lyotard among others, one has discussed the death of man, the death of God and in the end the death of the Author. Lapsley and Westlake (1988) states that it is not enough with general slogans about a general death, but one should go on to question within which conditions will an individual go through with the Author's function? If the Author as the creative source no longer exists, the Author as institution does exist, «produced within a discourse, organizing and regulating other discourses, the author function has its effectiveness». Bordwell and Thompson (1997) write that, according to several cinema researchers, it is in the role of the director that one comes closest to having an overall grasp of the shooting and editing phase. Not in so much as the director can influence every decision, but that the role of the director synthesises the whole of it, gathers the contributions of the co-actors.

As far as business administration and organization theory is concerned there has been relatively little research into art and culture producing activities, that is the experts on the production of symbols. The traditional research object of business administration has been large hierarchically constructed industrial organizations that manufacture concrete end products and that last over time. There has also been relatively little research into different kinds of project organizations (Packendorff, 1995), which in the area of art and culture is a common way of organizing. In today's world the traditional industrial sector has decreased in importance, however. The development in the postmodern (or shall we call it post-postmodern?) society with its increased focus on cultural

aspects, thought and emotional structures and aesthetical experiences in combination with the economic growth in culture producing activities create new challenges for society and its organization, and also an interest for research of these processes. (Lash, 1990; Björkegren, 1996; Guillet de Monthoux, 1997).

The fact that I find it interesting and important to do research into art producing activities I want to tie into the discussion about how the art producing activity arises in a kind of aesthetical play, game. It is perhaps time to give attention to the pleasurable in management research as well, as Burrell (1992) says. Guillet de Monthoux (1997) writes that in business it is about doing something, about finding power and energy for the project. «It is foremost about adventure, lust and discovery.»

4.2. About Leadership

Research about leadership is constantly one of the hot research areas in organizational studies. The leadership debate, that has connections to the conversation that goes on in society depending on the historically shaped economic and political relationships that organizations act within, is also subject to trends according to Czarniawska Joerges and Wolff (1991). There was a period after the 1960s when there were attacks made against emotional limitations in society and when there was encouragement towards a more relaxed relationship towards formal standards for dress, behaviour and attitude, that is there were manifestations of informalisation in society (Featherstone, 1991).

The process of informalisation demands that the individuals show greater respect and that they take consideration towards each other, as well as an ability to identify and appreciate the other's opinions. This also leads to organizations becoming influenced by demands on leadership through negotiations rather than order giving. A greater mobility in the hierarchical structures and flexibility in work roles is strived for. The process of informalisation has perhaps declined in the following decades, but because of the «formalisation of the informalisation process» the «gains» of the 60s have not been completely eroded.

However, the great narrative of organizational theory, which has come to stand as a model for much of organizing, has been the one about the mechanistic, bureaucratic, formal organization as an instrument for effectively reaching predetermined goals. Gustafsson (1992) writes that efficiency/effectivity and rationality have such self-evidence as good phenomena in the literature of business economics that they can be considered as moral driving forces. As far as the executive, the modern hero (?) (Reich, 1987; Sköldberg, 1990), is concerned, it is part of the leader's moral obligations to act virtuously, that is rationally and efficiently.

Entitative or possessive individualism Dachler and Hosking (1995) calls the traditional view of man in the narratives of management literature. From this point of view, individuals who are leaders are considered to have certain qualities that make them suitable for their role, they are for example superior to their co-workers in terms of knowledge or they have «charisma». The goals and interests of the leader are considered as privileged in comparison with the ones of those who

are subjected to leadership. In this model the leader is presented as the subject and the co-workers more like objects. The central problematic is here how the leader/subject is to make the co-workers/object think, speak or act so as it reflects the leader's perspective. As far as social relations go, the subject exploits them in order to achieve knowledge and influence over other people and groups. Relations are viewed as instrumental.

Some leadership theories want to join less individualistic perspectives (Dachler & Hosking, 1995). As example the increased interest in leadership practices regarding teamwork and coaching is given. There are also discussions that focus on the symbolic perspective on organizations, where leadership becomes the defining of reality and exercising mental influence. That the executive's ability to create a forceful symbolic representation of the organization (Pfeffer, 1981; Alvesson & Berg, 1992), communicate its mission, is as important as the rational decision making ability. One speaks of life quality in the working life. There is a need for subjectivity, meaning, social fellowship, and the opportunity to express oneself.

As far as power is concerned Alvesson (1991) says, inspired by Foucault among others, that a management is not all-powerful and there are opportunities for counterpower. These can be expressed in the forms of for instance a questioning of the management's decisions and in the form of uncommitted actions. Power relations involve a plenitude of different groups and constellations and these relations are expressed in a number of different contexts and situations. There are different centres at which various actors' interests collide and different battles are fought through which social relations are reproduced or transformed (Clegg, 1989). Such situations are for instance, contracts of employment, distributions of rooms, negotiations on the use of words and ways of working.

But if the leadership research that views leadership solely as a question of planning, coordination, governing and control in order to attain the highest possible efficiency in the organization can really grasp what it is actually about, is something that Billing and Alvesson (1994) doubts. Further, in research of management practices it is not only a question of how one is to «discipline the workers», there is also a question of how one is to produce and distribute one's merchandise and services and as Alvesson and Willmott (1992) writes.

5. Some Comments on the Approach and Method

As I now try to find my way of relating to the subject of organizations/organizing and leadership there has been in me a questioning duality. The critical approach above all has appealed to me, but I cannot help but have been influenced by the normative view. I am inspired by the debate surrounding modernism and postmodernism with a questioning of the traditional view of organizations as a formal, delimited social system with specific structures and goals that act more or less rationally and coherently in the tradition of enlightenment. There we find the criticism of the view of man as a self conscious, autonomous, free thinking subject that constitutes itself and its world (for example Burrell & Cooper, 1988; Lyotard, 1984; Benhabib, 1992; Berg, 1989; Parker, 1992; Newton, 1996; etc.).

Everyday, teaching at the Department of Business Administration, I meet the normative view of leadership, especially within strategically oriented literature. This approach is often found in the discussion in the mass media. I also meet it in conversation with the practitioners, both with people in management positions and with the co-workers. I interpret that as it partly originates in the questions/agonies one has as to how one is to act in one's own practical reality.

This inquiry has led me to seek inspiration in the ideas of process thinking. There the focus is on the ongoing creative process where we structure and stabilize the moving social reality (Chia, 1997; Chia & King, 1998). With a note to Cooper (1989) they write that our traditional ways of thinking are so influenced by thinking in structures that when trying to analyse in processes we turn to structures. An important process theoretical principle is the one of heterogeneous becoming; things, matters, events, when moving from virtual to actual, undergo a change in kind, not only a linear unfolding. This is what forms the foundation when something new is emerging. Another principle in process thinking is the logic of otherness. Instead of thinking of terms like individual, society and organization as self-identical representations out there, there is an understanding that meaning is never fully present in a term. Rather, every term involves its other, which gives meaning to it. There is also the criticism against the logocentric thinking that things and events are given to us as fully constituted through our experiences, which «hides the inner workings of language and discourse». A third axiom in process thinking is the principle of immanence. Every new situation, event, outcome always incorporates the events in its past, but is not a linear outcome of the past. This creates opportunities for something new to emerge, but also makes restrictions. According to process approach, creativity and becoming are immanent in all living systems. Further, instead of limited, thing-like social entities the organizations should be seen as a process of world-making.

The methodological implications of this approach, in order to get knowledge about the dynamics of a film project and especially for discussing the concept of leadership in a film project, has been to interview both the director and also some of the other members in the team (see appendix 2). I have wanted to listen to several voices from different perspectives concerning the process. After the shooting I had two long and openly reflective conversations with Christina, the first one in the editing phase, the second one before the release of the film. Christina has also read my text and has had comments on it, which I have tried to take into account when revising the text. – When interviewing the other members in the team they had already started working in new projects. Interviews? – I prefer calling them dialogues where we, my conversation partner and I – the researcher, in a relational process come to insight, create the knowledge, «through the winding discourse that the conversation is» (Ramirez, 1997).

The images that I produce in this text are of course not the entire «truth». As I see it, it is not possible to make statements about «reality as such». The narrative that I construct is dependent on my purpose, what I want to recount from the conversations. The choice of narrative focus is dependent on my preconceptions. These are influenced by the/those discourse/s that exist within business economics, but also by other «talk» that washes over us in society. As someone named it: «the narratives already in place... that define a theory or research framework.»

6. Discussion Inspired by the Interviews

6.1. Different Phases in the Project

To view a film project in a process perspective focuses the interest on the different phases in production. Partly, these phases follow each other in linear time. Partly, they are parallel. The film on the screen is a manifestation of the process of becoming during these different phases.

First, there is a manuscript, the story. Second, how to finance the project must be solved. During this time the preparations start for the shooting phase, which include collecting the team. Next, the shooting starts. The shooting phase is the hardest phase of the project; the idea of the manuscript takes form during this phase, roughly 6-8 weeks in Sweden. After that, time is needed for the editing, sound and mixing. The next phase is to introduce the film into the market. Finally, the film meets the public, including the critics....

6.2. In the Preparing Phase

In this project Christina was contacted by a film consultant, Reidar Jönsson, who presented the scriptwriter Soni Jörgensen and the script *Happy End* to her. In the financial system for film production which is subsidized mainly by the State and the film industry in Sweden, the role of the film consultant is to evaluate ideas for new film projects and to decide which projects will be realized.

Christina's comments:

«My impression was that this story was a really good one. I was certain that I would want Harriet Andersson as the principal actress. The script then, we were several persons who made some comments on it. The scriptwriter Soni Jörgensen continued working on the text and I began to seek money for the project. Then, we started rehearsals with the actors, which the scriptwriter participated in. We changed the dialogues as the actors had ideas about them. Both the cinematographer Robert Nordström, assistant director Micke Lundberg and art director Birgitta Brensén participated in these rehearsals.

My experience is that these preparations take time. I get a lot of energy from the process when I am talking about the film, when I'm just thinking of the expressions, actors, music and photosound. It is a way to invoke the demons during a time when you don't know if the film will be or not.»

As concerns the planning of the time for different takes during the shooting, the takes don't follow the story in the order that the script describes them. Instead, the takes are planned for instance according to which actors have the possibility to join in the work a specific day. The assistant production manager Mia Avellone said that she had her planning for each day in her computer. If a specific actor was to collaborate, what were the consequences then? What kinds of costumes were needed? Would it be necessary to block a street from traffic, and do you need to get

permission for that from the police, something that had puzzled the location manager Anita Rytting. Several actors pointed out the importance of being prepared for all eventualities.

6.3. To Assemble a Team and Negotiate Work Roles and Relations

While the work with the manuscript continues Christina considers which persons she wants to be «behind the film and in front of the film». A film team consists of about 15-25 persons. Mostly, the assembly is different from project to project. The organization, which is created for each project, is a temporary one. For a director it is an advantage to work with a team you have met before because of the importance of group dynamics, (see also Soila-Wadman, 1998). «You want to have a team which is on the same journey. It is hard work with the shootings during the night time, or if you are obliged to change your plans.» In this project there were several people who had worked with Christina in earlier projects and her opinion was that the co-operation with the team had worked brilliantly.

There is traditionally a distribution of work and specialisation within different tasks within the team. The photographer uses the camera, the sound technician records the sound. There is a mixture of repetitive and unique tasks. How one works in a strictly technical sense, how one uses one's machine, is the same from one project to the next. The idea that the director is to «realise», however, is unique from one project to the next. This brings with it that the situation in each project varies as well: the creative process is unique, there are different scripts, teams, locations and so on. Varying ways of relating to the project has been noted within project research (Engwall, 1995; Sahlin, 1996). There are fiery spirits in a project who are there to realise their idea and people who just see it as a job like any other. Different interests meet and there occurs in a temporary organization some kind of negotiation on where the limits for the various part-tasks run (Lundin & Söderholm, 1995). To my question if the team was interested in the artistic vision of the script Christina answered that this was what she viewed as the task of the director, to create such circumstances that the artistic spirit would be there. «In the creative process, then, everyone should be able to use one's capacity to the fullest.»

As concerns the responsibility between the financial side and the artistic vision in a film project, there are productions where a producer is responsible for the finances and maintains order in the project during the preparations and shooting, so that the director can focus on the artistic aspects. Traditionally, there has been told of an inherent opposition in these roles and how they relate to each other. It can be seen as one of the centres that Clegg (1989) discusses where a constant negotiation over space takes place. In this production Christina was the producer herself, as well as in her earlier productions. The question of practical work distribution she had solved so that there was a production manager in the project who co-operated with the assistant production manager about the practical economic questions, for instance negotiations of wages. During the shooting Christina was engaged solely in directing, producer she became in the evenings.

To have control over the time schedule for the shots was a task for the assistant director Micke. There are specific rules and regulations for how long a time you are allowed to work.

Micke worked with the planning in advance; to know which was the next shot to take, to keep the filming going. This helped Christina to give her attention to directing. Micke also had a role in mediating decisions and worries between, on the one hand, Christina and the photographer Robert, «the persons round the camera», and on the other hand, the other persons in the team.

6.4. *To Co-operate with the Photographer and the Actors in the Art Creating Process*

«In the world that is chaos it is art, philosophy and science that carve a trace over chaos. To defeat chaos is not possible in some sort of calm amicability. “The philosopher, the scientist and the artist all seem to return from the realm of the dead.” In her or his creating, the artist faces a disaster, one goes through crises and turbulence. “It is as if one threw out a net, but the fisherman is always at peril that he will be pulled away and thrown into the sea just as he thought he was safe at the harbour.”» (Deleuze & Guattari, 1994).

Christina had established co-operation with the photographer in her previous project. She found it advantageous to be able to work with him in this project, too: «you have so intimate work relations with each other that you must know how the other person talks».

As concerns photo in relation to acting the actors first had a technical rehearsal, to make it easier to form an opinion if it was necessary to change plans from a visual point of view. Now and then a general run-through of the sets was carried out, when the whole team had an opportunity just to look at the performance and reflect on it, e.g. what kind of light would be used, where would the microphone stand, etc. The visual solutions emerged in discussions with the cinematographer, Robert. «There is confidence between us. He takes me seriously and I take him seriously.» Robert and Christina made a film script for each scene, a storyboard, where they drew the actors' positions and every camera placement. The film script for each day was distributed to everyone. When everyone knew the planned action of a specific day it facilitated changing plans when necessary.

As concerns the relations between the director and the actors, Christina said that the director must, in each set, create confidence and safe conditions for the actors, so that it is possible for them to act: even if you are in a boat on an open sea and it is blowing eight meters per second. It is important to listen to the actors: what do they need? And the whole team should be seriously involved in it.

Who makes the decisions in the artistic situations, then? The question which has been discussed within the film business is if the director's, the leader's, role is to give minute directions in detail as to how a task is to be solved, or if the director is to set the frame and create preconditions for the co-worker, the actor, to search for the correct expression on her or his own. There are different acting traditions that also tie on to different perceptions one has about the director's role.

Christina's opinion was that she appreciated a dialogue with the actors, as an interpretation

of the role gradually emerges, but it is the director's task in the shooting situation to make decisions. It is very important for the director to be clear in one's instructions to the actors. For instance if a re-shot is needed, it is important to explain why the first, second or third take was not satisfying, and how it should be in the next one? «You can create insecurity in the team if you are not clear in your instructions.»

6.5. To Create and Keep Commitment during the Shooting

As seen/concluded from the text above the circumstances can be very hard during a shooting. For the director it is strenuous with the hundreds of decisions to make every day: «the team is standing in front of you and waiting, the money runs away, you can't hesitate, you must know.» Christina trains physically before the shooting starts in order to have enough energy later on. For the whole team there can be a lot of overtime. Working in extraordinary circumstances is perhaps accepted because of the knowledge that the project is temporary, limited (Engwall, 1995). Several actors mentioned that they try to have a holiday, or break before they engage themselves in new projects.

The rules say that you are not allowed to work for more than five hours without a lunch break. Christina said that it is very irritating to be obliged to break off: «Jesus Christ, lunch again! I make one film a year; that is what I do. I never need a lunch and not so much sleep either. I eat a sandwich on the way. But, the team has perhaps three productions in a year; it is not possible to live that way. Accordingly, it is important that the food is good, and that you eat when you eat, that the stage manager comes with the sweets and fruit in the afternoon. The coffee must never run out. This can sound ridiculous, but it is really important, especially if you are on location.»

What to do with one's irritation, then? Or when the feeling is exhaustion? Christina admitted that she can be nasty, with the consequence that she the day after is compelled to say, «I'm glad that you didn't leave». She thought, however, that her irritation should never fall on the actors, and actually not on the team, either. Mostly, Robert, the photographer as well as Micke, the assistant director, notice it. To my question on the uppermost loneliness as the artistic leader, Christina answered that you are alone, but she had had enormous support in Robert and Micke: «We are a troika who keep in very close contact all the time.»

On the one hand, as a solution to manage the turbulence during the shooting, Christina accentuated the importance of being prepared. On the other hand, if the shooting takes a lot, it also gives a lot. «You are totally absorbed, concentrated in one single task, it is enormous.» The other team members, too, appreciated the preparing and order in this production: that everything flowed so well. But even if one does not work as a director it is really motivating to work in the art creating process according to several sources. «There exists an enormous creativity among the filmmakers. To be near the process when it takes form and results in the film on the screen, it is an intensive experience.» There is a kind of magic in it when the assistant director calls out: «silence, action, camera». There is an enormous concentration, the atmosphere is charged, everything else

surrounding it becomes quiet except the actors acting and the camera rolling. «Thank you.» The camera stops, a frenzied activity takes place in order to prepare for next take.

As far as the informal socialising was concerned a party was arranged when the first half of the shooting had been done. The shooting also ended with a wrap party. «There must be opportunities to play and laugh», Christina said. «There must be pleasure in this. This is what you also want to mediate to the team.»

6.6. After the Shooting

Christina mentioned, a bit humorously, that it could be called postproduction depression when a shooting phase is finished and the team is scattered after having worked and lived for six weeks so close to each other. So, the temporary organisation is dissolved, but the project lives on. Our second interview occurred after the editing phase when Christina was launching the film on the market but Christina said she was already planning a new project. When does a project actually start and when is it over? (Thinking of the principle of immanence the next project is already present in the former, in your imagination, in your thinking structures, and vice versa.)

Christina's final comment on the work as a director was that co-operation is really what it is about and it is something pleasurable. «But the director must be the one who takes the artistic decisions, who pushes and pulls during the process. How you learn is by experience, the more experiences you have of meeting the actors, running through a shooting, interpreting a script, giving form to a story, the better it is. You can be more secure, more relaxed, and in the best case you can be better.»

7. Concluding Remarks

The process where the film is produced reflects different perceptions on what film is and the finished film carries with it traces of the way in which it was produced (Bordwell & Thompson, 1997). Film production began around the turn of the century in the most industrialised countries and has since then had connections to the way in which the production has been organised in other industries in society at large. Hollywood is still the one that dominates the world's repertory of films, and has since the 1920s (Björkegren, 1996). How the story of the organizing of the Hollywood system, also called the studio system, has been told is that there took place a mass production of films under industrial-like conditions. That other forms of film production have arisen has among other things depended on film equipment becoming more accessible as the 20th century has progressed. This has enabled a move out of the studios and the possibility to engage in independent film production. Some kind of work distribution is required in film production, but how that distribution takes place today and how power can be distributed differs from project to project. (Bordwell & Thompson, 1997). So, my comment here is that there is perhaps a need for new stories to be told of organizing these processes.

As Guillet de Monthoux (1993) says, art is created in a «circle of poets, actors and the audience» in an aesthetical play. Artists are not isolated bohemians who stand above and beyond regular society. The technical part of a team cannot live isolated from the aesthetical play. They are not merely instrumental technicians but craftsmen who interpret and enrich art. The director has, also, a role as a symbol for a production team. It is «the assemblage» that produces the artistic expression, writes Deleuze (1987), a concept that I think captures the organization of the art creating process that develops in a team in a descriptive manner. The assemblage is collective; a play is brought in inside us, in becomings, events and multitude. The assemblage is not a structure, it is co-acting, sympathy, symbiosis. Sympathy is not a weak sense of respect or spiritual participation, on the contrary it is the use of bodies. Sympathy is bodies that love or hate each other, populations in play/games, in and on bodies. One must speak with, write with, with the world, with people, in a conspiracy, in collisions of love and hate.

My question was if it is possible to manage the art creating process?

I wanted to problematize the concept of management/leadership as it has traditionally been used to plan, co-ordinate, govern and control. Accordingly, I will emphasise the relational perspective in theorising about organizing and management/leadership (Dachler & Hosking, 1995). Leadership seen from the relational perspective means to pose questions about the social processes within which a specific leadership model has been construed and is being construed continuously. The leader shares the responsibility with others in the construction of this understanding and in the long run its execution. The question is how the leader and those they interact with are responsible for the type of relations that they construe jointly.

In this text I have tried to show examples of the importance of this synergetic, relational, «assemblage-like» process between the director and the team in the artistic process. Christina is very conscious of the matter. It can be heard in her statements of her relations to the co-workers. First, she has a wish to promote every co-actor to do the best of his/her capacity, to find «the creative flow» with everyone. She talks about respect for the other, which was one of the aspects that increased motivation in the team according to my dialogues with the other team members. This I interpret as a different subject-object relationship compared with the instrumental view of man in traditional management practices. Second, she describes the artistic expressions of becoming as talking, thinking, feeling, watching, and acting, both in front of the camera and behind the camera. How she and the actors, photographer, editor, among others, negotiate the solutions when preparing for the shots/shooting.

As concerns the practical arrangements in a film project, surrounded with all kinds of technology, freaks of weather and emotions of the human beings, so these arrangements are inertly twinned together with the artistic process. For instance, Christina said she did not like the description 'the artistic and the technical team'. «To feel the rhythm of the artistic process is needed of everyone.» It was pointed out with emphasis in several interviews, how important it had been with careful plans and preparations. Next it takes discipline, form and technique. However, everything is not predictable, in film production one must all the time be prepared for changes and improvisation. When improvising one must pay attention to what is offered by the other actors and the situa-

tion. This was made easier because there had been a lot of rehearsals, talk and communication in the team. As concerns decision making, Christina's opinion was that it is the director's task. «Everyone should be on the same journey, but you, as a director, must have authority and be clear in your judgements. Otherwise you can create uncertainty in the team with risk of getting off track. Partly, it is expensive to make film, why the economic consequences can be disastrous. Partly, the most important thing is to create optimal conditions for the actors to do their absolutely best. The actors are the ones who carry the film. The actors are the film. Everything around them is there to create opportunities for them to bring the characters to life.»

If art is to spring forth in a film project it is an advantage, on the one hand, to have a negotiating and communicating organization. As Dachler and Hosking (1995) put it, the differences that exist within the understanding of oneself, the other and the state of things should be noticed and negotiated. On the other hand, in order to create a secure platform on which to act, there is a need for authority and clear decisions. A paradoxical situation of a flat organization and a steep hierarchy (see also Chia, 1997). Shotter (1995) highlights some metaphors about the leader. The good leader is a maker of history who creates a landscape to act in. S/he can also be seen as a repairman, with the ability to restore the flow of actions. This role demands an ability to read a situation, but also to render a linguistic formulation for what is to be done, in this case the leader can be considered as a practical author.

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Resumo. O objectivo deste artigo é discutir como é possível gerir o processo de criação artística num projecto de um filme, caracterizado por circunstâncias turbulentas. A literatura normativa sobre gestão de projectos sugere que um projecto se inicia num mundo estável a partir de objectivos claramente definidos. Num projecto de filme, existe frequentemente a necessidade de mudar os planos, de improvisar quer em frente à câmara quer atrás dela.

Na literatura teórica sobre cinema a responsabilidade pelo argumento final do filme é vista cada vez mais como o produto não apenas do director, mas de toda a equipa de trabalho. Consequentemente, a narrativa de liderança/gestão numa equipa de filmagens pode ser vista segundo uma perspectiva relacional, em que o director e aqueles com quem interage, são responsáveis pelas acções, relações e situações sociais que constroem em conjunto ao longo da rodagem do filme. A organização para um projecto de filme é temporária. Os membros de uma equipa raramente são os mesmos em duas produções, assim como o processo criativo, o qual é, também, único. Na perspectiva do pensamento processual, organizar pode ser visto como uma actividade criativa contínua em que estruturamos e estabilizamos a realidade caótica e em transição. No que concerne um projecto de filme e o processo da expressão filmica, os planos detalhados, por um lado, e a improvisação e flexibilidade na acção, por outro lado, são uma condição para a sua realização. Na medida em que define a formulação linguística, o director pode ser considerado, na prática, um autor.

Appendix 1 - Production Credits

Director & Producer	Christina Olofson
Screenplay	Soni Jörgensen
Cinematographer	Robert Nordström
Art Director	Birgitta Brensén
Music	Johan Zachrisson
Editor	Stefan Sundlöf
Sound editors	Wille Petterson-Berger Jean-Frederic Axelsson

The film is produced by CO film AB for Sandrew Metronome, GF studios, with support from the Swedish Film Institute/ Reidar Jönsson.

Appendix 2 - Interviews

Christina Olofson, director and producer
Birgitta Brensén, art director
Mikael Lundberg, assistant director
Mia Avellone, assistant production manager
Anita Rytting, location manager